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# MOVING PICTURE World

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Herz Film Corporation *presents*

# Lucy Doraine

*in the gigantic society melodrama with a cast of 10,000 persons*

# GOOD and EVIL

Support this picture—filled as it is with spectacular scenes and episodes—with intelligent and vigorous exploitation and use some of the newspaper advertising mats in your local papers.

You will find people talking about the unusual character of the picture; the beauty of the star. Such word of mouth advertising increases patronage.

Prints are now in all our branches.

Released by F. B. WARREN CORPORATION 1540 BROADWAY NEW YORK CITY


*Published by* CHALMERS PUBLISHING COMPANY
516 FIFTH AVENUE, NEW YORK CITY

Entered as second class matter June 17, 1908, at the Post Office at New York, N. Y., under the act of March 3, 1879. Published weekly. $3 a year.

Vol. 52. No. 5 OCTOBER 1, 1921 Price 25 Cents

Jesse L. Lasky
presents a
William deMille
PRODUCTION
"After the Show"
with
Jack Holt, Lila Lee, and Charles Ogle
Adapted from "The Stage Door"
by Rita Weiman
Photoplay by
Hazel McDonald and
Vianna Knowlton
STAGE
ENTRANCE
Keep OUT
The drama of the girl who wanted to be a star, and of the world of romance and adventure she found back-stage.
A heart-filling masterpiece, an unforgetable revelation of life's greatest emotions.
A Paramount Picture

SELZNICK PICTURES
REG U S PAT OFF.

Starring

# EUGENE O'BRIEN

have long been
*Guarantees of Capacity Crowds*

BOOK THE 1921-22 Series

"CLAY DOLLARS"
Presents MR. O'BRIEN in the kind of photo-play entertainment which will make "two theatregoers grow where only one grew before" — — —

Story by LEWIS ALLEN BROWNE
Directed by GEORGE ARCHAINBAUD

Coming - "A MAN'S HOME"

*Rupert Hughes tears down one wall of the American home and you walk in and know the family*

Goldwyn presents
a Reginald Barker Production
## The Old Nest
Rupert Hughes'
Heart-gripping story of home
With the greatest star cast ever assembled

*Depicting with delicious humor and natural pathos the familiar toys and woes of married life*

Goldwyn presents
Rupert Hughes'
comedy drama of American married life
## Dangerous Curve Ahead
Directed by E. Mason Hopper

*A thrilling drama of the hidden forces of life with an appeal as irresistible as "Madame X"*

Goldwyn presents
Frank Lloyds Production
## The Invisible Power
By Charles Kenyon
Directed by Frank Lloyd

*Containing every element of popular audience appeal — with a great star and a wonderful cast*

## Betty Compson in For Those We Love
By Perley Poore Sheehan Directed by Arthur Rosson
Personally produced by Betty Compson
Distributed by Goldwyn

# Goldwyn Pictures *for* Current Showing

*The lovers are introduced by a golf ball, separated by a bracelet and reunited by a house detective*

Goldwyn presents
## All's Fair In Love
Adapted from the stage success
"The Bridal Path" by Thompson Buchanan
Directed by E. Mason Hopper

*The story of a crook who became honest in spite of himself and then discovered he liked it*

Goldwyn presents
## Tom Moore in Beating The Game
By Charles Kenyon
Directed by
Victor Schertzinger

## Goldwyn Week
## Oct. 23 to 29

*Audiences will wait breathlessly for the doom to fall upon "the man who had lived too long"*

Goldwyn presents
## Ace of Hearts
With Lon Chaney
By Gouverneur Morris
Directed by Wallace Worsley

**Of Course You're Playing Them Now!**

*Will Rogers as the old inventor and starving genius plays one of his most sympathetic and laughable roles*

Goldwyn presents

**Will Rogers in A Poor Relation**

*By* Edward E. Kidder

Directed by Clarence Badger

*There are two stars to this picture—Tom Moore and Rupert Hughes—as actor and author. You'll laugh and remember them*

Goldwyn presents

**Tom Moore in From The Ground Up**

*By* Rupert Hughes

Directed by E. Mason Hopper

*The inimitable Max has never been funnier than in this delicious American comedy*

**Max Linder**

presents his latest comedy

**Be My Wife**

Written and directed by Max Linder

Distributed by Goldwyn

*Mother Experience fighting to protect Daughter Innocence, revealing her own past and shattering youth's ideals*

Goldwyn presents

Frank Lloyd's Production

**The Grim Comedian**

*By* Rita Weiman

Directed by Frank Lloyd

# Goldwyn Pictures *for* Showing Soon

*A helter-skelter hodge-podge of fun and romance that breezes along the laugh-line straight into your heart*

Messmore Kendall presents

**Vivian Martin in Pardon My French**

A farce comedy adapted from "Polly In The Pantry"

*By* Edward Childs Carpenter

Directed by Sidney Olcott

Distributed by Goldwyn

*A thrilling drama of the passion flower of the underworld—sordid, splendid, cruel, glorious!*

Goldwyn presents

Leroy Scott's famous story

**The Night Rose**

Directed by Wallace Worsley

*A rugged romance of the trails, culminating in a superb and breath-taking climax*

Goldwyn presents

Frank Lloyd's Production

**The Man From Lost River**

*By* Katharine Newlin Burt

Directed by Frank Lloyd

*A dramatic picturization of a woman who suffers tragically through her husband's desire for business and social achievement*

Goldwyn presents

Reginald Barker's Production

**Poverty Of Riches**

*By* Leroy Scott

Directed by Reginald Barker

**See Them Now at Your Goldwyn Exchange!**

W. H. Clune *presents*

# NELL SHIPMAN
*in*
# The Girl From God's Country

*Written by Miss Shipman*
*Directed by Nell Shipman and Bert Van Tuyle*

## It's A Hit

*Motion Picture News:* Such a whirl of action will delight audiences . . . . . Versatile Nell Shipman does everything in a picture crammed tight with intrigue, adventure, mystery and beauty.

*Exhibitors Trade Review:* Lovers of the great outdoors and adventure will delight in this one; suitable for young and old. Melodrama at its best. Action every minute. The best work Nell Shipman has ever done. Everybody will like it.

*Moving Picture World:* Full advantage has been taken to provide all the thrills and romantic adventures possible in this story of the Canadian northwest and California palaces.

Released by
F. B. WARREN CORPORATION
1540 BROADWAY NEW YORK CITY

# A TRIUMPH!

"The picture is really finer in some respects than you are likely to anticipate. If you love the story and Miss Pickford, too,—well you are almost sure to have a perfectly beautiful evening, or afternoon, at the theatre."

**New York Times.**

"Whether children still read 'Little Lord Fauntleroy' or not, they very obviously still adore Mary Pickford. This picture is very nearly all Mary, for she plays not only the infant prodigy himself, but the invincible Dearest. She does this in a most extraordinary series of double exposure scenes."

**Alison Smith in the New York Globe.**

"It would be difficult to decide in which she does her best work. As the little Lord she is, of course, the romping Mary of old, curls and all. It would be difficult to imagine anyone playing the role of the mother with more gracious sweetness and gentleness than Miss Pickford puts into this part."

**New York Evening Mail.**

**—and there are others!**

So numerous have the splendid newspaper reviews been that only a few can be reproduced here. Others will be found in the current issues of Exhibitors Herald, Exhibitors Trade Review, Motion Picture News, and Wid's Daily (Sunday issue)

# MARY PICKFORD

in

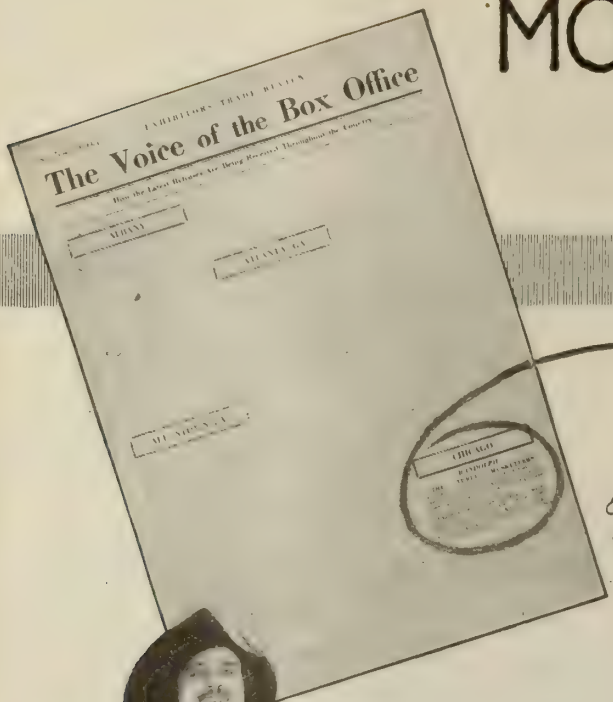
## "Little Lord Fauntleroy"

*from* FRANCES HODGSON BURNETT'S *famous story*

SCENARIO BY BERNARD McCONVILLE
PHOTOGRAPHY BY CHARLES ROSHER
DIRECTION BY ALFRED E GREEN &
JACK PICKFORD

UNITED ARTISTS CORPORATION
MARY PICKFORD CHARLIE CHAPLIN
DOUGLAS FAIRBANKS D. W. GRIFFITH
HIRAM ABRAMS PRESIDENT

# MORE EVIDENCE!




See Page 1164
Exhibitors Trade Review
September 24, 1921

## CHICAGO

***RANDOLPH***

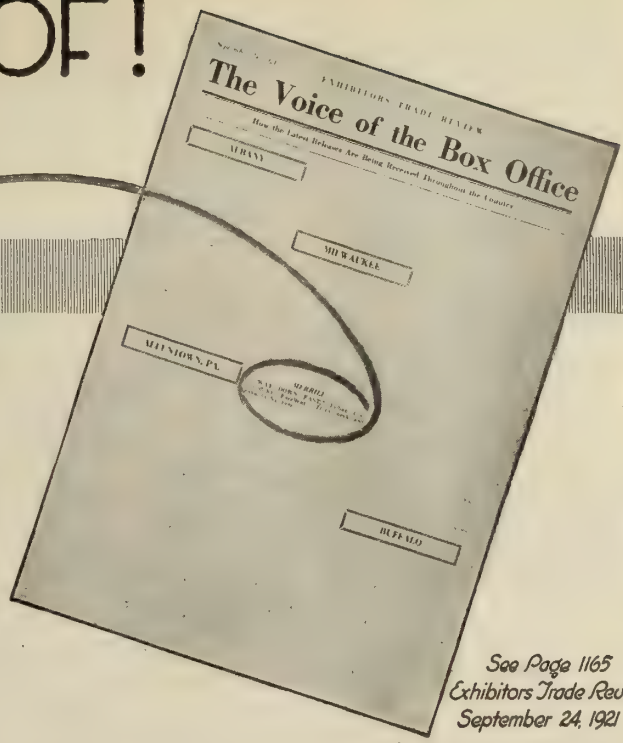
**"THE THREE MUSKETEERS," Douglas Fairbanks (United Artists).—Tremendous business; holdout the entire week, and will remain at the Randolph for an indefinite run.**

**Exploitation.—Large newspaper advertisements, billboards and three unemployed members of the American Legion walking around costumed as Athos, Porthos and Aramis.**

UNITED ARTISTS CORPORATION

MARY PICKFORD
CHARLIE CHAPLIN
DOUGLAS FAIRBANKS
D. W. GRIFFITH
HIRAM ABRAMS · PRESIDENT

# HERE'S PROOF!




See Page 1165
Exhibitors Trade Review
September 24, 1921

**MILWAUKEE**

***MERRILL***

**"WAY DOWN EAST," Lillian Gish (Griffith).—Excellent. Third week and capacity business.**

## UNITED ARTISTS CORPORATION

MARY PICKFORD
CHARLIE CHAPLIN
DOUGLAS FAIRBANKS
D. W. GRIFFITH
HIRAM ABRAMS · PRESIDENT

*"A Distinctive Production"*

**Our Classifications Are as Follows:**

Class AA—Masterful.
Class A-b—Superior.
Class A-c—Excellent.
Class A——Very good.
Class B—Good.
Class C—Average.
Class D—Fair.
Class E—Poor.

Every picture reviewed in SCREEN OPINIONS is analyzed acc
to its established values before arriving at a conclusi
dependent summary in "Our Opinion" is submitted
ment, because in all cases you must have
to selecting the pictures. A thorough
a clearer idea of the nature of
to judge its money-ma
suitability for your pat

ALL THE "TRUTH" ABOUT PICTURES 13

**"DISRAELI"—Class AA**

(Adapted from play of the same name)

Story:—British Diplomat in Purchase of Suez Canal

VALUE

Photography—Masterful—Harry A. Fishbeck.
Emotional Appeal—Strong.
Moral Standard—Excellent.

Story—Masterful—Drama—Family.
Star—Masterful—George Arliss.
Author—Masterful—Louis N. Parker.
Direction—Masterful—Henry Kolker.
Adaptation—Masterful—Forrest Halsey.
Technique—Masterful.
Spiritual Influence—Good.

CAST

Disraeli.....George Arliss
Sir Michael Probert.....Edward J. Ratcliffe
Hugh Meyers.....Frank Losee
Mrs. Noel Travers.....Margaret Dale
Duke of Glastonbury.....Henry Carvill
Duchess of Glastonbury.....Grace Griswold
Lady Beaconfield.....Mrs. George Arliss
Clarissa, Lady Pevensey.....Louise Huff
Charles, Viscount Deerford.....Reginald Denny
Mr. Lumley Fulgambe.....Noel Tearle

September 12, 1921.

Footage—6,800 ft.

Distributor—United Artists

Producer—Distinctive Productions, Inc.

**Our Opinion**

**SKILLFULLY CONSTRUCTED DRAMA OF POLITICAL DIPLOMACY ROMANCE AND HEART INTEREST**

George Arliss' impersonation of "Disraeli" is one of the best if not the most faultless character portrayal that the screen has yet given us. As the mind reverts to Emil Jannings' Henry VIII we wonder which of these two masters betrayed the keener conception of his art, for each impersonation stands out as an individual and masterful performance. The role of "Disraeli", the unconquerable Jew, the seer, the diplomatist, the man of many moods but unshaken purpose is defined by George Arliss with vivid realism. In watching his performance you are conscious that it is the work of the master craftsman—he lives the part. The varied emotions by which the master mind was touched, the artfulness of the Jew, the strategy of the diplomatist, loyalty as a subject and ambition for his sovereign, tenderness and devotion as a husband, sympathy with romantic youth, fearful apprehension of calamity to his loved ones, all of these flow as naturally as life itself under the guidance of the finished interpreter. The picture itself stands out as a splendidly constructed work of art. It is played by a group of artists all of whom work with assurance. It is beautifully photographed and has been assembled in a masterful way. The story based on one of the great strategic moves in British history, and adapted from the famous play by Louis N. Parker offers a tensely dramatic situation which author, adapter and director have grasped to the full. The staging of the picture is artistic, many beautiful interior and exterior sets being used. Louise Huff as Clarissa is exquisite, and Reginald Denny fits the role of Viscount Deerford well. The excellent work of Margaret Dale as a Russian spy is worthy of mention. And in fact so capably have all the players performed their respective roles that it seems hardly fair to single out any particular individuals for special praise. While "Disraeli" is a distinctive production we believe that the very human qualites with which it has been imbued will recommend it to all classes.

**STORY OF THE PLAY**

Disraeli, a Jew who entered the British Parliament in 1837 and was appointed Prime Minister in 1867 by Queen Victoria, caused the plan to buy the controlling interest in the Suez Canal. Prejudice and jealousy caused Sir Michael Probert, president of the Bank of England, from whom Disraeli expected to gain backing for the purchase which he deemed an immediate necessity for the purpose of beating Russia to it, to refuse. And when Rueta, kept posted by her secret service, sank the vessel carrying Argentine gold to be loaned him by Hugh Meyers, now bankrupt, and whose check had already been accepted in payment for the controlling stock, he saw disgrace staring him in the face as well as failure to accomplish the dream of his life in making his sovereign the master to command arising to the occasion convinces Probert that he, Empress of India, Disraeli, is vested with power to command him to sign a paper already prepared, giving Meyers unlimited credit at the Bank of England And so the scheme that helped make British history was forced to a successful ending.

**PROGRAM COPY—"Disraeli"—Featuring George Arliss**

A master hand dipping now in the sweet and now in the bitter of life's great bowl pursued an undimmed purpose to the end. See George Arliss in the screen's greatest impersonation.

**No Advertising Support Accepted!**

HERE'S WHAT "SCREEN OPINIONS" OF CHICAGO SAYS OF

# GEORGE ARLISS

in

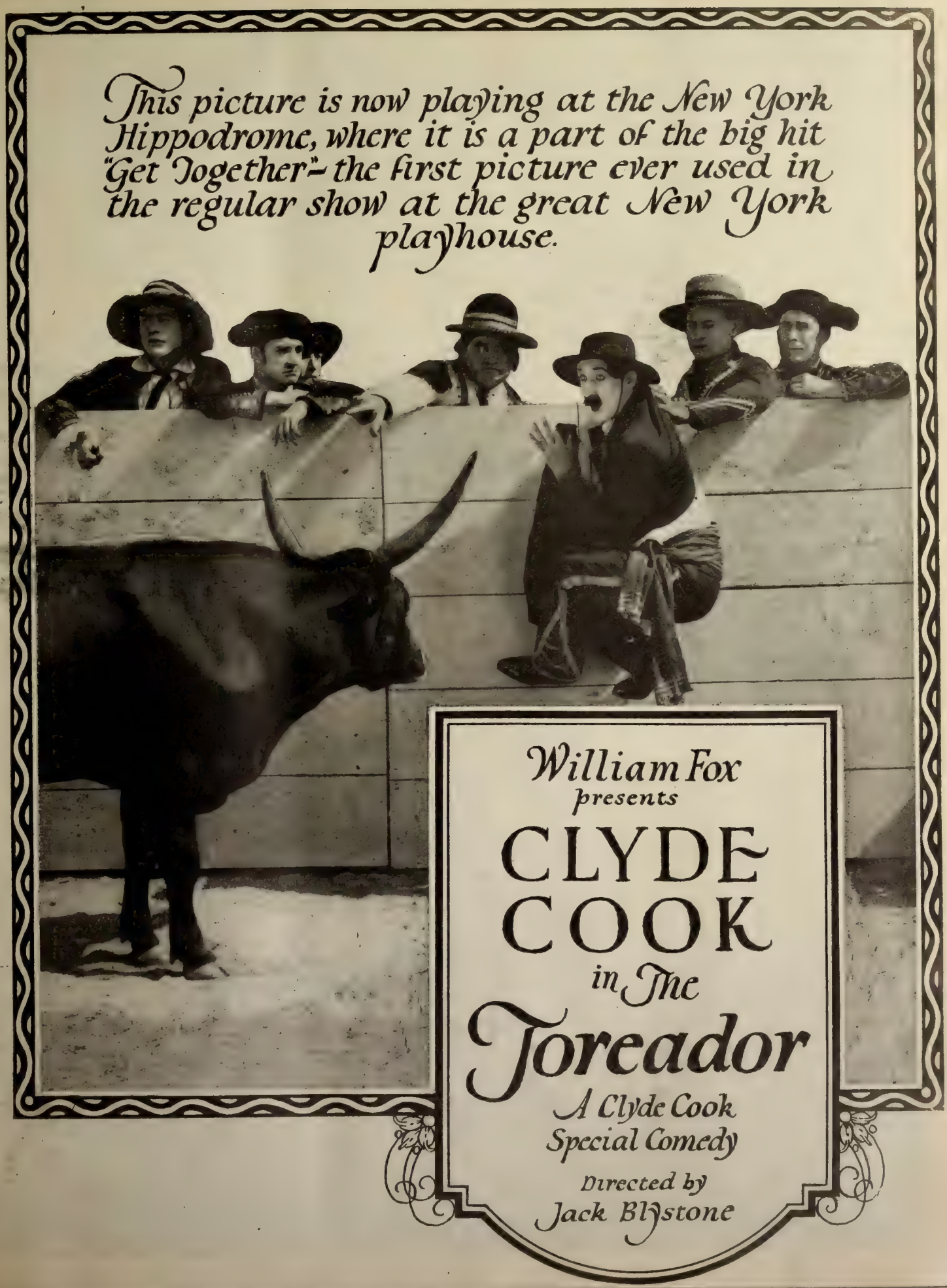
# "Disraeli"

*From his celebrated stage success by Louis N. Parker*

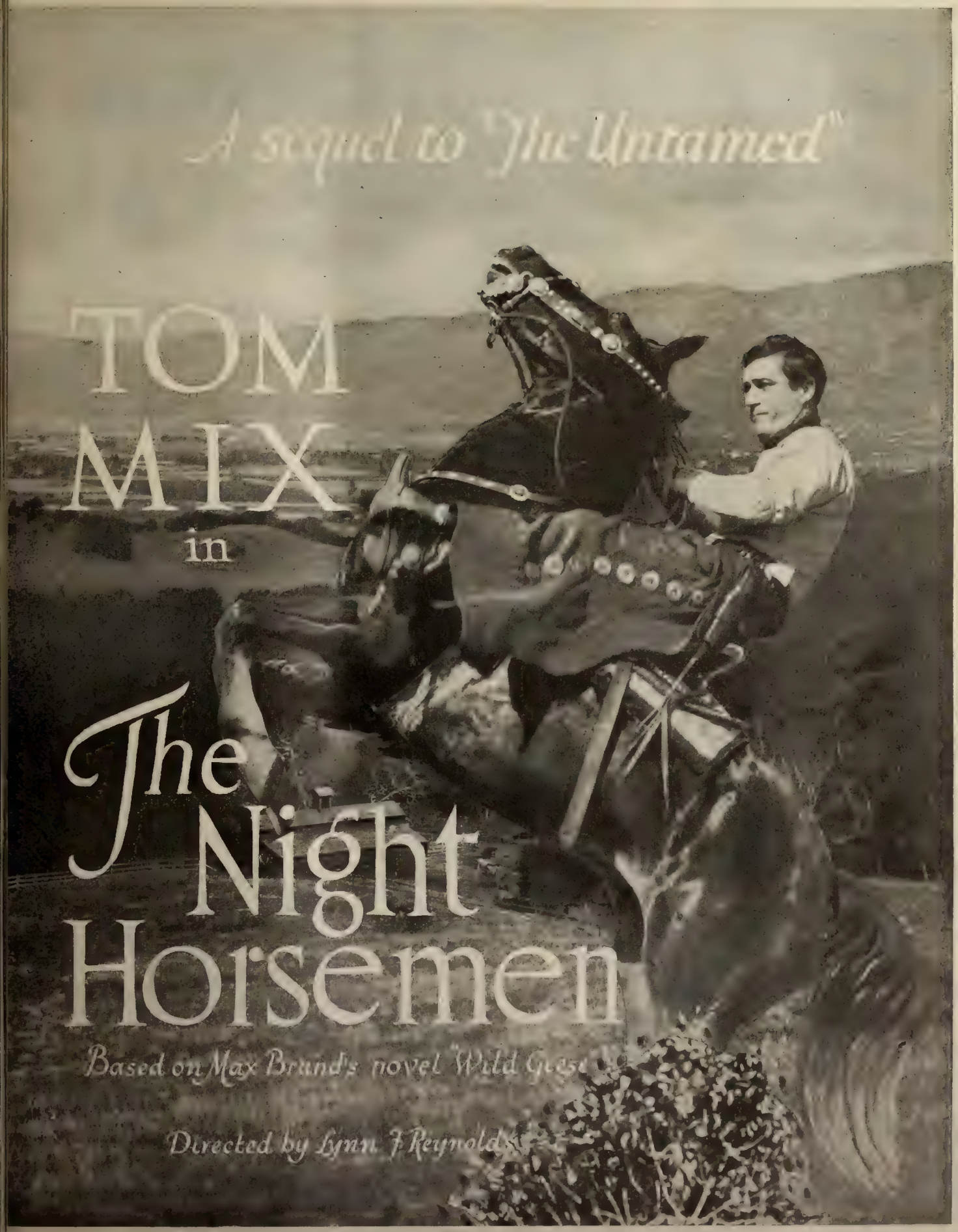
*Directed by Henry Kolker*

UNITED ARTISTS CORPORATION

MARY PICKFORD
CHARLIE CHAPLIN
DOUGLAS FAIRBANKS
D. W. GRIFFITH
HIRAM ABRAMS, PRESIDENT


This picture is now playing at the New York Hippodrome, where it is a part of the big hit "Get Together"—the first picture ever used in the regular show at the great New York playhouse.
William Fox
presents
CLYDE COOK
in The
Toreador
A Clyde Cook Special Comedy
Directed by
Jack Blystone

William Fox
presents


A sequel to "The Untamed"
TOM MIX in
The Night Horsemen
Based on Max Brand's novel "Wild Geese"
Directed by Lynn F. Reynolds

# CHARLES HUTCHISON

**STUNT NO. 38**

Hutchison, the dare-devil defier of death, rides a log down a timber sluice, a stunt that the most reckless lumberjacks declared to be impossible.

Do you want to remain independent?
To do so you must patronize the independents
Make Independence Month mean something
Book Independent Pictures

**Book Pathé Pictures**

# IN HURRICANE HUTCH

## with WARNER OLAND

*produced and Directed by Geo. B. Seitz*

THERE'S BEEN A LOT OF TALK in this business of hard times, theatres closing, and what not.

But it's been mighty evident all the time that there has been good business in *every* line for the man who offered first class merchandise at fair prices and let people know about it. And that's just as true in the motion picture business as in dry goods, shoes or furniture.

This year is surely going to be a great big year for the man who books "Hurricane Hutch." If the people once see the first episode you won't be able to keep them away with clubs. If you book it and boost it you can forget the slow business of the first half of the year. You can make up your mind that so far as you are concerned hard times are over.

"Hurricane Hutch" is the most amazingly thrilling picture that was ever offered.

***Stunt for stunt and thrill for thrill it is beyond argument the greatest picture of any length ever made***

Pathéserial

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If it's an R-C Picture, it's a Good Picture
R-C PICTURES
REG U S PAT OFF
R-C PICTURES CORPORATION
Presents
PHOTOPLAYS SUPREME
That's what the R-C PICTURES TRADE MARK stands for. The proof is in these
~LATEST RELEASES~
PAULINE FREDERICK in "THE STING OF THE LASH"
SESSUE HAYAKAWA in "WHERE LIGHTS ARE LOW"
DORIS MAY in "THE FOOLISH AGE"
A HUNT STROMBERG PRODUCTION
"A WIFE'S AWAKENING"
directed by GASNIER
Book them NOW!

This news-reel recently showed you "Mr. Zero" selling "slaves" on Boston Common. **Dramatic, human, real**—the month's **biggest thriller.** But the way to keep "Mr. Zero" **personally** far, far from your theatre is to **keep right on** showing just such big news pictures that are dramatic, human and real. Better than a feature, cheaper than a feature, surer than a feature.

International News

The WORLD BEFORE YOUR EYES

ALWAYS FIRST
NO EXTRA COST FOR BIG EVENTS
REAL LIFE DRAMA AT A FRACTION OF THE COST OF YOUR FEATURE
RELEASED THRU
UNIVERSAL

# EXHIBITORS:

# READ!

BRADSTREET FILMDOM
Wid's DAILY
The RECOGNIZED AUTHORITY
XVII No. 79 Monday, September 19, 1921 Price 5 Cents

ZIT'S WEEKLY NEWSPAPER
PUBLISHED WEEKLY BY ZIT PUBLISHING CO., INC., AT 1441 BROADWAY, NEW YORK, N. Y.
Copyright 1921 by Zit Publishing Company Inc Annual Subscription, $2.00 Entered as Second Class Matter, Post Office, New York, N. Y.
NEW YORK, N. Y., SATURDAY, SEPTEMBER 17, 1921

## *Ain't It Tuff*

BALLYHOOIN' BROADWAY

"Roxy" at th' Capitol. Just like it wasn't all marble an' llions. Playin' to th' street crowd. Like it was your house. anybody's. Puttin' bird cages. Live parrots. An' other iff. Right in the marquee. Hangin' down. So that you uldn't miss 'em. An' a live gorilla. In th' beaucheous lobby. l because of Martin Johnson's "Jungle Adventures." An' in face of "Anatol," "Way Down East," "The Three Musteers" and a flock of others th' travel adventure stuff pulled g. That's goin' some.

DANNY.

SPECIAL REPORT
of
The National Board of Review of Motion Pictures
70 FIFTH AVENUE
NEW YORK CITY

To EXCEPTIONAL PICTURES CORPORATION .....

Gentlemen,

We wish to advise you that the majority comment on your photoplay MARTIN JOHNSON'S "JUNGLE ADVENTURES" ... reviewed by The National Board of Review on AUGUST 24, 1921. ... was as follows

ENTERTAINMENT VALUE EXCELLENT EDUCATIONAL VALUE EXCEPTIONAL

ARTISTIC VALUE Dramatic interest of story GOOD Coherence of narrative GOOD Acting ---------- Photography UNUSUALLY FINE
Technical handling ----------Costuming (if period production) ---------- Atmospheric quality—Scenic setting EXCEPTIONAL
Historical value (if period production) ... ... ...

MORAL EFFECT

GENERAL COMMENT THIS IS A WORTHY SUCCESSOR TO MARTIN JOHNSON'S OTHER ADVENTURE PICTURES. WHILE EXTREMELY ENTERTAINING IS AN EDUCATIONAL WAY, IT ALSO CONTAINS AN ELEMENT OF THE DRAMATIC WHICH HEIGHTENS ITS COLOR AND APPEAL. THE PHOTOGRAPHY IS EXCEPTIONAL FOR ITS ARTISTIC EFFECTS AND THE SCENES OF BORNEO ARE PRESENTED WITH IMAGINATION.

THE FUNCTIONS OF MOTION PICTURE REVIEW.

The critics of the motion picture advise regarding morally objectionable elements before they are presented to the public. They bring to the picture the judgment of the typical audience. They appreciate the necessity of liberty of speech and liberty of creation. Under no circumstances must these be curtailed. The critics must give full liberty to ideas presented through the drama, matters of propaganda, historic interpretation, tragedy, comedy, current events, etc. At the same time society, which is being amused, entertained or inspired, must be given the right to register ethical convictions. The National Board of Review through its members aims to perform this service for society with broad-mindedness, liberality and even handed justice. It avoids enforcing personal opinions. It does not believe in coercion. It searches diligently for fundamental convictions and renders decisions which it is convinced will have broad public support. Though it is a voluntary extra-legal body having no legal power respecting its decisions become effective through the crystallization of public opinion regarding the treatment of the subjects represented, and which it seeks to gauge and reflect through the cooperation of official and non-official correspondents of the National Board of Review in all parts of the country.

NOTE:

ENTERTAINMENT VALUE—This term applies to all that which is entertaining or interest-holding.

EDUCATIONAL VALUE—This term applies to pictures that are instructive in science, industry, travel, and the presentation and interpretation of great classics, or that are illustrative of customs of people and ways of living of different classes of society, past and present.

MORAL EFFECT—This applies to the moral effect of the picture either consciously or unconsciously produced.

ARTISTIC VALUE—This term is interpreted broadly to include the acting, the drama itself, the stage settings, artistic out-door scenes and scenery, the appropriateness of the production to the story treated, the costuming, and the absence of incongruous elements.

THE NATIONAL BOARD OF REVIEW OF MOTION PICTURES

## *"Jungle Adventures" Rarely Beautiful Film*

### Johnson's Pictures Richly Deserve Place of Honor at Capitol

S. L. Rothafel has done many noteworthy things. Not least of them is his latest achievement of substituting what is really a travelogue for a feature on the bill at the Capitol Theatre. And how enjoyable it proves!

The film that Mr. Rothafel has thus honored is Martin Johnson's "Jungle Adventures." It well deserves this distinction, for a more gripping, thrilling, entertaining and beautiful picture has not been seen in a long time.

Everyone (unless there is something the matter with him loves animals; and this picture is packed full of them in their native state. There are all kinds—elephants, apes, orang-outangs, crocodiles in ll their hideousness, monkeys, bears that have been shown in captivity, water buffaloes and birds of beautiful plumage and strange build. But strangest of all the things he shows are men not far removed from the beasts with which they are surrounded.

Mr. Johnson's trip took him to British North Borneo, to lands never before visited by white men. Johnson not only penetrated these dense jungles, but he took his beautiful wife along, and in many of the scenes she is seen in striking contrast to the repulsive looking headhunters of the jungle. She is seen, too, petting the solemn-visaged orang-outang, almost as human as the natives.

Johnson has the happy faculty of reproducing his nature studies in an amazingly life-like manner. His photography is perfect. Using nothing else than tints, he brings out all the glorious colors of the jungle, of the romantic little streams with their queer vessels, and the glorious sunsets.

It is almost past comprehension that he should have been able to get some of the "shots" of the wild animals he shows. One of the most remarkable is an orang-outang doing the most amazing acrobatics ever witnessed through the treetops. Another is a mad charge of a herd of water buffalo, and still another a herd of elephants at play.

There is not a dull moment in this picture, not a moment when you are not held enthralled.

## *This Is Not All:*

Never in the history of motion pictures has a production received the unanimously glowing criticisms,

**BAR NONE,**

accorded

**MARTIN JOHNSON'S "Jungle Adventures"**

## *Why?*

**There never was a picture like it!**

# EXHIBITORS:

# TELEGRAPH

# THE CAPITOL THEATRE

## NEW YORK CITY

**(the World's largest theatre—accommodating 7000 people before having to close its doors)**

I F the trade paper reviews
I F the New York daily paper criticisms
I F our advertising copy
I F the prestige of Martin Johnson's name
I F the picture's unlimited exploitation possibilities

have not convinced you of the box-office value of

## MARTIN JOHNSON'S "JUNGLE ADVENTURES"

we suggest that you wire or write the Capitol Theatre, New York City.

They cannot tell you other than the facts, and these are:

¶ The picture did a phenomenal business vs. the strongest competition ever known in the New York history of motion pictures;

¶ that no picture ever played that theatre since its inception which received such unanimously glowing criticisms from the New York daily newspapers;

¶ and that every audience voiced its approval of the picture by enthusiastic applause.

**Exceptional Pictures Corporation**

ALEXANDER BEYFUSS
Vice President and General Manager

**1540 Broadway, New York City**

***Watch for Announcement of Releasing Arrangements***

You Can Count On Arrow Pictures.
Every One Is A Sure-Shot Success.

W. E. Shallenberger

ARROW PICTURES
INDEPENDENT

# THE ARROW TRADE-MARK ASSURES INDEPENDENCE, BOX-OFFICE SUCCESS AND BEST ENTERTAINMENT

We put independence first, for above all that's what Arrow stands for. Every Arrow Picture is an independent picture, produced to please the public—never to please the fancy of a director or a star.

Arrow judges independent productions for you. You can bank on Arrow judgment. If it bears the Arrow trade-mark, it's a sure box office triumph and it's the best in motion pictures.

Unparalleled success has come to Arrow Pictures. And you can be sure it will continue.

Yours for independence,

**Arrow Film Corporation**
**220-224 West 42nd St., New York City**

*Distributors for United Kingdom*
**Inter-Ocean Photoplays, Ltd.**
162 Wardour Street, London

Marjorie Daw, the heroine in Peter B. Kyne's Arrow—Saturday Evening Post success, "A MOTION TO ADJOURN"

Stars—Marjorie Daw and Roy Stewart; Author—Peter B. Kyne; Producer—Ben Wilson; and it's an Arrow Picture. *Some Combination!*

*W. E. Shallenberger*

The First of Four Special BEN WILSON Productions from the brilliant pen of Peter B. Kyne

*from* THE SATURDAY EVENING POST *into* ARROW PICTURES

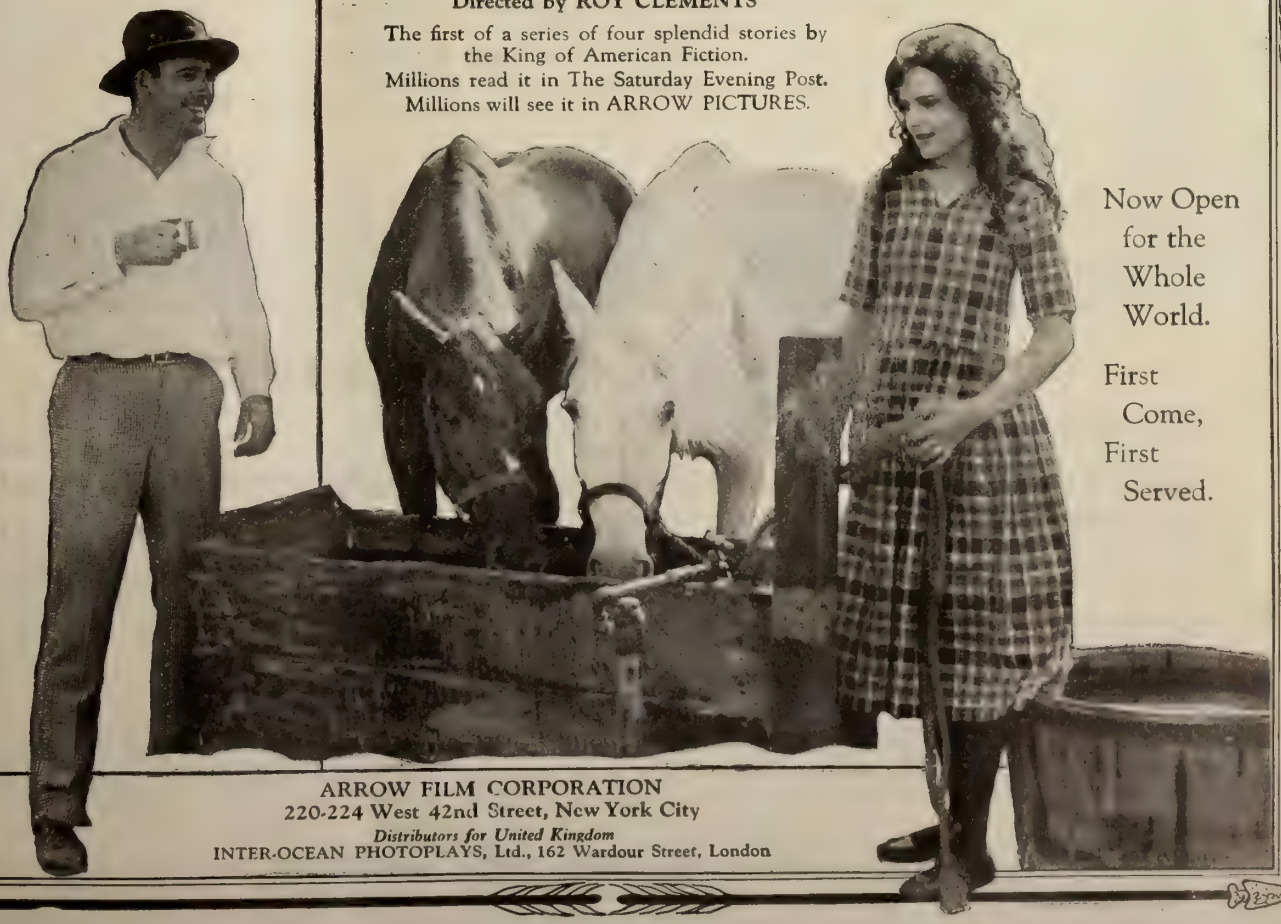
# A MOTION to ADJOURN

*by Peter B. Kyne*

Featuring MARJORIE DAW and ROY STEWART

Directed by ROY CLEMENTS

The first of a series of four splendid stories by the King of American Fiction.
Millions read it in The Saturday Evening Post.
Millions will see it in ARROW PICTURES.



Now Open for the Whole World.

First Come, First Served.

ARROW FILM CORPORATION
220-224 West 42nd Street, New York City
*Distributors for United Kingdom*
INTER-OCEAN PHOTOPLAYS, Ltd., 162 Wardour Street, London

# "WHY GIRLS LEAVE HOME"

# THE VERDICT !!!

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| Night Message | Nite |
| Night Letter | N L |

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WILMINGTON DEL 306P AUG 29 1921

WARNER BROS

1600 BWAY NEW YORK NY

OPENED WITH YOUR PICTURE WHY GIRLS LEAVE HOME TODAY AND HAD THEM IN LINES SINCE TWELVE OCLOCK OPENING BIGGEST THING WILMINGTON EVER HEARD OF · PICTURE IS GREAT

RAY C BROWN

MANAGER ALDINE THEATRE

412P

## JUST A FEW FIRST RUN BOOKINGS

B.S. MOSS'S BROADWAY, NEW YORK, SEPT. 26th (INDEFINITE RUN)
KEITH'S CIRCUIT (26 THEATRES) IN GREATER NEW YORK, SEPT. 26th.
POLI CIRCUIT, NEW ENGLAND - - - SEPTEMBER 26th.
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HALSEY THEATRE
MARKET & HALSEY STS.
NEWARK, N. J.

September 19th, 1921.

PHONES
1549 MARKET (NEWARK)
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Mr. Abe Warner,
Warner Brothers,
1600 Broadway,
New York, N.Y.

My dear Mr. Warner:

WHY GIRLS LEAVE HOME did capacity business last week at our Halsey Theatre, Newark, despite the fact that the opposition theatres were showing "Over The Hill," "The Old Nest," "Disraeli," and other big attractions.

The picture is now on its second week, and judging from the praise and unsolicited comments of our patrons, we have no doubt that WHY GIRLS LEAVE HOME is destined to become one of the outstanding box-office attractions of the year.

Yours very truly,
HALSEY THEATRE
Jacob, Treas.

PRODUCED BY HARRY RAPF DIRECTED BY WILLIAM NIGH

DISTRIBUTED BY

**WARNER BROS., 1600 BROADWAY, NEW YORK.**

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Ernest Shipman
*presents*

# GOD'S

*From*
RALPH CONNOR'S
Great story "*The* FOREIGNER"
*Directed by*
HENRY MACRAE
*With an All-Star Cast Including*
GASTON GLASS ~ GLADYS COBURN
WILTON LACKAYE ~ ROBERT HAINES
*Produced by* WINNIPEG PRODUCTIONS, *Inc.*

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**WID'S says:**
"A very capable cast of *well known players.*"

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"The cast is good throughout—ALL STAR."

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"A good cast of WELL KNOWN PLAYERS."

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**MOVING PICTURE WORLD says:**
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*in*

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Every Exhibitor owes it to himself and to the Industry to arrange such programs as will merit the approval of the most critical.

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# *The Stamp of Approval*
*ON*
# "THE HEART OF THE NORTH"

## SPECIAL REPORT
of
## The National Board of Review of Motion Pictures
70 FIFTH AVENUE
NEW YORK CITY

To QUALITY FILM PRODUCTIONS, INC.

Gentlemen:

We wish to advise you that the majority comment on your photoplay HEART OF THE NORTH reviewed by The National Board of Review on AUGUST 23, 1921 was as follows:

ENTERTAINMENT VALUE GOOD EDUCATIONAL VALUE

ARTISTIC VALUE: Dramatic interest of story GOOD Coherence of narrative GOOD Acting ADEQUATE Photography GOOD Technical handling GOOD Costuming (if period production) Atmospheric quality—Scenic setting GOOD Historical value (if period production)

MORAL EFFECT GOOD

GENERAL COMMENT: THIS IS AN INTERESTING MELODRAMA OF THE NORTH, DEALING WITH RED-BLOODED CHARACTERS AND THEIR HUMAN STRUGGLE ON THE OUTSKIRTS OF CIVILIZATION. THE ACTION IS RAPID AND THE SITUATIONS OCCUR IN AN ENVIRONMENT CONVINCINGLY DEPICTED.

**A HARRY REVIER PRODUCTION**
*featuring*
## ROY STEWART
**with LOUISE LOVELY**

**If You Want a Real Box Office Attraction**

## *WIRE FOR YOUR TERRITORY BEFORE IT'S TOO LATE!*

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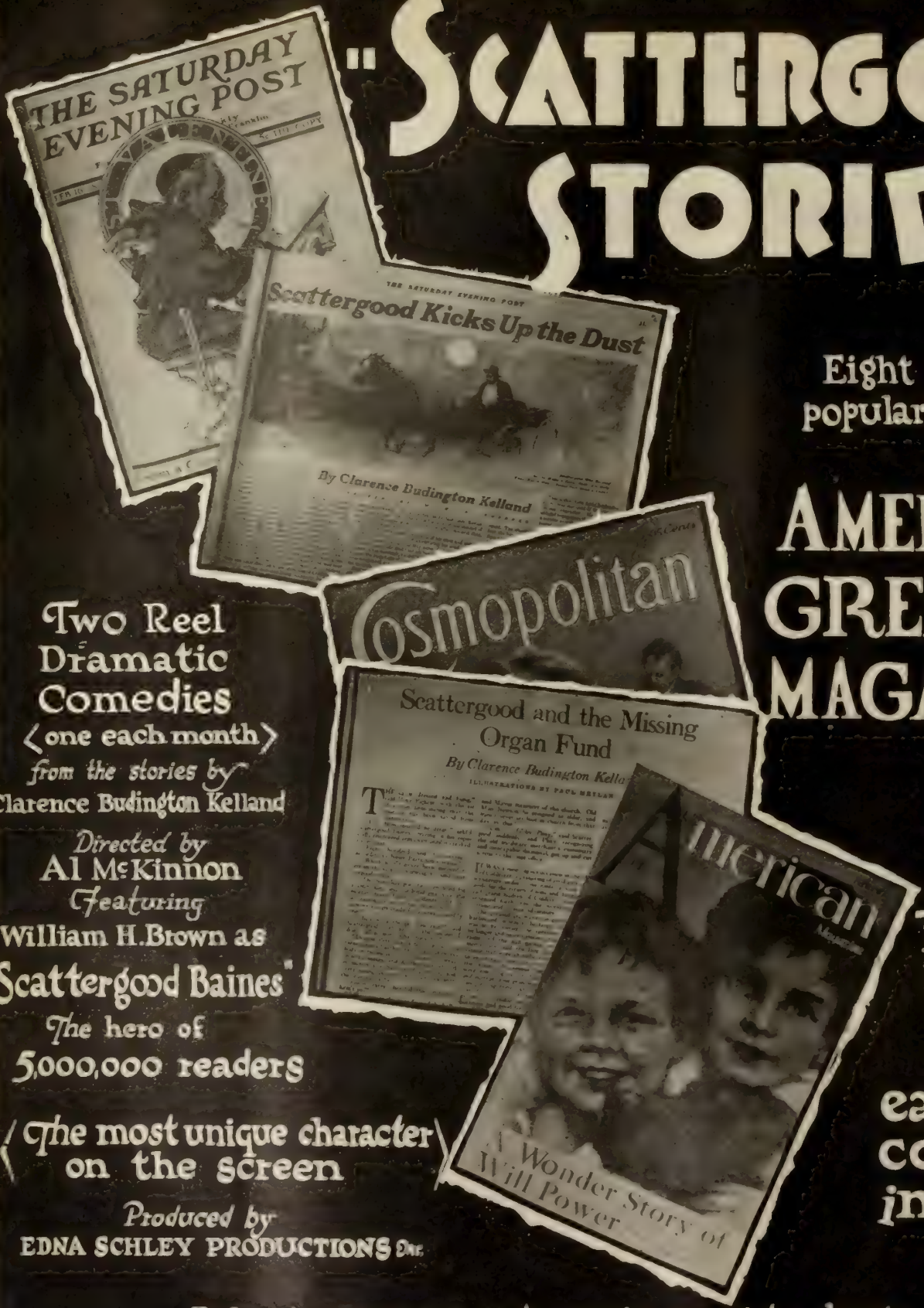


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Featuring
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The hero of
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(The most unique character on the screen)

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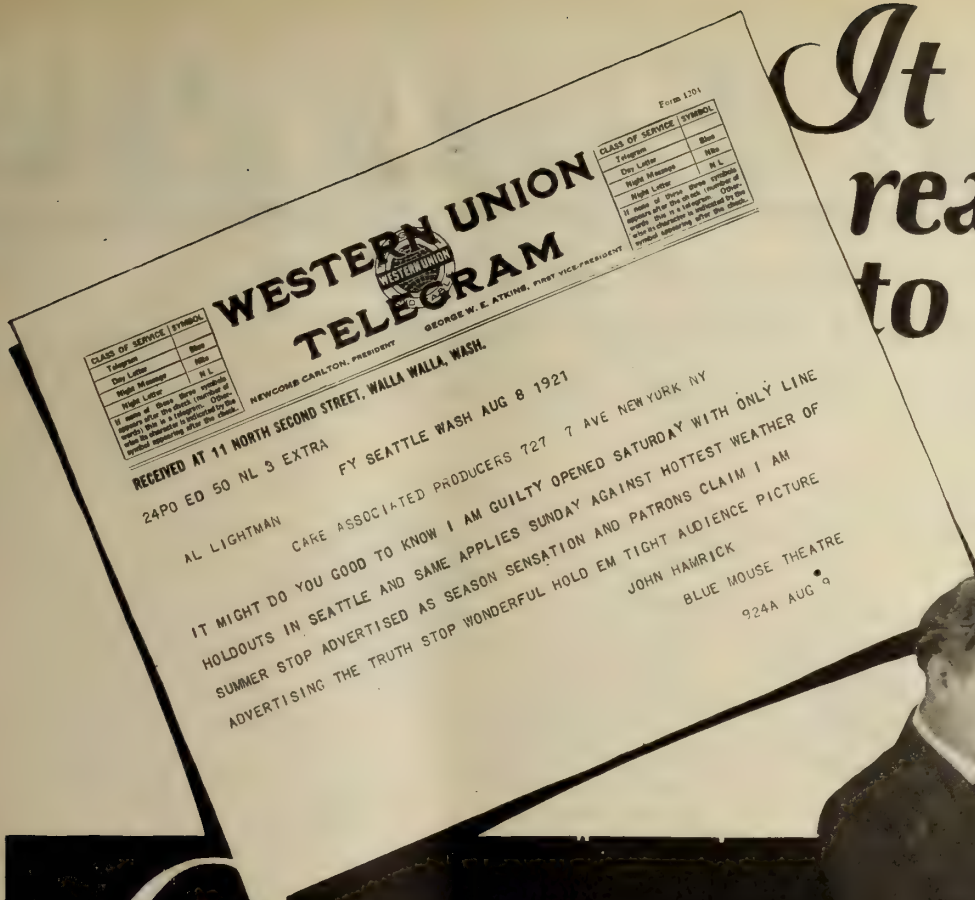

Form 1201

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***After September 26 you'll book all Associated Producers' releases in First National Exchanges***

We will take over the following productions previously released by A. P. Exchanges:

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| The Cup of Life | Thomas H. Ince |
| Devotion | A. J. Bimberg |
| Greater Than Love | J. Parker Read, Jr. |
| The Ten Dollar Raise | J. L. Frothingham |
| The Foolish Matrons | Maurice Tourneur |
| A Broken Doll | Allan Dwan |
| Mother o' Mine | Thomas H. Ince |
| Home Talent | Mack Sennett |
| I Am Guilty | J. Parker Read, Jr. |
| A Perfect Crime | Allan Dwan |
| A Small Town Idol | Mack Sennett |
| Lying Lips | Thomas H. Ince |
| A Thousand to One | J. Parker Read, Jr. |
| Love | J. Parker Read, Jr. |
| The Last of the Mohicans | Maurice Tourneur |
| The Forbidden Thing | Allan Dwan |
| The Leopard Woman | J. Parker Read, Jr. |
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She Sighed by the Sea Side
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Two Reel Sennett-Turpin Comedies
Love's Outcast
Love and Doughnuts

*We wouldn't have accepted these for distribution if we hadn't believed them well worth while*

# Think of Associated Producers'

***Book Them! Get Behind Them! They're And Thus Make Certain the Future***

# ional Exhibitors

***Here are the Associated Producers' Forthcoming Fall Releases:***

***Now First National Attractions***

(Listed in the probable order of release)

Pilgrims of the Night - - - - - - J. L. Frothingham
Blind Hearts - - - - - - - - - - Hobart Bosworth
Molly O - - - - - - - - - - - - - Mack Sennett
Love Never Dies - - - - - - - - - - - King Vidor
The Silent Call - - - - - - - - - - - H. O. Davis
Hail the Woman - - - - - - - - Thomas H. Ince
The Sea Lion - - - - - - - - - - Hobart Bosworth

PICTURES IN THE COURSE OF PRODUCTION

The Daughter of Brahma *(work title)* - J. L. Frothingham
Lorna Doone - - - - - - - - - - Maurice Tourneur
Pawned - - - - - - - - - - - J. Parker Reed, Jr.
Lucky Damage *(work title)* - - - - - - Thomas H. Ince
Heart Balm *(work title)* - - - - - - - - Mack Sennett

*Every dollar you pay for an Associated Producer Picture will support your organization*

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Associated First National Pictures, Inc.

# Don't Let Anyone Make A Monkey Out of You!

But Let

## BUSTER KEATON

do the monkey business
that will shake your au-
diences with laughter and
make your box offices
sing "Oh, Happy Day!"

in

## "The Playhouse"

**His first First National**

A two reel comedy feature that's a riot.

First National will release six Keaton comedies during the coming year on an independent basis (not sub-franchise plan).

They will be in two groups of three each. You can contract for the first three as a series or each release separately. Nothing funnier made! Get busy NOW!

Presented by Joseph M. Schenck; written and directed by Buster Keaton and Eddie Cline.

**A First National Attraction**

FIRST NATIONAL PICTURES

ARTHUR JAMES
*Editor-in-Chief*

MOVING PICTURE World

OCTOBER 1
1 9 2 1

# *We Can Spare The Sneering!*

IS the artistic genius of Charlie Chaplin nothing but a combination of other persons' brains and a celluloid medium for widespread expression?

Is it true that Mary Pickford's charm and skill in the portrayal of character were handed to her by a board of directors and an organization?

Is the consummate art of George Arliss a machine-made product?

Is Buster Keaton a cigar store Indian, galvanized into entertainment by a factory corps?

Is Norma Talmadge a dressed-up doll with the mind of a two-year-old child?

The answer to all these questions is a resounding Yes, if the following statements, conceived in contempt, are correct.

For reasons which we will subjoin, we regard them as astonishing. They are not made from without the industry, but from within. They are not the careless words of an impromptu speaker at a casual dinner. They are the carefully-written and printed words of Mr. Johnston, of Motion Picture News, exclusively a trade publication, and they appear in displayed type as an editorial finality.

They represent Mr. Johnston's mature opinion of the men and women, past and present, who personally have provided the entertainment in our screen productions. They are written with studied care in their phrasing and a literary dash which is neither accidental nor haphazard.

Because of the saucy style they are being reprinted in daily newspapers among the avalanche of criticism resulting from the Arbuckle case. They read:

"Few, very few, of you are artists, an artist being an individual who by dint of tremendous work, patience and long and supreme self-denial brings to perfection some particular endowment of talent.

"You are—most all of you—just human beings.

"Your picture stardom is largely the result of some one else's brains and money, plus, especially, the magic circulation of the motion picture.

"Many of you are mere photographic types.

"You bedeck yourself and strut with all the simple vanity of a peacock. You become as captious and cruel as any ship's sailor elevated by chance to the Sultanship of a South Sea Island. You think you have been touched by divine fire, whereas you've only been touched with celluloid.

"This is only human, however; we are all of us vain. Your strut and assumed temperament do little harm to you if only you don't let the illusioned public see your naked humanness. Do your strutting within the studio wall. Keep the public fooled."

If within our industry our people are to be regarded with contempt and treated sneeringly, as though they had the mental equipment of very small children, how can we expect the world outside to accord us either consideration or respect?

Because an occasional temperament has brainstormed itself into mistakes we do not convict the entire list of our players of being semi-imbecile. Such a conviction is neither just nor wise. It reflects specifically a type of ego that patronizes and talks down to the source of its livelihood.

We have so tremendous an enthusiasm and so great a respect for our business and the people in it, that we feel moved to suggest to those in the industry who think they are slumming when they move among us that they should go into some other business where they could be more comfortable.

We suggest to Mr. Johnston and to all others with similar views that silence or departure afford the only proper alternatives.

Arthur James

# W. Stephen Bush's First Article on the Germany Busily Producing Trash;

Berlin, September 10, 1921.

A SURVEY of film producing activities in Europe shows considerable progress in Germany. Indeed as far as quantity is concerned Germany easily surpasses every European country. Her weekly output is not far from ours. It seems that the producing situation here parallels our own in many respects. There are the big companies like the U. F. A. and the new E. F. A., and three or four others, and then there are the smaller concerns, that are springing up like mushrooms in every section of the new Republic. A week or two in Germany makes it very plain that our American producers have very little to fear from German competition.

Since I landed here in the early part of August I have seen scores of films, most of them at public exhibition, some of them at private showings, and I would not give a nickel or even one depreciated mark for the entire collection as far as any American rights are concerned. The great majority of dramatic features are tainted by morbid sexual themes, slow in action and shriekingly Teutonic in the matter of casts. We, too, have suffered from morbid sexual themes, but the offense as committed in so many of the German films is rank and smells to heaven. American public opinion would never tolerate things of this sort, even if they escaped the censors.

As to the comedies, they might make a hit in our funeral parlors. It is true that German audiences roar at them but no American crowd will ever sit through any of them without homicidal impulses directed against the exhibitor showing them on his screen. There are some very fine scientific and educational films. I have seen some good microscopic pictures. As to specialties, novelties or fillers there is little to report. If there are any developments along these lines they are strictly in their infancy. Much of the cartoon and specialty material is of American origin, but not of our best quality by any means.

The continued production of depraved and demoralizing films in Germany has called forth a good deal of censure from within as well as from without the industry. A well known attorney and writer on social topics, Dr. K. Leibig, writes as follows: "For many months past the patrons of our motion picture theatres have been entertained with underworld films, at least 80 per cent. of these films are simply trash. The effect of these films on the minds of the spectators are deplorable. Slowly but surely their morals are undermined, their imaginations soiled, their power of discrimination blunted."

The writer fails to note the sickening sex films. To see young girls and boys in theatres where they show these films is painful in the extreme to every healthy human mind. Film men I questioned on this matter tell me it's one of the results of the war. They may be right or wrong but the continued tolerance of these concoctions is incomprehensible in a country which forces censorship on every production. Never has the fallacy and inefficiency of censorship been shown more conclusively than in this alleged republic. The American idea of leaving the question of morality in films to public opinion is absolutely sound.

*Importing American Film.*

Under the present law in Germany any one may import films from a foreign country in any quantity he may desire. The duty is a trifle. No films, however, can be shown publicly without being censored, and the censors will only accept foreign made films to the extent of 200,000 metres, or about 600,000 feet of film, which is imported from abroad. I called at the offices where they control and censor foreign films and found two very efficient and obliging young women, who were eager to explain. They took turns in clearing up doubtful points and would not permit me to leave until I gave them my solemn personal pledge that I understood it all.

Boiled down to essentials, it seems that every man engaged in selling or exporting films is entitled to a permit for importing a certain number of pictures from abroad. This is called, as near as I can get to it, "a contingent permit." The 600,000 feet are apportioned among film exchanges according to the volume of business done. Under this arrangement, which allows the importer to choose his films from any foreign country, some American films have been imported. The one company which has taken advantage of importing possibilities, is the Universal Film Company. Most of the American films shown on German screens are of Universal make. They are all very popular.

*Press Support.*

The German press, which is taking the motion picture far more seriously than before the war, devotes as much space to film productions as our own New York and Chicago dailies. It is unanimous in praise of American films. The Universal people have substantial interests here and their representatives are active and enterprising. Without these special advantages it is difficult to see how the American producer can at this time profitably import into Germany. A good average feature or a good program picture rarely grosses more than 100,000 marks, which at the prevailing rate of exchange is but a little more than $1,000. This return is calculated on a successful sale in each of the five distributing zones. A superproduction may bring more, but certainly not enough to tempt the owner of any of our big productions.

It is true that the German public is hungry for American pictures; just now I may say they are hungry for any kind of an American picture, because they have been "fed up" on an inferior domestic products. On the score of variety alone the German public wants American pictures, but they have no money to pay for any but our cheapest grade.

*The German Picture Theatre.*

This is of course due to the depreciation of German money. It is not due to low prices of admission. Great as is the purchasing power of $1 in hotels and restaurants and stores, it loses its power at the box office of the picture theatre. I have paid 24 cents in American money for picture shows of the poorer sort—shows for which the public on our side of the water would not pay a nickel. The prevailing average of admision prices is close to American averages despite the vast difference in the exchange.

It was my intention to study German methods of presentation and exploitation but there is next to nothing to report. In the year before the war, when I made a tour of Europe for MOVING PICTURE WORLD, there were first class theatres that challenged comparison with our own. The war seems to have changed all that. Presentation as an art has reached its lowest ebb and so has exploitation.

The most remarkable thing about the German picture theatre is its total and constant lack of ventilation. Germans cherish a passionate dislike for fresh air, as any one will testify who has ever travelled on a German train. Even in the best theatres in Bremen, Hanover, Berlin and Munich, ventilation of any kind seems to be "verboten."

*No Impressive Theatres.*

The German picture theatres are crowded in city and country simply because there are not enough of them. A modern picture theatre of the type of the Rialto or Rivoli in New York, or Grauman's Million Dollar Theatre in Los Angeles, or the Madison Theatre in Detroit, or the Von Herberg Theatre in Seattle, would be a paying proposition in any of the larger cities. I was struck with the commonplace character of the music in even

# International Film Situation; Americans Thought to Finance Lubitsch

the best of their theatres. There is indeed a tendency to come back, but it will be a slow process.

As to building and safety regulations, there has been a very pronounced "let-down" since the days of the Empire. Tested by the standards of the License Fire Commissioners of any first class city in our country, probably all of the houses in Berlin would be closed at once. If there are any laws in regard to the number and location of the exits, they are more honored in the breach than in the observance.

As to projection I dare not think of the epithets Brother Richardson would heap on the Germans. It is bad in the first class theatres and altogether impossible in the country towns. Breaks are frequent. There is no such thing as a continuous run of a five reel feature. There is a pause after every reel, the house lights are turned on, there is some lunching on the benches or chairs, then somebody rings a bell and after a further wait on general principles they start the next reel.

Nothing can surpass the patience of the German "movie fans." After each reel lynx-eyed young women in startling uniforms run up and down the aisles and urge the patrons to "move over to the right." Trying to hold a corner seat I almost started a riot. Several "fraeuleins" glared at me in turn and I became embarrassed. Reluctantly I moved "over to the right."

There is a charge for the program but it cannot be high for in exchange for a mark and a program I received enough small and large coins to furnish a numismatic collection.

*German Censorship.*

I called on the chief censor of the new Republic. He volunteered to give me all the time I wanted. I was received by Herr Bulke in the former offices of the German General Staff. Here in a huge massive building the censor and his staff occupy practically an entire floor. Herr Bulke has achieved fame as a writer on social topics and is a lawyer of some note, having held office as district attorney. He is a man of good breeding and is full of his subject.

I told him frankly that Americans do not believe in censorship but he countered instantly by pointing to our justly celebrated censorship states. He did not tell me to give his regards to Governor Miller but he made no secret of admiration for the executive of our Empire State. He was remarkably well posted on American censorship. And right then and there he furnished an involuntary example of the folly of censorship.

*The Folly Of It.*

"We have just suppressed a film," he said, "because it showed how the offspring of a colored woman and a white man gave birth to a perfectly black child."

Here Herr Bulke laughed.

"Of course," he said, "that is impossible, is it not?"

"It is not!" I replied. The German law bans all films which "tend to endanger public order or safety, to offend religious susceptibilities, or which have a demoralizing effect."

The curious part of it is that almost

*SCENES FROM "GOOD AND EVIL," FEATURING LUCY DORAINE. RELEASED BY F. B. WARREN CORPORATION*

every theatre shows films that are vile beyond all description. I would not soil the columns of MOVING PICTURE WORLD by even a general description of such films. Thus here as elsewhere filthy films and censorship seem to exist together like friendly weeds in the same garden.

*In a German Studio.*

Past the historic parade ground where in pre-war times the strutting Kaiser used to watch the goose step of his soldiers, I rode out to the studios of the U. F. A., where Pola Negri and her director were putting the finishing touches to the last scene of "Sappho," which I was told would soon be shown on Broadway.

Pola Negri was of a very much finer fibre than the men working with her. It was apparent to me that she labored under suppressed excitement and presently she broke under the strain and made the studio ring with her protests. When it was all over—in a couple of hours or so—she very graciously accorded an interview. She said she expected to leave Berlin on January 7 for Paris then go to London and sail for America sometime in the middle of February. She was tremendously interested in her future work in the States. She expects to go to California after a short stay in New York. It amused her to hear that some American newspapers had referred to her as a "German actress." Pola Negri is a Polish woman proud of her nationality. In Berlin she had been criticized for her pro-Polish attitude.

The idea of musical accompaniment is developed to a high degree in the big German studios, an orchestra of five pieces playing during every rehearsal.

*Americans Finance Lubitsch!*

Lubitsch, the director of "Passion," and "Deception," is at present engaged in the production of another super feature, which is to be known as "Pharoah's Daughter." Parts of it were being filmed on the banks of the River Spree while I was in Berlin. It is said that the enterprise is financed wholly by American capital. Another big German company is down at Naples where they are filming a big feature dealing with a classic subject.

It is interesting to note in connection with the subject of production that Berlin is no longer the unquestioned film center of Germany. Munich now boasts a number of studios and a number of ambitious producing companies. Munich indeed is a more artistic and cosmopolitan city than Berlin. Berlin's greatest assets have always been the prestige of the Hohenzollerns and the goose step, and their glory, it seems, has departed forever. As a distributing center Munich is closer to the Near East.

*Import and Export of Film.*

The official figures of the import and export of film during the past year have just come to hand and show how insignificant has been the export of German films to the States. Imports of raw stock into Germany reached 2,600 pounds; import of printed product, 13,400 pounds. These imports are distributed among the following countries: Holland, 2,800; Austria, 5,400; other countries, 3,200 pounds.

The export figures show that 643,800 pounds of raw stock were exported at an estimated value of 92,317,000 marks. These films were exported to Italy, 177,600 pounds; to Austria, 66,600 pounds; to France, 103,800 pounds; Denmark, 41,200 pounds; Sweden, 39,400 pounds; other countries, 115,200 pounds.

Of finished pictures 154,800 pounds were exported, supposed to represent a value of 26,427,000 marks. The biggest customers were Italy, Austria, Switzerland, and South America. The smallest customer was America.

*German Theatre Owners*

There are several well organized bodies of exhibitors within the confines of the new Republic, but they are local and sectional rather than national. They are more numerous and powerful in the South than in the North. It may seem strange that a country which has only about half the population of ours, and which is insignificant in size as compared with ours, has no national organization

The grievances of the theatre owners here remind one very largely of the grievances of our own exhibitors. The uniform and equitable contract, which the M. P. T. O. A. has always insisted upon, is one of the objects of the German exhibitors organizations, but in the long and bitter fight which they waged against the producers, they met with defeat. Had they been organized on a national scale, they might have won, for they kept up the battle for a long time.

The deposit, as we understand it, is unknown here. As the system is equally unknown in the rest of Europe, one must conclude that it is a distinctly American institution.

The greatest trouble of the German theatre owner is the taxation of the box office. In some sections, especially in the occupied regions along the Rhine, the taxes absorb 80 per cent. of the gross revenue. In most sections, 33 per cent. of gross is the share of the Federal government, local taxes not included. As a result, many of the picture theatres are closing their doors. In the trade press one reads of forced sales of theatres by the score.

It will be many years before conditions in the exhibiting field return to pre-war conditions in Germany. Inability to pay high film rentals accounts for much of the miserable junk that passes for entertainment. The German producer with any enterprise or ambition must needs look to the foreign market. If he had to rely on the returns in his country, he could not last another month.

## *Urban Seeks Membership in Producers' Division*

Charles Urban, president of the Urban Motion Picture Industries, Inc., has filed application for membership in the Producers' division of the National Association of the Motion Picture Industry.

M. E. A. Tucker is designated as the representative of the Urban Motion Picture Industries, Inc., in the association, and it is reported that several other producing companies are arranging to send in their applications for membership in the producers' division.

*CONSTANCE TALMADGE IN "SCANDAL," A SELZNICK REISSUE*

# *The Arbuckle Case*

***Enclosed in the Following Space Is Our Idea What Should Be Said by Everybody in the Moving Picture Business About the Arbuckle Case from Now Forth Until the Entire Matter Is Settled***

# *Soviet Government Has Right to Prosecute Cibrario, Says Judge; Patrick A. Powers Files Answer*

JACQUES CIBRARIO, who is being sued by the Russian Soviet government, which seeks to recover a goodly part of the $1,000,000 which it claims it placed to his credit here, as its representative in the purchase of 7,000,000 meters of positive films, and other motion picture material, met with a severe setback when Justice John V. McAvoy handed down a decision last week in which he held that the Russian Soviet government has a legal right to prosecute its suit against Cibrario for the recovery of the money it sues for, and granting the Soviet government's application that a receiver be appointed to take over the affairs of the several corporations of which Cibrario is the head. Justice McAvoy appointed Henry L. Sherman as receiver, under a bond of $10,000.

The Russian government charges that by various subterfuges Cibrario obtained the money, while on the other hand such films and projection machines as Cibrario alleged to have purchased and shipped to them were either light-struck or of such inferior quality as to be absolutely useless for the work intended of them. In addition to suing to recover this money the Soviet government instituted a criminal proceeding again Cibrario, on which he was arrested and is now out on $10,000 bail. The decision holds that there is nothing valid in the contention of Cibrario that our courts had no jurisdiction because this government has not yet recognized the Russian Soviet government.

*Powers Replies*

Alleging that Jacques Cibrario never had any right, title or interest to the money he paid to the Powers Film Products, Inc., for the 3,500,000 meters of film sold to him to be shipped to the Russian Soviet government, Patrick A. Powers has just filed his answer to the suit brought by Cibrario in the New York Supreme Court, in which he seeks to recover the $250,000 which he alleges he paid the Powers concern for the films, which he claimed were useless for the purposes for which they were purchased.

Powers had previously filed an answer in which he denied all of Cibrario's charges. In the amended one now filed he says that Cibrario was commissioned by the Russian Soviet government to purchase 7,000,000 meters of positive film, of which it is admitted his concern sold Cibrario 3,500,000 meters, but the answer sets up that Cibrario never had any right, title or interest in or to the money paid to the Powers Film Products, Inc., and that therefore he is barred under the statutes from maintaining the action brought against them and Powers individually.

# *Well Known Men to Speak at Jackson; Exhibitors Form Automobile Parties*

WITH the assurance that Sydney S. Cohen, national president of the Motion Picture Theatre Owners of America, and Senator J. J. Walker, counsel of that organization and well known to every theatre owner of the country, will be present as headliners, the second annual convention of the Michigan Motion Picture Exhibitors' Association, to be held October 4 and 5, promises to be a notable event.

Added to the above speakers slated for the convention, the organization has been assured that Lieut.-Governor Thomas Reed, of Lansing, will be present, also their former manager, A. J. Moeller, of New York, who is now general manager of the national organization, and it is very probable that Governor Grossbeck of Michigan will accept the invitation extended to him.

Through a new and novel idea that is being carried out in Michigan this year, every exhibitor in the state will have an opportunity to attend the convention, for automobile parties are being formed from the various centers in the state, which the exhibitor is asked to join. If he does not drive a car, arrangements will be made to take him along in another car.

It is anticipated that three hundred exhibitors will turn their faces toward Jackson, as the convention this year is of very vital importance. The past year has been a very active one for the organization, many local as well as legislative problems having been solved. At the present time the organization has a membership of five hundred and eighty-one theatres of the six hundred and twelve in the state. A year ago the membership was two hundred and seventy-five.

The convention headquarters will be at the Otsego Hotel, with business session at Castle Hall and a banquet at the Jackson City Club, said to be the finest city club for a city of that size, between New York and Chicago.

Through special courtesies of Warden Hulbert, of the Jackson State Prison, the exhibitors and their wives will be conducted on a tour through the prison and prison farm. However, Warden Hulbert is not stopping there, for he will have his prison band of forty pieces and numerous vaudeville acts from the prison to furnish entertainment for the banquet. The banquet will be served in the great ballroom of the city club and promises to be one of the most enjoyable events. Addresses will be made by Senator Walker, Sydney S. Cohen, Lieut.-Governor Reed, and other prominent men.

Arrangements for the convention are in the hands of H. M. Richey, the new manager of the organization, who assumed his duties August 26, succeeding Mr. Moeller, and W. S. McLaren, a member of the board of directors, and in whose home city the convention will be held. Automobile trips for the women, luncheons, etc., will make the two days interesting.

J. C. Ritter, of Detroit, is president of the Michigan association and also treasurer of the M. P. T. O. A. Fred De Lodder is vice-president; H. T. Hall, Secretary, and Fred R. Rumler, treasurer. All are of Detroit.

The Michigan association has gained national prominence because it is considered the best organized state in the folds of the M. P. T. O. A., and because of its large membership, having five hundred and eighty-one of the six hundred and twelve theatres in the state as members, or ninety-two per cent. Every theatre in Detroit is a member of the association.

# *Rogers' Letter to London Paper Says No Boycott Exists*

Saul E. Rogers, chairman of the taxation committee of the National Association of the Motion Picture Industry, has written a vigorous letter to the London Times denying the existence of any attempt by American producers and distributors to boycott British films. His letter was in reply to statements by several British film men, published in the London Times, alleging that the 30 per cent. ad valorem tariff on foreign films, contained in the House of Representatives revenue bill, was inspired by American producers who used the Actors' Equity as a cat's-paw to trying to effect a boycott against British films.

One of the British film men with whom Mr. Rogers takes issue was F. E. Adams, managing director of the Provincial Cinematograph Theatres, Ltd. Mr. Adams in a recent open letter in the London Times, wrote that the success of several German pictures in the United States was used as a pretext to stir up the cry of "foreign invasion," and that the real motive of the proposed 30 per cent. tariff was the exclusion of British films from the American market.

# Senate Agrees to Exempt Admissions of Ten Cents or Lower from Taxation

THE Senate Finance Committee has declined to take favorable action on the proposal of Senator Reed Smoot of Utah, for the substitution of a non-cumulative manufacturers' sales tax for the bulk of the small taxes now imposed under existing revenue laws. His measure has the support and approval of manufacturers and dealers in all lines, and there is a feeling of optimism in Washington that it will in the end prevail and become a part of our laws. To accept it now, however, would mean, in the opinion of some of the senators, the further revamping of existing laws, which would be attended with a great deal of uncertainty and would meet with a great deal of opposition in both branches of Congress.

*House Bill Inequitable*

Pursuant to the request of the senators who granted a hearing recently on the Smoot bill, the Manufacturers' National Tax Committee has presented a brief to the finance committee setting forth the objection of the manufacturers to the House bill, the terms of the Smoot plan and their reasons for approving it. Saul E. Rogers and William A. Brady represented the N. A. M. P. I.

It is charged that the House bill does not afford substantial relief from the onerous, inequitably distributed and unsatisfactorily administered provisions of the existing law which, under the pledges of both parties, they were reasonably entitled to expect. It is in form and substance a perpetuation of the provisions of the existing law from which relief was pledged by both parties and which the President called an extra session expressly to secure.

*(By Wire to Moving Picture World)*

**Washington, D. C., September 19, 1921. Senate Finance Committee today agreed to exempt admissions of ten cents or less. This is the only change made in movie tax.**

Mr. Rogers, representing the N. A. M. P. I., advocated the adoption of the Smoot plan because of its effect upon the industry. The manufacturers would have to assume the 3 per cent. tax, but they would in so doing relieve the industry of existing taxes which are proving a great drain on the industry.

The manufacturers' tax would prove a substitute for the present admission taxes, seating capacity levy and the film rentals tax of 5 per cent. The government would in no wise suffer from such action, but on the contrary would get greater returns through the corporation income tax because of the stimulation that would be given the motion picture business through the repeal of these three taxes.

*Smoot Determined*

Senator Smoot has informed the Washington correspondent of Moving Picture World that he intends to carry his fight to the floor of the Senate in an effort to have his plan substituted for all existing tax levies. The finance committee, however, has completed its work on the measure.

The high spots of the bill of interest to the trade are as follows:

The finance committee agrees to the repeal of the excess profits tax January 1, 1922, but increases the proposed tax on the net incomes of corporations from 12½ per cent. in the House bill to 15 per cent., effective January 1, next. It declined to recommend the repeal of the former and the establishment of the latter as of January 1, 1921, as recom-

*SCENES FROM REALART'S "DAWN OF THE EAST," STARRING ALICE BRADY*

*SCENES FROM "BALI THE UNKNOWN," THE FIVE REEL FEATURE TRAVEL STORY IN PRIZMA COLOR*

mended by the Treasury Department. The repeal of the capital stock tax as of July 1, next, is provided.

The committee was not as generous as the House in the matter of transportation taxes, agreeing only to a 50 per cent. reduction on freight, passenger and Pullman transportation, effective January 1, next, and their repeal January 1, 1923. The bill as it passed the House provided for the repeal of the taxes upon freight, express and passenger transportation, Pullman accommodations and oil by pipe lines, effective January 1, 1922. The taxes stricken out by the House upon express and oil by pipe lines are restored.

*Surtax Brackets Readjusted*

It readjusted the surtax brackets making a slight reduction in each, smoothing out the rates and agreeing to a 32 per cent. maximum. Recommendation had been made that the maximum rate of 25 per cent. be adopted, but this was rejected. An increase in the personal exemption of married persons having a net income not in excess of $5,000 from $2,000 to $2,500, and of the exemption for children and dependents from $200 to $400 was agreed to. A new tax of 5 per cent. on all office furniture and fittings of mahogany, rosewood or other imported woods has been provided.

The committee agreed to the provision, adopted by the House, permitting the deduction of a net loss resulting after December 31, 1920, in any taxable year from the net loss of the taxpayer for the succeeding taxable year, and if the net loss is in excess of the net income for such succeeding taxable year, the amount of the excess in the next succeeding taxable year. This gives a spread of two years in which to care for such losses.

*Changes Aid Traveling Men*

In addition to the action taken on the reduction and final repeal of the taxes on passenger and Pullman transportation, there are several other matters of direct interest to the traveling salesmen. The committee acquiesced in the proposal of the House granting additional income tax exemptions to traveling salesmen, going a little further, however, by providing that deductions in computing the net income of an individual of amounts expended for meals and lodging while away from home in the pursuit of a trade or business, may be made "by traveling men and other persons." The addition of the words "and other persons" materially broadens the provision.

A new and rather novel tax is represented by the proposed levy of 10 per cent on the amount in excess of $5 charged by hotels for single rooms, and on the amount in excess of $8 charged for double rooms, the tax to be borne by the hotels. This came at the last moment, without previous announcement, and created a great deal of surprise.

The House provisions dealing with personal service corporations were agreed to, as were provisions authorizing the commissioner of internal revenue, with the approval of the secretary of the treasury, and the consent of the taxpayer, to make final settlement of tax cases.

# *Lichtman Names Representative Managers to Become Part of First National Force*

AL LICHTMAN, general manager of Associated Producers, announced this week the field organization which will become a part of the First National exchange system as representative managers of Associated Producers. A representative manager will be retained in each of the territories of the United States and Canada by Associated Producers and will work under the direction of Mr. Lichtman, whose headquarters will be at the executive offices of Associated First National Pictures in New York. The staff will be headed by J. R. Seidelman, at present assistant to the general manager of Associated Producers in charge of sales. He will continue as Mr. Lichtman's assistant.

The territorial appointees are: Atlanta, W. R. Liebman; Boston, George S. Jeffrey; Chicago, Charles Goetz; Buffalo, W. J. Price; Cleveland, G. W. Erdman; Cincinnati, J. M. Johnston; Dallas, E. C. Leeves; Denver, Ed. Grossman; Detroit, H. K. Moss; Kansas City, G. W. Hinton; Los Angeles, V. P. Whitaker; Minneapolis, R. C. Buttolph; New York, J. J. Unger; New Haven, J. Lieberman; Philadelphia, Harry Laskin; Pittsburgh, F. C. Bonistall; San Francisco, Chas. Muehlman; Seattle, Harry Sigmond; St. Louis, J. Desberger; Washington, Chas. F. Schweren; Western Canada, Ted Harcastle; District Manager, H. A. Bandy.

Although the distribution of production previously released by the Associated Producers as well as forthcoming pictures becomes the function of the First National exchange system under the merger of the companies, the representative managers of Associated Producers will specialize in the sale of the releases of the group of producers.

## *To Book Other Paramounts for Cancelled Arbuckles*

The Theatre Owners' Chamber of Commerce held its weekly meeting at the Astor Hotel on September 20 before a record gathering of members. After considerable discussion, it was resolved that the members be instructed not to show any Virginia Rappe pictures. The members are absolutely bound by this resolution.

The organization also passed an amendment to a resolution adopted the previous week, that the members would not play Arbuckle pictures. It was agreed that Paramount is an innocent sufferer, and the members were instructed that wherever an Arbuckle picture was withdrawn an equivalent amount of business should be given Paramount.

Within the last two meetings, forty new members have joined the Chamber, which now boasts of over 600 theatres within its ranks, making it the largest local organization in the world.

# The Motion Picture Industry in Hawaii

By T. A. CHURCH

WHILE moving pictures were introduced into the Hawaiian Islands shortly after the first theatres featuring this form of entertainment were opened on the mainland, and while they have always been popular, the art of presentation has not kept pace with the rapid progress that has been made in the United States. There are a few well equipped theatres, but these are small and not to be compared with the modern houses in the rest of the country.

Many of the houses compare in their appointments with the mainland picture houses of ten years ago, while there are still others of a type more crude than even the store shows of the pioneer exhibitors in the States. There has recently been a revival in theatre building on the Islands, and several strictly modern picture houses are in course of construction, but it is the general opinion among exhibitors there that the demands of the public are being anticipated far in advance.

The apparent lack of progress in this branch of the amusement business is not due to any lack of effort on the part of exhibitors, since they have worked unceasingly to advance their interests, but rather to conditions beyond their control. A limited population, a high percentage of foreigners, set social customs and unusual climatic conditions are some of the problems with which exhibitors are called upon to cope.

*Lack of Knowledge.*

Island exhibitors and business men in general complain that there is a woeful lack of knowledge on the part of residents on the mainland concerning Hawaii. Many do not realize that the Islands are an integral part of the United States, forming a territory the same as Alaska, and that they are eligible to statehood. Scarcely a week passes but that Honolulu film interests receive letters from mainland distributing agencies bearing the foreign rate of postage and which make reference to their facilities for export or to the rate of exchange. And numerous letters have been sent by Los Angeles producers addressed to the American Consul at Honolulu asking for information in regard to production possibilities.

Bills for supplies are frepuently received stamped "Foreign Accounts," and in not a few instances those receiving the goods have claimed and received the special foreign discounts allowed by some manufacturers. Nowhere are there to be found more loyal citizens of the United States than in Hawaii, and it hurts them to be considered subjects of some foreign country.

*Population of the Islands.*

The population of the Hawaiian Islands, according to the last census, was 255,912, or considerably less than one-half that of San Francisco. It is scattered over eight islands, although by far the largest part of it is on four of these. Honolulu, the chief city and capital of the territory, has a population of 83,327, but the city embraces the entire island of Oahu and that of Honolulu proper is scarcely over 60,000. Hilo, the second city in size, is credited with a population of 10,431.

Of the total population about 110,000 are Japanese, 23,000 Chinese, 27,000 Portuguese, 21,000 Filipino, 23,000 native Hawaiians and 5,000 Koreans, with several thousands of other nationalities, leaving but a limited white population. At times there is quite an influx of tourists, particularly during the winter months,

*Top center: Alexander Beyfuss, vice-president and general manager of Exceptional Pictures Corporation, releasing Martin Johnson's "Jungle Adventures." Left top: Johnson's camp during the hunt for elephants. Right top and bottom views show portion of party which accompanied Johnson and his wife into darkest Borneo*

## *Mary Pickford's New Triumph*

MARY PICKFORD'S newest vehicle, "Little Lord Fauntleroy," is of importance above and beyond its great attraction and money values because it demonstrates as clearly as any production in which the great star has appeared the sincerity, the care and the painstaking attention which she brings to her work.

Her success is the result of great ability plus hard work. Enacting the role of the mother and of the son and giving to each a definite and distinct perfection, Miss Pickford demonstrates at once her versatility and her gift of naturalness. Stevenson's genius in writing was his power of simplicity, arrived at with toil and elaborate care. Miss Pickford's delineations of character are precisely similar. She conceals the technique to secure the actual character and this is sublime art.

As Fauntleroy she walks like a boy, fights like a boy and is the very boy of the book itself. Incidentally she contrives to imitate the stride of Mr. Fairbanks and his fighting style in a manner that is absolutely charming. The picture is wonderfully made. Its English scenes are England. Its great castle is all that imagination would have it. Its cast of supporting characters is without exception the very best, and the selection of Mr. Gillingwater to play the Earl is evidence that Miss Pickford wants the finest talent about her. And just as important, too, its projection at the Apollo is perfection.

"Little Lord Fauntleroy" is a new triumph for Mary Pickford, a new sensation for United Artists and a new fine attraction for the picture theatres. A. J.

but these visitors usually remain only a short time and care more for sight-seeing than visiting theatres.

*Exhibitors' Problems Faced.*

The lack of population, of course, is one of the leading drawbacks to amusement business on the Islands, but this is aggravated by the fact that so large a part of this resides in rural districts where transportation facilities are limited. Almost one-half of the residents are Japanese and they do not patronize theatres freely, and when they do go prefer to visit a theatre operated by one of their countrymen. Filipinos are rated as being good spenders and the Chinese enjoy moving pictures, but patronize the very cheap houses almost exclusively. There is still to be found in Honolulu a theatre where admission can be had for 5 cents, plus war tax, and this is a favorite with the Chinese.

Free attractions are numerous on the Islands and much business is lost to theatres. Every night there is a concert by the municipal band in one of the public parks in Honolulu and frequently there are free entertainments at nearby military posts. Free boxing matches at Pearl Harbor, a few miles away, attract thousands, special trains being put on the railroad to accommodate the fistic devotees. Thousands of soldiers are stationed on the Islands and there is a continual agitation to provide more free entertainment for them.

*Ideal Climate.*

Ideal climatic conditions also form a factor with which exhibitors must contend. The climate of Honolulu is the most equitable in the world, varying little, winter and summer, and with only about ten degrees difference between daytime and night. Business houses open between 7 and 8 a. m. to take advantage of the cool time of the day, and field laborers are at their tasks even earlier. There is little night life, the people retiring early, and some theatres give only one evening performance, closing a little after 9 o'clock. Dancing is a popular diversion and during the early hours of the evening lanais are crowded. Among the wealthy white residents there is a continual round of entertaining, but this is confined almost exclusively to their homes and they are not consistent patrons of picture houses.

Sunday closing in a modified form is in force. Formerly the exhibition of pictures on Sunday was not permitted, but this law has been modified and pictures may be shown after 6 o'clock Sunday evenings. In order to show these, a permit must be secured each week for each theatre and the bill must be made up of educational or religious subjects, the classification of each subject to be specified. Care is taken to select clean subjects and most of the films used are classed as educational. The permits for country houses are secured by the film exchanges. The Honolulu authorities are planning to enforce a curfew law and theatre owners have been asked to throw a notice upon their screens to the effect that children under 15 years of age are not permitted in public places after 8 o'clock, unless accompanied by adults. It is believed that this may have the effect of bringing more adults to the shows.

The tastes of the theatre-going public in Hawaii vary widely from those of the public on the mainland, and exhibitors there are not able to profit to any marked degree by the experience of theatre owners elsewhere. Western subjects are in the greatest demand and the more action shown the better is the picture liked. Many of the houses show serials and there are scarcely enough of these to go around.

The so-called super-productions, which pack theatres on the mainland, even at greatly increased prices, attract scarcely any more attention in Hawaii than the regular program releases. A few productions have enjoyed long runs and become quite popular, but these have been exceptions. Probably the most successful of all was "Neptune's Daughter," featuring Annette Kellerman, and this won favor largely because it featured swimming, which is the national pastime on the Islands.

Time and time again Island residents have returned from trips to the mainland and have told exhibitors of the tremendous success being enjoyed by certain features, asking when these would be shown. When finally offered there, following intensive advertising campaigns, receipts have been so little in excess of those received for regular program pictures that exhibitors are not disposed to pay much attention to results secured elsewhere.

Most of the theatres in Hawaii make daily changes of program and not less than seven reels are used, so that a large quantity of film is necessary. Most of the film is handled by the Consolidated Amusement Company, of Honolulu, and the Hawaii Film Supply Company. The former conducts five of the leading houses in Honolulu and its film exchange is one of the largest in the world, considering the number of subjects handled.

(*Continued on page* 520)

# Brady and Rogers Get Powerful Aid in Advocating General Manufacturers' Tax

IN a final effort to secure the repeal of the three oppressive excise taxes, Saul E. Rogers and William A. Brady joined forces with representatives of the National Association of Manufacturers and other powerful manufacturing interests this week in supporting a tax revision program advocating a general manufacturers' tax similar to that provided for in the Smoot Bill.

As representatives of the National Association of the Motion Picture Industry, Chairman Rogers of the taxation committee and President Brady attended a conference in Washington on Wednesday, September 14, with officials of manufacturing organizations whose membership totals 100,000 and employing more than 5,000,000 persons.

### *Addressed Senate Committee*

After agreeing unanimously to advocate the Smoot Bill, Chairman Rogers, together with C. B. Stiver, of the Iowa Manufacturers' Association, and C. C. Hanch, of the National Automobile Chamber of Commerce, appeared as spokesman for the conference at a hearing before a sub-committee of the Senate Committee on Finance and urged the substitution of a flat tax on all manufactured articles not to exceed 3 per cent. to replace the present special discriminatory war taxes.

In an impressive address before the sub-committee, Chairman Rogers said that the present business depression and the present serious condition of unemployment are directly attributable to the unscientific and discriminatory system of taxation now in effect, and asserted that while the proposed general manufacturers' tax would mean a largely increased burden of taxation upon many manufacturers, the time has arrived when all discriminatory special taxes imposed during the war for the purpose of restricting production must be repealed and an equitable tax on all manufacturers substituted therefor.

### *Only a War Measure*

He said that the war excise taxes were never intended as a permanent means of raising revenue, but were purely part of the war program of limiting production.

"A continuation of these inequitable and discriminatory taxes," he continued, "means the perpetuation of a condition of sick prosperity. Never before in this country has there been so pressing a need as now for a business administration of the nation's affairs. We are in the throes of industrial reconstruction. We naturally expect the national legislators to keep up with the procession and not to lag back and clog our path with stumbling blocks of reactionary legislation.

### *Reminds of Promises*

"The people of this country are generally dissatisfied with the revenue bill that has been passed by the House of Representatives, and regard it as more or less a tinkering measure that does not at all relieve the serious situation that confronts the nation's industries. The present administration came into power because of pre-election promises that the principle of taxation would be changed, yet, so far, nothing has been done to change either the principle or the effect of a taxation system that had made it almost impossible for business to readjust itself to post-war condition."

In explaining the tax advocated by the manufacturers, Mr. Rogers said the proposed measure was not a general sales tax, insomuch as it does not bear upon retail or middleman's sales, but would be imposed at only one point in the process of production, namely, when the manufacturing process is completed and consequently could not be pyramided or passed on in expanded form. The program would involve the repeal of all levies not classed as individual or corporation income taxes, inheritance taxes and special taxes on tobacco, narcotics and oleomargarine. The main features of the program upon which the film industry's representatives joined forces with the other manufacturers are:

Enactment of the new general manufacturers' tax; retention of present income taxes on individuals, with revision of surtaxes; retention of the present income tax of 10 per cent. on corporations; retention of existing taxes on tobacco, narcotics and oleomargarine; retention of existing inheritance taxes.

## *Mary and "Doug" Ready to Leave for Continent*

Mary Pickford and Douglas Fairbanks are ready for their departure to Europe on September 24 from New York. They will remain abroad several months, principally for a rest after the long strain of work on their latest productions.

The couple will go at once to Paris. They now expect to remain in the French capital for several days. Then a short trip to London will be made, to be followed by a return to Paris. They contemplate taking a house in Paris and making it their home and headquarters while abroad, taking brief trips to other foreign European capitals.

George Fay, nephew of the late Hugh Fay of the famous team, Barry and Fay, has gone into pictures for Fox Film Corporation.

"The Jolt" is the title of a picture under way at the Fox western studios, co-starring Edna Murphy and Johnnie Walker.

*SCENES FROM "FLOWER OF THE NORTH," WITH HENRY B. WALTHALL AND PAULINE STARKE. (VITAGRAPH)*

## *In Line With Page 513*

Lengthy letters have been received from Mr. Sydney Cohen and Mr. J. D. Williams containing controversial material over the showing of pictures in which Miss Virginia Rappe appeared. We believe that the washing of the industry's linen in print at this time is an exceedingly serious matter for all connected with our business, and therefore omit the offered material, for the best interest of all concerned in the making, marketing and exhibiting of moving pictures.

## *Conditions in Hawaii*

(*Continued from page* 518)

There are about forty theatres in which pictures are shown on the island of Oahu, which comprises the city and county of Honolulu, of which eighteen are in the city proper. A number of these are plantation theatres, operated by sugar concerns for the entertainment of employes, while others are located in the various military posts and operated on a non-profit basis.

The Liberty Theatre, conducted by the Consolidated Amusement Company, is the largest and finest theatre in Honolulu at present. It has a seating capacity of 1,400, all on one floor, and is well equipped throughout. Originally erected by Chinese business interests for vaudeville use, it has a large stage but is used principally for pictures. An interesting feature of this house, and one which would make it noteworthy anywhere, is the splendid series of decorative paintings which adorn the sidewalls. These paintings, made by a noted resident artist, are in sequence and depict a "Perfect Hawaiian Day."

From the early morning fishing scenes, one is led to the duties and pleasures of the day, such as gathering ginger, making leis, bathing, making a canoe, pounding tapa, gathering taro, pounding poi, and finally, evening, with its hula. The subjects represent the native life that is fast disappearing and are greatly enjoyed by theatregoers.

Another interesting feature of this house is the system of ventilation. Eight large windows open on each side about ten feet from the floor, permitting the natural circulation of a large body of air, and in addition the exit doors are usually kept open. Naturally, no heating system is required. The operating room is furnished with two Simplex machines, with arc controllers, this make of machine being used throughout the circuit of houses operated by the Consolidated Amusement Company.

Two shows a day are given at the Liberty, a matinee at 2:30 and the evening performance at 7:45. On Sunday two shows are given in the evening. The prices are 25, 40 and 60 cents, the latter being for reserved seats which may be purchased in advance. Paramount Pictures are featured here and there are two changes a week. This theater operates a free parking space for patrons adjoining the house, where there are accommodations for ninety cars. This is filled to capacity every night. Bert H. Carlson is house manager.

The Empire and Hawaii theatres, also conducted by the Consolidated Amusement Company, have a seating capacity of 950 and 800, respectively, and charge admission prices of 15, 25 and 40 cents. The latter has continuous performances from noon to a little past 10, but the Empire is limited to four shows a day. The New Panama, the latest house to be erected by this concern, has a seating capacity of 950 and is furnished with a balcony. It is practically fireproof, being erected of native stone. It is located in a thickly settled district, Ewa, from the downtown district.

A large and strictly modern fireproof house is in course of erection in the business district on the site of the old Bijou Theatre, and this will be equipped for handling attractions of all kinds. It will have an airwashing and cooling plant, a fine Robert-Morton organ, and will be fully the equal of theatres on the mainland.

The Independent Theatre, which has a seating capacity of 450, is one of the oldest on the Islands. It is semi-open air in its construction and is open nights only.

The American Theatre was formerly a Chinese house and was operated under the name of the Chinese Theatre. It has a seating capacity of 900 and boasts a balcony. Only one projection machine is in the operating booth and this has been in operation for years, but an excellent picture is projected and the projectionist makes changes of film with almost unbelievable speed. Plans are being made to replace this house with a modern structure.

The Beretania Theatre, which has a seating capacity of 400, is of fireproof construction, being built of sheet iron. The fireproof idea is further carried out by its location on "Tin Can Alley." It is patronized largely by Japanese.

The Aala Theatre is strictly a Japanese house and makes use of many pictures from Japan. It uses gay Japanese banners to supplement American posters and its lobby and front is very picturesque. It makes use of hand-propelled machines in the operating room in order to get fast and slow effects with the Japanese pictures, and a Japanese speaker on the stage interprets the screen offering, as is the custom in Japan.

The Park Theatre is another Japanese house located close by which also makes use of Japanese film and the services of a speaker. Like the Aala Theatre it is new and very neat in appearance. Some of the Japanese pictures are given long runs and are then sent to the other Japanese houses on the Islands.

The Victory and Star Theatres are residence houses located close to each other, the former with a seating capacity of 500 and the latter with one of 800. The Star has a balcony and offers a matinee each day.

The Palama and Lelihi theatres are the two open air theatres of Honolulu

(*Continued on page* 522)

Fewer and better productions, with bigger and better advertising of those productions, will increase the gross profits of the year for producers and distributors. Much of the slow business returns can be credited to timid advertising and the inferior selling use of white space.

If you don't believe in your own productions hard enough to advertise them in a big way you can't blame your customers for not getting excited over what you have for sale.

# Film Men to Clout the Elusive Globule

IF it doesn't rain next Tuesday, nor the censors issue a prohibitive mandate, there will be a dearth of film men around "729" and the Astor. But out at the Oak Ridge Country Club, Tuckahoe, familiar voices will torment the long-suffering air with "Fore!" and "Hand me the niblick, kid," and "Damn!"

Instead of seeking after the long green, the film men will be cleeking over the green lawn. These students of the English language will be, in brief, the hard-boiledest golf fans of the industry, clouters in deadly earnest of the exasperating little white globule, and the event will be the first annual metropolitan golf tournament for film men. Mere business will pall into utter insignificance beside this opportunity to beat par, win the wife something for the mantelpiece and quench the thirst with deep draughts of water at the nineteenth hole.

*TROPHIES FOR FILM MEN'S GOLF TOURNAMENT*
*Wid's Daily cup for winner of Class A and Class B contest; permanent possession when won three times. Moving Picture World cup for winner of Class A. Warner Brothers' cup for lowest gross score. Felix Feist's cup for winner of Class B. The duffer's cup donated by the committee*

Even the veriest dub stands a chance to win a cup, for it will be a handicap affair and there are no less than five cups to be competed for. Grantland Rice, sporting editor of the New York Tribune, is supervising the handicapping. The cups have been donated by Wid's Daily, Warner Brothers, Felix Feist of the Talmadge Studios, the committee in charge and the Moving Picture World. They were made by the Jacques Company.

*MOVING PICTURE WORLD CUP PRESENTED BY J. P. CHALMERS, SR., FOR WINNER OF CLASS A*

The entire tournament will be run off in one day. In the morning there will be an elimination contest of eighteen holes to decide on players for Classes A and B. In the afternoon another eighteen holes will be played and the winners decided There will be cups for the winners in each class, trophies for the runners-up and a big special cup to be contested for by the winner in each class. This will become the property of the player who wins the inter-class contest three times. There also will be a "booby" prize.

After the tournament a beefsteak dinner will be held in the clubhouse.

The contestants include:

Leslie L. Aaron, John W. Alicoate, J. L. Barnard, F. A. Beach, Jerome Beatty, C. A. Birch, A. M. Botsford, Herbert Brenon, George Brown, Sydney Cohen, Howard W. Conover, C. C. Danehy, Arthur O. Dillenbeck, John P. Dornan, Frank E. Ducey, Carroll H. Dunning, C. W. Earle, Jack Eaton, E. A. Eschmann, Tom Evans, Felix Feist, J. J. Ferber, H. M. Fields, Leopold Friedman.

G. B. Gallup, Jr., O. R. Geyer, E. K. Gillette, H. M. Goetz, H. B. Gray, Francis A. Gudger, Earl Gulick, Paul Gulick, Wid. Gunning, W. Wallace Ham, E. W. Hammons, A. Hedley, G. L. Hess, Gene Hornbostel, Ben. F. Howells, A. Huntington, Arthur James, W. A. Johnston, Aaron Jones, R. A. Jones, Jr., Arthur S. Kane, A. S. Kane, Jr., Robert T. Kane, C. A. Karpen, Ralph Kohn, Stuart M. Kohn, Peter Ladislaw, Walter Lantz, Marcus Loew, A. K. Marr, Jules E. Mastbaum, Joe McCloskey, A. J. McLean, Joseph W. McGovern.

J. E. D. Meador, Maurie Meyers, "Jim" Milligan, Wendell Milligan, George Mooser, Oscar A. Morgan, W. C. Nolan, Warner Oland, Raymond Pawley, Elmer Pearson, Dwight S. Perrin, Frank Petters, Luther Reed, Nat Rothstein, Henry L. Salsbury, E. M. Saunders, Francis A. Saunders, J. F. Sayles, L. M. Scheuer, J. I. Schnitzer, E. Lloyd Sheldon, F. J., Sherman, Milton L. Silver, Geo. V. Stallings, Arthur W. Stebbins, J. E. Storey, Tom Terriss, C. K. D. Walsh, Abe Warner, Oland Warner, J. D. Williams, Lloyd D. Willis, J. S. Woody, John Zauft, Adolph Zukor.

## *Conditions in Hawaii*

(*Continued from page* 520)

and run on an average of about five nights a week. During the visit of the writer at the latter a light shower occurred, but no one left on this account and only a few raised umbrellas.

The other theatres in the city proper are the Moiliili, Kaimuki, Pawaa, Aloha and Mauna Kea. Manuel Calhau, who already operates two theatres, is erecting a new house in the Kaimuki district at a cost of about $50,000.

The Peoples Theatre Company, Ltd., of which Barton D. Slegman is manager, is erecting a 1,600 seat house on Fort street, near Beretania, which is expected to be ready for occupancy before the first of the year. It will have an air-washing and cooling system which will lower the temperature of the house about ten degrees, and will be equipped with an organ and a large stage. The theatre is 186 feet deep, 100 feet wide, and the throw will be 160 feet. The projection room is 20 x 12 x 12 feet in size and will be equipped with three Simplex machines. Two Westinghouse motor-generator sets with dual control are to be installed. There is only one power company and one power plant in Honolulu, but the regular lighting system is supplemented by a 500-volt elevator service, and arrangements have been made to utilize both of these.

*Plan Cane Chairs.*

The mechanical installation and theatre equipment in general will be placed in position by Monte Fairbanks, formerly a well-known projectionist of San Francisco, who has been in Honolulu since the first of the year. The operating room is being modeled after the installation in the New Mission Theatre, San Francisco, which is regarded as being one of the finest in the country.

The seats in the new People's Theatre will all be on one floor, but the rear will be at an elevation permitting the use of the space beneath, and it is planned to transform this into a palm garden where refreshments will be served. A very fine grade cane chair will be used instead of the usual leather or plush seats, a feature which is expected to prove very acceptable to patrons since it will be much cooler.

Plans are being made to conduct a film exchange in connection with the theatre and machines and supplies will also be handled. The agency for the Simplex machine has been secured for the Islands and some sales have already been made.

*Theatres on Other Islands.*

There are picture houses on several of the other inhabited islands, including Hawaii, Maui, Kauai and Molokai, the one on the latter being at the Leper settlement and conducted under the direction of the Board of Health. George Freeland conducts the Pioneer Theatre at Lahaina, on Maui, as well as several camp theatres in the cane fields; H. B. Weller has two houses at Wailuku, one at Kahului, one at Puunene and one at Paia, while there are two at Hana.

The island of Kauai, known as "The Garden Isle," has several theatres. William A. Fernandez operates shows at Lihue, Kapaa, Kealia, Eleele, Makeweli and other places, and handles most of the film sent to this island, using it first in his own houses and then sending it to other exhibitors. He is planning a business trip to Manila and the Orient. During his absence his theatrical interests will be in charge of a brother.

There are a number of theatres on the island of Hawaii, the largest of the group, the principal ones being at Hilo, the second largest city in the territory and the gateway to the active volcano Kilauea. While this island is visited by large numbers of tourists attracted by the volcano, the other scenic attractions are virtually unknown and visitors remain only a limited time, with the result that the theatres are supported almost entirely by local residents.

The leading house in Hilo, and one of the most interesting on the Islands, is the Gaiety Theatre, conducted at 123 Kamehameha avenue by Adam C. Baker. With a limited population from which to draw, keen competition and an apathetic public, this exhibitor has developed a business, which while not especially large, has made his house stand out in a manner that commands attention and respect. He is a hard worker, with a wonderful faculty for caring for details, and every show he puts on gets the best there is in him. While he realizes that he cannot attain mainland standards he always has these before him, and his efforts in advertising and presentation are steady and consistent.

Mr. Baker became affiliated with the amusement industry in Hilo about ten years ago and for several years managed the Gaiety Theatre for Edward Fernandez, finally taking over his interests and becoming the owner. Changes have gradually been made in the house until it is now one of the neatest in the territory, as well as the coolest, an advantage in Hawaii. Traveling attractions are occasionally put on at this theatre, but it has been found that pictures are the most profitable in the long run.

*Strange Advertising.*

Four changes of program are made each week at the Gaiety Theatre and there are matinees on Wednesday and Saturday. An interesting feature of the outdoor advertising that is done, is the fact that the name of the theatre does not appear on the posters. Mr. Baker explained this by stating that the public knows the film service used by the Gaiety and that any reference to the house is not necessary.

Owing to the frequent changes of bill and the length of the entertainment offered this house makes use of an extensive service, including Paramount, Artcraft, Realart, United Artists, Associated Producers, Goldwyn, First National, Hodkinson, Selznick, Universal Jewels, Equity, Pioneer, Mack Sennett comedies, Harold Lloyd comedies, Christie comedies, Vod-a-vile movies, International

(*Continued on page* 524)

*SCENES FROM METRO'S "LADY FINGERS," STARRING BERT LYTELL*

# Rapid Business Improvement in Michigan Disclosed in Survey by First National

IN spite of the fact that Michigan was hit by hot weather and business depression, one of the most sudden and remarkable comebacks ever recorded in business annals is now being written into the right side of the ledgers of the film houses thereabouts. These facts are established by a survey conducted by Associated First National Pictures, Inc., which is being extended to every territory in the country.

Michigan probably felt the depression in business more acutely than any other section because it is the seat of the automobile industry and motor cars were the first to feel the effects of the buying slump. Thousands were out of work and begging on the streets of Detroit, while in the principal cities of the state, which also are motor car centers, conditions were very similar. Flint, Lansing, Battle Creek, Jackson, Saginaw, Bay City and Kalamazoo were at a very business standstill. One of the best cities in the state during the slump was Grand Rapids, the hub of furniture activities, and the slump in furniture did not come until the revival in business started in the other centres.

The Ford plants in Detroit report the largest production in history and are months behind on delivery orders. The General Motors Company, which recently completed the largest office building in the Middle West, announced plans for extensions and increased labor in Jackson, Saginaw, Flint, Pontiac, Lansing and other key cities of the state where they manufacture either cars or car parts.

The Durants have announced for a large plant in Lansing and another in Flint. Furniture manufacturers, hit by a slump two months ago, are now coming back strong with new lines and increased labor, which puts Grand Rapids strongly to the front again. Copper in Northern Michigan is once more coming into its own. Crops are reported to be the biggest in the history of the Wolverin State.

The State Labor Commissioner's reports each week show a gradually increasing number of men being returned to work. These reports are regarded as one of the most accurate barometers of business conditions.

Spurred on by all of these hopeful business tidings and a lessening pressure on money at the banks, Michigan exhibitors are harkening to the times and are in the midst of an extension and building campaign that indicates a 100 per cent. degree of optimism in the possibilities of the show business.

Nearly a score of theatres are nearing completion in Detroit, while others are being enlarged or remodelled. The biggest venture, of course is John H. Kunsky's new Capital Theatre, which should be ready on December 15, and which will house 4,200 people.

Other new theatres in Detroit are: the Tuxedo, 1,800 seats; the Harmony, 1,800 seats; Cinderella, 1,500 seats; Grand River, 3,500 seats; Northern, 2,000 seats. There are also more than a dozen smaller theatres that will seat from 500 to 1,000 persons in the course of construction in various neighborhoods of Detroit. They all will be completed before November 1, according to present plans.

The state, immediately outside of Detroit, is also opening up with many new theatres and extensions. Mt. Clemens, heretofore a controlled city, makes its fall bid with a brand new 2,500 seat house, called the New Macomb, which is under the guidance of Bert Williams.

Adrian, another long controlled town, will have some healthy competition with the opening of Angell & Codd's house, which is being remodeled at a cost of $30,000. Angell & Codd are the present First National franchise holders at Niles and have decided to extend the operations to several other cities.

Fitzpatrick and McElroy, who control more than a dozen theatres in fifteen cities on the western lake shore of the state, announce the erection of a new theatre in Benton Harbor, which will make the third in that city now under their operation. After a shut down of several weeks, all of the Fitzpatrick houses have again reopened.

The Lyric Theatre of Laurium has been entirely remodelled and will be opened after having been closed for three years. This town is in the upper peninsula but has harbored only one theatre because of the closing of the copper mines. The opening of the mines, however, is an indication of increased prosperity in many of the upper cities of Michigan.

W. S. Butterfield announces that he will eliminate vaudeville in both his Jackson and Battle Creek theatres this fall and will play first run pictures exclusively. This will give Jackson three first run houses for pictures—the Orpheum, Rex and Majestic. Mr. Butterfield, besides completing and opening his beautiful new Strand Theatre in Lansing, has made vast improvements on practically all of his theatres during the summer months.

Announcement has just been made at Grand Rapids that J. W. Goodspeed will take over the Powers Theatre, which has hitherto housed only legitimate attractions, and will turn it into a first run picture theatre. This will give Goodspeed two first run houses in the centre of the city, the Isis and Powers.

H. G. Sommers & Co., present lesses of Powers Theatre, Grand Rapids, has announced plans for building a $300,000 theatre on Upper Monroe avenue. Plans call for the completed building by September 1, 1922. It will be a five story office building and will have a theatre seating 1,800.

The Regent Theatre, which has been in the course of construction for two years in Grand Rapids, has also taken a sudden spurt and it now appears that this house will be completed in about six months. Present plans call for a policy of first run pictures and vaudeville The house will seat 3,500.

With the Regent Theatre completed and Powers transformed into a picture house, Grand Rapids would support four down town first run picture theatres, where it now has but two, the Isis and Majestic Gardens.

Herbert Weil, who eight months ago sold his Port Huron interests to the Reid brothers in Port Huron, they later reverting to W. S. Butterfield, has made announcement of plans for a new 2,000 seat house in Port Huron. His company has been organized and ground will be broken within a few days, it is stated.

At Midland, W. A. Cassidy, First National franchise holder, is pushing plans for the erection of his new theatre which will seat 1,700. John N. Kunsky has announced that he will break ground for a new theatre in Highland Park some time next spring.

## Allens Will Distribute Hodkinsons in Canada

**An announcement emanating from the home office of the W. W. Hodkinson Corporation this week, bears the news that a recently signed contract disposes of the Canadian rights for all Hodkinson releases to the Famous Players Film Service, Ltd., of Canada, which is controlled by the Allen Brothers. The fact that Famous Players Film Service has a great number of branches scattered through the Dominion, insures a very wide distribution for all Hodkinson subjects. The film service maintains exchanges in Toronto, Montreal, St. Johns, Winnipeg, Calgary and Vancouver.**

**The contract made by Hodkinson disposes of the Canadian rights of all releases, including the productions of Hugo Ballin, Irene Castle, Irvin V. Willat, Zane Grey, Winnipeg Productions, T. Hayes Hunter, Ward Lascelle and the various other independent producers.**

## *Conditions in Hawaii*

(*Continued from page 522*)

News, Kinogram News, Screen Snapshots, Burton Holmes Travalogues and Paramount Magazines.

In discussing the length of his program, Mr. Baker said: "It is very difficult, indeed, to arrange a program to suit all tastes in such a place as Hilo. One class demands the same production shown in the best mainland houses, but these patrons are limited in number. Another part of my audience favors western subjects and dramas, while another demands serials. I make efforts to please them all, with the result that the show is a long one. The serial is placed at the end in order that those who do not wish to see it may leave without missing any other part of the bill. Super-features which play to big money on the mainland do not seem to create much excitement here and are very rarely worth the added price asked."

*To Visit California.*

The Gaiety seats about 800 and there are four classes of admission, the highest price being charged for the seats in the balcony. The prices are: General admission, 30 cents; parquet, 40 cents; boxes, 50 cents, and dress circle, 60 cents. Music is furnished by a Wurlitzer instrument, and an orchestra is employed on Wednesday, Friday and Sunday evenings. Two Power 6-A machines are in the operating room and two 6-B machines are on hand to be installed as needed.

Mr. Baker owns a site for a new house, but is deferring the building of this until construction costs are lower. Before building he plans to make a trip to California in company with Mrs. Baker to inspect leading playhouses and observe late methods of presentation. This will be his first trip away from the Islands and he is looking forward to it with keen anticipation.

Another prominent Hilo exhibitor is T. Abe, who has conducted the Empire Theatre for several years, and who will open a new house of that name in the near future. The new house, which will seat about 850, is being erected around the corner from the old one, and will have a reinforced concrete front. The main building, however, will be of corrugated iron. Pending the completion of this, shows are being given in the Yurakukwan Theatre. The service of this exhibitor includes Fox, Metro, Vitagraph, Robertson-Cole and some Universal releases. The prices charged at present are 25 and 45 cents, the latter being for the balcony. The projection equipment in the new house will include two Power 6-B machines moved from the old theatre.

*Exchanges and Equipment Houses.*

Other theatres on the island of Hawaii include the Olaa Casino at Olaa, the Kohala Theatre at Kohala, the Hawi Movies at Hawi, and the Kona Shows of G. Kano at Kealakekua. There are also halls at various places where shows are given at regular intervals.

Mention has been made of the Consolidated Amusement Company and of the part it plays in the distribution of film on the Islands. This concern also handles theatre equipment and until recently was distributor of Simplex machines. Its offices and film exchange are located on Beretania street, near Nuuanu, Honolulu, but it is planned to remove these to the new Bijou Theatre building when this is completed.

The Hawaii Film Supply Company, conducted by Henry Bredhoff and his son, C. H. Bredhoff, has quarters at 148 South Beretania street, Honolulu, and does an extensive film exchange and theatre supply business throughout the Islands. It is agent for Power machines and also handles DeVry and Acme portable machines, of which quite a number have been sold. Mr. Bredhoff came to the Islands in 1912 with Ben Brodsky, but had a ticket to Manila, where he expected to locate. The manager who had been placed in charge of the Honolulu office having left, made it advisable for him to stop there, but later he went on to Japan, as did also his son. Returning to Honolulu he engaged in business on his own account and has remained there ever since, except for brief business trips to the mainland.

## *Van Dyke Brooke Dies at Saratoga Springs*

Van Dyke Brooke, exceptionally well known as a stage player and motion picture director and actor, died at 1:30 a. m. on September 17 at Saratoga Springs, N. Y. As one of the first screen directors, he is remembered as having shown great promise. In fact, in those early days of the industry his work stood out above that of most of the others.

He began with Vitagraph in 1908 and served as director, scenario writer and actor. He directed Norma Talmadge, Anita Stewart, Maurice Costello, Mary Fuller, Leah Baird and other well-known players, in successful pictures, among which were "Janet of the Chorus," "The Gods Redeemed," "The Primal Instinct," "It Happened to Adele" and "The Stormy Petrel." George Balsdon of Vitagraph remembers Mr. Brooke predicting that Norma Talmadge would some day be famous on the screen.

Mr. Brooke's last work was in the character of Henry B. Goode in Vitagraph's "The Son of Wallingford," not yet released. Before that he played the important part of the old druggist with Earle Williams in Vitagraph's "The Fortune Hunter."

Who's Who gives his address as 234 West Fifty-fifth street, New York City. He belonged to the M. P. D. A. He was many years in stock before entering screen work, and many times on the road with big stage productions and in vaudeville.

## *Exceptional Gets Famous Stories*

Exceptional Pictures Corporation has acquired the rights to "Grumpy," the well known play by Horace Hodges and T. Wigney Percival, in which Cyril Maude has made such a success in England and the Colonies over a period of four years, and in which he is still appearing.

This play and "The Smart Aleck," a Saturday Evening Post story by Irvin S. Cobb, makes two properities now owned by Exceptional Pictures.

*SCENES FROM CONWAY TEARLE'S SELZNICK RELEASE, "AFTER MIDNIGHT"*

# Government Drive on Tax Delinquents Brings in $12,000,000 for Two Months

TWELVE million dollars in additional revenue have been collected by the government as a result of the drive made by the Internal Revenue Bureau for delinquent and additional sales and miscellaneous taxes, according to figures just made public by Commissioner David H. Blair. The campaign extended through July and August, more than 1,700 deputy field collectors being engaged in the work.

Special attention was given to the verification of returns of admission and other taxes for which monthly reports are required. Preliminary to the drive, instructions were issued that the investigation should be as complete as possible, but that methods used were to be such as would not inconvenience business men who honestly are endeavoring to comply with the law. While the special drive inaugurated in July is over, the work of rounding up tax evaders will be continued under the direction of the district internal revenue collectors.

"The results of the drive were eminently satisfactory," said Commissioner Blair. "Prior to government investigation, hundreds of amended returns showing additional taxes due were filed. Few attempts at deliberate fraud were discovered.

"It is recognized that in the making of monthly returns mistakes are apt to occur, and where there is an honest error on the part of the taxpayer no penalty accrues. While, from the preliminary report, it is believed such action will be necessary only in isolated cases, evidences of fraud discovered in the final checking up of returns will be followed by prosecution."

## New Mailing Cylinder Is Designed for Film

As a means of standardizing mail and express shipments of film not on reels, the Interstate Commerce Commission has issued specifications for a metal mailing cylinder effective September 15, 1921. Notification of the new regulations has just been received by P. H. Stilson, chairman of the transportation committee of the National Association of the Motion Picture Industry.

In the adoption of a standardized container for parcel post and non-reel express shipments, the Interstate Commerce Commission and the postal authorities are acting in harmony, both having adopted the recommendations of the Bureau of Explosives, with which the National Association's transportation committee has co-operated in the drafting of shipping case specifications.

## England Aroused Over Tariff

**Charles H. Christie, general manager of the Christie Film Company, who has just returned from England, declares that the foremost question in the minds of the leaders of the industry in the British Isles, as far as America is concerned, is the proposed tariff on films.**

**"Everywhere I went," said Mr. Christie in the office of Educational Film Exchanges, which distributes all the Christie product in this country and Canada, "the first question that was put to me was, 'What about the tariff? Are the American producers and distributors back of it?'**

**"I always assured my questioners that every one in the industry in America with whom I was acquainted was opposed to the plan. 'Only the politicians and jobless actors are in favor of it,' I told them. A retaliatory tariff in England would be sure to follow a tariff here."**

## Maberry Made Head of Chicago Film Board

Cecil Maberry, manager of Goldwyn's Chicago office, was elected president of the Chicago Film Board of Trade, which was organized at a recent meeting held at the Congress Hotel and which includes representatives from 24 local exchanges, both branch and independent. At the last meeting, which was held Friday, September 16, I. L. Lesserman, manager of Universal Chicago Exchange, was elected secretary, and Clyde Eckhardt, head of the local Fox Exchange, treasurer. Also a grievance committee of five was appointed.

The Chicago Board purposes to follow the modus operandi established by the New York Film Board of Trade and will work in collaboration with the Hoy Reporting Agency of New York. Primarily the object is to eliminate unjust practices that have been perpetrated by exhibitors in their dealings with exchanges and vice versa. Complaints of mismanagement on either side will be taken up at the meetings at the Congress show, increases enconditions, so that many of the present evils constantly cropping up in the relations between the two branches of the industry will cease.

President Maberry reports that the recent creation of the board, as the meetings at the Congress show, increase enthusiasm. At the last meeting he appointed J. L. Freidman and Herbert W. Given to give thirty minute talks on salesmanship at meetings to be held September 23.

## Sir Gilbert Parker to Make Trip to England

Completing three-quarters of a year as a member of Hollywood's film colony, Sir Gilbert Parker, noted British author, is in New York on his way to his home in England.

The eminent writer has gained a great enthusiasm for the cinema during his eight months of southern California residence, and his present journey is only to take care of some pressing business affairs. Sir Gilbert expects to return in January to continue his film writing at the Lasky studio.

*SCENES FROM "FOOTLIGHTS," STARRING ELSIE FERGUSON. A PARAMOUNT PRODUCTION*

# *Universal Puts Morality Clause Into All Contracts to Protect Company and Prevent Offenses*

AS a direct result of the unfortunate affair in the St. Francis Hotel in San Francisco, the Universal on advice of its counsel, Stanchfield & Levy, has taken action which will, it is hoped, have a three-fold effect. It has telegraphed to Irving G. Thalberg, its general manager at Universal City, to insert in all existing and future contracts with actors, actresses and directors the following clause:

"The actor (actress) agrees to conduct himself (herself) with due regard to public conventions and morals and agrees that he (she) will not do or commit anything to degrade him (her) in society or bring him (her) into public hatred, contempt, scorn or ridicule, or tending to shock, insult or offend the community or outrage public morals or decency, or tending to the prejudice of the Universal Film Manufacturing Company or the motion picture industry. In the event that the actor (actress) violates any term or provision of this paragraph, then the Univerasl Film Manufacturing Company has the right immediately to cancel and annul this contract by giving five (5) days' written notice to the actor (actress) of its intention so to do."

*No Players in Mind.*

The statement from Stanchfield & Levy's office further states:

'The Universal has no reason in the world to doubt the moral integrity of any player on its pay roll. It never has had any difficulty with an actor on moral grounds. It doesn't expect to have. But as contracts in the picture business are now drawn, a company, through no fault of its own, is liable to suffer both a great monetary loss through moral delinquency on the part of one of its players and an even greater loss of prestige through still having to retain him as a salaried employe, though he may be dead as a door nail as a theatrical attraction. No case of this kind has come up in the courts as a precedent and it is idle to speculate on how the courts would rule, but it is the part of wisdom to be prepared against any such occurance, no matter how little expected it may be

"Furthermore, the clause is likely to have a salutary effect. The industry is faced with the danger that the public, or some portion of the public, will lose their interest in other stars through the widespread publicity which has been and is being given to this unfortunate incident. In this way the investment of the various companies in their stars would be jeopardized, for this investment consists largely in the popularity of the star, whether that popularity has been built up by advertising, publicity or by good pictures. It is only fitting that the public should realize that the companies will not be a party to any dereliction from the moral path by their stars and that they have in their own hands the means of discipline. This they have never had before and when they have built up the popularity of a star have frequently been placed at the mercy of that very popularity. This clause should be a safe guard to public interest.

"From the standpoint of the players it should also prove an acceptable and protective move. It is hard to imagine an actor who would not sign this clause. In the first place it would put him or her immediately under suspicion by the company officials. In the second place the clause is so drawn that no earnest normal player has anything to fear and everything to gain by signing it. Furthermore, most players have sufficient respect for the profession to wish to see it purged of anything or anybody by whose agency disgrace or injury may be brought upon it. The clause is a protection to every branch of the industry, and affects producers, distributors, exhibitors and players equally."

# *Rowland Resigns Presidency of Metro; Effective After Return From Continent*

RICHARD A. ROWLAND, president of Metro Pictures Corporation, announces his resignation from the organization, to take effect when he returns from Europe at the first of the year. To set at rest rumors which have recently been current along Broadway, the announcement is made before Mr. Rowland's departure for his trip abroad, during which he will present the Rex Ingram production of "The Four Horsemen" in the leading capitals. He sailed September 22, accompanied by Mrs. Rowland, for Southampton, and will go immediately to London.

"I am leaving Metro with the kindliest feelings for Marcus Loew and for my other associates in the Metro organization," Mr. Rowland said. "Since the merger last year of Metro with the Loew organization, our associations have been uniformly pleasant. The only reason I have for leaving Metro is because of a desire to get into business for myself. I have not formulated my plans for the future, but will make an announcement on my return of any I may have then.

"I have given to Metro some of the best years of my life and my unceasing efforts for its success. I cannot help having a feeling of personal pride in the archievements of the organization and I shall follow its future developments confident that it will go on to still finer achievements. All of the members of the organization are my personal friends and I look to them to carry on as splendidly as they have in the past. They all have my best wishes."

# *O'Reilly and Berman Address Exhibitors at Buffalo Meeting*

Charles L. O'Reilly, president of the State league, and Sam Berman, secretary, spoke before the Western New York unit of the Motion Picture Theatre Owners, at an overflow meeting in the Hotel Iroquois, Buffalo, last Tuesday. Howard J. Smith, president of the unit, presided. Fifty-one theatres were represented at the meeting.

The organization went on record against daylight saving in Buffalo, showing pictures on percentage and the tax on music. The members voted to aid in the fight to get First National to lower the exhibiting value on pictures. Messrs. O'Reilly and Berman also assured the members that they would help in bringing about the elimination of the thirty-day protection clause given by Buffalo exchanges to some houses. A committee was appointed to procure speakers to conduct a campaign of education on the industry before local business men and luncheon clubs.

Mr. O'Reilly and Mr. Berman spoke in Rochester on Tuesday night before the Flower City Theatre Owners. Binghamton and Syracuse will be the next fields for organizing. When the state organization is complete the next convention will be set. Buffalo hopes to be the city named for the meeting.

# *Raise $3,000 to Fight Picketing of Theatres*

Forty cash subscriptions totalling about $3,000 have been raised by the Theatre Owners Chamber of Commerce of New York City to cover lawyers' fees and court actions involved in procuring of additional injunctions against the Moving Picture Theatre Attendants' Union on the East Side The T. O. C. C. says that six theatres are now being picketed. The fund will also take care of back payments on rent owed by theatres alleged to have had to close because of aggressions of the union men.

# *More Definite Basis for Criticism of Pictures Is Screen's Need, Says Vignola*

The screen's greatest need at the present time, according to Robert G. Vignola, director of special productions for Cosmopolitan, is a more definite basis or canons of criticism.

"What is needed most today," said Mr. Vignola, "is to educate the public to know and realize that the motion picture is neither literature nor stage drama, nor music, nor painting, nor sculpture, nor architecture, but an art in itself, distinct from these arts, though affiliated with them. And only when this program of education has been accomplished will there be full appreciation of the motion picture.

"The biggest handicap we have to contend with today is the public misunderstanding of what the motion picture really is or what it is trying to accomplish in the arts. It is a common error to judge a motion picture by the standards of the speaking stage, or by the standards of the novel, and because it cannot do exactly what the speaking stage does or what the novel does, it is condemned. While it is a fact that the motion picture is silent, this fact is no more to be deplored than that music is unseen. If we deal with facts rather than prejudices we must consider the limitations of any art not as defects but rather as differentiating qualities. It must be remembered that the motion picture is a very complicated thing as an art, involving many elements of expression and many principles of composition, taken from each of the elder arts such as literature, drama, painting, music, sculpture, and architecture, and yet it differs essentially from them all.

"As I see it there is just one way to go about this campaign of public education. The screen has just begun to acquire newspaper and magazine critics of taste and training which is of inestimable value, but what it needs further is careful studies in book form; it needs local photoplay leagues much the same as the dramatic and literary clubs; it needs to be protected against the inartistic no less than against the immortal; it needs above all else something which will in time result from the constructive criticism of specialists—a general knowledge and understanding on the part of the public of just what it is they would rather see on the screen.

"We are still experimenting, and whether this experimentation shall succeed in placing the motion picture where it belongs depends on the united efforts of the motion picture makers, critics, and the public."

## *Revenue Bureau to Check Up Tax Returns*

A thorough investigation of the method in which Washington, D. C., exhibitors are living up to the obligations imposed upon them by the revenue law, as regards the collection, reporting and payment of admission taxes, is to be inaugurated by the Washington branch office of the Internal Revenue Bureau early next month, it has been announced.

Not only will special deputies visit the various business men and concerns who are required to make tax returns periodically, but another set of agents will go over the returns already on file in the collector's office for the purpose of discovering those which on their face appear to be unreasonable, which will be turned over to the field force for further investigation.

The Washington investigation comes as an aftermath and somewhat as an anticlimax to the national investigation inaugurated by the Commissioner of Internal Revenue in July, which was carried on for a period of two months, going into every city of importance in the country, and which resulted in some $12,000,000 in additional taxes being collected. Washington was one of the cities investigated and but little money was collected from local taxpayers, due, it is believed, to their proximity to the headquarters of the tax bureau, which enabled them to secure such information as they found necessary for their guidance in making returns.

Little or no attempted fraud was found by the bureau in its national investigation, the money collected being chiefly the returns from errors disclosed in tax reports by the agents who visited business men. The collection of these taxes did not involve any penalty upon the taxpayer, since the errors for the most part were innocent, and it is believed that the local investigation will not seriously affect Washington moving picture men.

## *New Rule Affecting Shipments of Films*

The express companies have adopted a new and important ruling affecting C.O.D. film shipments whereby, after October 10, the amount of the C.O.D. will be accepted as the value of the shipment and charges assessed accordingly, unless a higher or lower value is declared by the shipper, inserted in the receipt and marked on the shipment by the shipper.

The attention of all company members of the National Association of the Motion Picture Industry has been called to the new regulation in a bulletin just issued by P. H. Stilson, chairman of the association's transportation committee.

"Cinderella of the Hills" is the title selected for the first starring picture of Barbara Bedford, just promoted to stardom by William Fox. It is based on a story by John Breckenridge Ellis, which was published under the title "The Little Fiddler of the Ozarks." Howard Mitchell is directing the production at the Fox West Coast studios.

*SCENES FROM UNIVERSAL'S NEW SERIAL, "WINNERS OF THE WEST"*

MOVING PICTURE World

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This publication is dedicated to the service of the moving picture industry in all of its elements. Its foundation is character, its watchword is enterprise, its aim is betterment.

BEING minded to be a patron of the arts of humor and thereby to subscribe more fully to the joy of living, we in a recent number reprinted from the Associated Motion Picture Advertisers' Bulletin a glossary which defined, in merry vein, some of the things in our business. And now along comes Marty Quiggle with this:

"The editor of a New York trade paper, in a playful mood, gives space to the following definition of a 'trade paper' which he credits—libelously, we think—to the Associated Motion Picture Advertisers, Inc.: 'Trade Paper': The editorial copy inspired by a four-page insert.'

"Viewed from the editorial chairs of certain publications in this industry, this may be a humorous quip. To our mind, however, it is far from a legitimate jest and it reveals on the part of its authors and sponsors an apparent ignorance of the fact that there are publications whose editorial honor is not for sale through the advertising department."

Yere right, Marty, editorial honnor ain't fer sale and neither is a sense o' humor. If the latter were, we'd buy ye a carload of it.

# *A Word About Richard A. Rowland*

RICHARD A. ROWLAND, having completed the work which he agreed to continue after the sale of Metro Pictures Corporation to Loew, Inc., has made his farewell and is off for Europe with "The Four Horsemen of the Apocalypse."

The production rights of this book were secured by Mr. Rowland in the earlier days of Metro, and after the Loew purchase it was possible to finance its making. Against the strongest opposition Mr. Rowland chose it for its attraction value, and the sagacity of his choice is a tribute, if any were needed, to his far-seeing showmanship.

This native quality has of course been developed through his well-rounded experience as an exhibitor, as a producer and as a distributor. "The Four Horsemen" has proved a tremendous artistic and financial success.

Richard A. Rowland is an unusual man. He combines in his showmanship a keen judgment and absolute integrity with an ability for organization. He has kept abreast and in advance of the picture business ever since he entered it, and he has contributed as much as any one man to its upbuilding, growth and development.

Mr. Rowland has been successful with clean pictures and with no other kind of pictures. This is due largely to the fact that he himself is clean in his personal as well as his business life.

When the old Alco went on the rocks, Rowland, who had already made a fortune for himself in pictures was called by the directors from Pittsburgh to take hold of the wreck and turn it into a success. This he did, and the building of the Metro Company still stands as one of the most conspicuous achievements in the history of moving pictures. He is what might be called an "open player," placing his plans frankly on the table and then proceeding to carry them out without mystery, without solemn claims to unusual wisdom, in good humor and with all the vigor possible to a young and virile man.

The writer, over a period of four years, had an unusual opportunity to observe Richard A. Rowland, his personality, his business and his family life, and it is, therefore, possible to speak with knowledge gained at first hand of the facts above expressed.

Mr. Rowland has made no announcement of his plans, but it is confidently expected that on his return to the United States he will be found actively engaged in either the production or distribution field. We wish him the best of luck and a continued success.

ARTHUR JAMES.

# Consensus of Published Reviews

**Here are extracts from news available at press hour from publications of the industry boiled down to a sentence. They present the views of Moving Picture World (M.P.W.); Exhibitors' Herald (E.H.); Motion Picture News (N.); Exhibitors' Trade Review (T.R.); Wid's (W.).**

## *God's Crucible*

*(Featured Cast—Shipman—5 Reels)*

M. P. W.—The titles are often cheaply sensational, and there is an unevenness about the picture which might easily have been avoided. In spite of this the serious purpose of the author in writing the story is apparent, and there is a vitality to the picture which will win it many friends.

N.—Picture would hit high spots with more even continuity.

E. H.—Here is a picture with a splendid cast minus the story to equal it.

W.—Good variety of atmosphere and splendid cast.

## *The Infamous Miss Revell*

*(Alice Lake—Metro—6 Reels)*

M. P. W.—Here is a mystery story that will hold the interest to the very end.

N.—Entertainment values are not prominent here.

E. H.—A good program picture.

W.—Alice Lake in average type of dual role story.

## *The Rowdy*

*(Gladys Walton—Universal—4,974 Feet)*

M. P. W.—All her talent is quite thrown away on a story that is both weak and composed of a bag of tricks.

N.—Gladys Walton has interesting little number here.

E. H.—Is weak of plot and rather mechanical in construction.

T. R.—A clever little story of the fisher folk and their work, interwoven with comedy bits and interesting situations.

W.—Satisfying piece of light entertainment characteristic of the ingenue it stars.

## *Moonlight Follies*

*(Marie Prevost—Universal—4,468 Feet)*

M. P. W.—Marie Prevost, making bow as star, attractive and shows fine talent in thin story.

N.—The picture may be fluffy, but the star's personality, the exploitation possibilities of the title, and the fact that it carries snap and ginger—these will insure box-office receipts.

E. H.—Serves well to introduce Universal's new star, who shows marked ability in a light role.

T. R.—This is a clever and snappy little offering from Universal. Marie Prevost takes the center of the stage and never leaves it for a moment.

W.—Fine audience appeal in Marie Prevost's first feature.

## *Beating the Game*

*(Tom Moore—Goldwyn—5,558 Feet)*

M. P. W.—The picture starts off with a "punch," a piece of genuine cinematography, and from there on continues to live up to its first promise.

N.—"Fortune Hunter" idea developed into fine entertainment.

E. H.—Good entertainment, with the likeable Mr. Moore in a role well suited to his talents, aided by an excellent cast.

T. R.—It is a story that will please almost any audience as it is entertaining as well as interesting.

W.—Not as many genuine comedy bits as one or two of his previous pictures, but good entertainment.

## *Steelheart*

*(Featured Cast—Vitagraph—6 Reels)*

M. P. W.—A Western that is an action film.

N.—Combination of good melodramatic action and handsome hero stuff.

T. R.—As an entertainment, full of exciting situations, with tense moments and a good love element, it is exceedingly good.

E. H.—A six-reel feature of the red-blooded type infrequently found in modern production.

W.—Pure melodrama with the accent on the "melo."

## *Camille*

*(Nazimova—Metro—6 Reels)*

M. P. W.—There is no denying that the Nazimova production of "Camille" is interesting. It is filled with modern symbolism, which is expressed in the settings and the acting of the star and her supporting company.

N.—Nazimova's best bet since "Out of the Fog."

E. H.—We have had many "Camilles" during the short life of the "infant industry," but Nazimova's colorful opus must be rated high among them all.

T. R.—With the exception of its sad ending, which is contrary to the general belief that the public is content only with a happy sequel, "Camille" should prove one of the season's greatest cinema attractions.

W.—Best picture Nazimova has made in a long time. Should prove sure fire with women audiences.

## *No Woman Knows*

*(Featured Cast—Universal—7,031 Feet)*

M. P. W.—Universal has added a positive success to its Jewel release program. Colloquially speaking, "No Woman Knows" is sure-fire sob stuff.

N.—Sure-fire entertainment in this human heart drama.

E. H.—Is a page from the book of life. Its appeal is certain.

T. R.—It grips and tugs at the heart strings, and is presented in such a way as to be one of the most interesting and entertaining photoplays of the season.

W.—Characterization development marks Browning's first special.

## *Where Men Are Men*

*(Featured Cast—Vitagraph—5 Reels)*

M. P. W.—There is much of the action popularly described as red-blooded; much riding and shooting.

N.—Fairly entertaining because of the punch.

E. H.—A first-rate story of the West, presented in the correct atmosphere with plenty of suspense and effective climaxes.

W.—A Western that is a little different from the usual.

You Can Rely on
Reviews Published in
MOVING PICTURE WORLD

## *Passing Thru*

*(Douglas MacLean—Paramount—5 Reels)*

M. P. W.—Farcical rural comedy enlivened by pleasing personality of Douglas MacLean.

N.—Homespun story with MacLean carries enough pep and ginger.

E. H.—Melodrama, comedy, farce and romance rolled into five reels of excellent and quick action entertainment in which Douglas MacLean portrays in his usual pleasing manner the character of a regular fellow and a lovable hero.

T. R.—"Passing Thru" gets off at a rapid stride and maintains a dashing gait all the way.

W.—The best of the recent MacLean pictures.

## *The Girl from God's Country*

*(Nell Shipman—Warren—7 Reels)*

M. P. W.—Thrills and adventure a-plenty in this Nell Shipman picture.

N.—Moviesque in plot; excellent in all other ways.

T. R.—Melodrama of the most exciting sort that will delight the lover of the "Curse-You-Jack-Dalton" sort of thing. And it is up-to-date in its thrills.

W.—Plenty of action and thrills in colorful picture.

## *The Affairs of Anatol*

*(Star Cast—Paramount—8,806 Feet)*

M. P. W.—The result is a picture that will meet with sure widespread success. Not only will it earn popular approval, but primarily it is a positive, enormously strong box-office magnet due to the fame of its title, the eleven stars, the fact of its being a DeMille production and the advance country-wide advertising that has preceded its release.

N.—A knockout—undoubtedly DeMille's greatest.

T. R.—When they find it to be merely a pleasant bit of celluloid, there comes a reaction, a feeling of being cheated, despite the presence of a clever all-star cast and the artistic lure of DeMille's gorgeous settings and beautiful photography.

W.—The usual DeMille extravangance of production make "The Affairs of Anatol" one of the year's "showiest" offerings. Probably the feature's biggest attraction is the array of Paramount stars included in the cast, which contains undoubtedly more stars than have previously appeared in any single production.

## *Man and Woman*

*(Featured Cast—Jans—5 Reels)*

M. P. W.—Familiar theme in unusual setting.

N.—Orthodox program release on "Clothes-Make-Man" theme.

E. H.—Altogether a pleasing and well-made production.

W.—Attractive production with splendid story value; a real audience picture.

# *Year of Nature, Says Charles Urban, Describing "The Four Seasons"*

"Now that we have completed "The Four Seasons,' said Charles Urban, discussing his four-reel masterpiece, "I feel like sitting back and wondering why no one ever did it before.

"When you stop to think how much we all talk about Nature; how we are all the time—in speech and books and comment—referring to it in superlatives, it does seem amazing that we have neglected it so in pictures.

"Of course, we have had snatches of it. Countless scenics, no end of touches here and there, have brought it before us, but never before has anyone really tried to put Nature's whole story in a single motion picture.

*Tells Story of Universe*

"No story born of an individual's imagination could be so magnificent, so matchlessly beautiful as is the story of Nature herself.

"What we have done is to take a whole year and tell the story of the Universe; the whole story as it is expressed in the flora, the fauna, and the elements. The vegetation of the fields and woods and gardens and marshes; the countless children which we know as animals—reptiles, birds, the great beasts and the small; all the scores and scores of them; and finally the humors of Nature as she expresses them in storms and rainbows and sunset, her many ways of wrath and loveliness.

*Not an Easy Task*

"You may think it was an easy task, but it was not. On the contrary, it was extremely difficult. It required not only great technical ability, but a thorough-grounded knowledge of animal life, plant life and science in general. We were fortunate in being able to secure the ablest of all men for such a picture as this—Dr. Raymond L. Ditmars, curator of the New York Zoological Society. He not only has the knowledge that comes of long experience in his field, but he is an expert motion picture man. It is also fortunate that he has an exceedingly keen dramatic sense; he has had a long contact with motion pictures and he realizes values from the exhibitor's viewpoint just as keenly as he does from the scientific.

*Is In Four Reels*

"We have edited 'The Four Seasons' in four reels; it is like a book with four chapters, one each being devoted to the seasons; one to Spring, one to Summer, the third to Autumn, and the last to Winter.

"Seeing them, audiences will find a year unrolling before their eyes; they see the beginnings in Spring, the blooming in Summer, the crumblings and preparation in Autumn and the retreat in the Winter. One year in the Universe is like any other year, except to human beings, and 'The Four Seasons' gives a perfect impression of what Nature really is.

"You know, human beings are not so very observing, and while we live in the world in which all these things are happening, we really have a very hazy impression of them. 'The Four Seasons' is an edition of Nature; it is Nature taken by experts who understand her perfectly and pictured for everyone so that everyone will understand.

*First Four-Reel by Kineto*

"To my mind it is the perfect exemplification of how extraordinarily interesting the finest kind of motion picture can be. Many persons believe that when something is of unusual high quality, when it is good enough, say, for educators to endorse, it cannot be very interesting. They are in for a fine surprise with this picture."

"The Four Seasons" will be released by the Kineto Company as an Urban Popular Classic. It is the first four-reel feature subject put out by this company, which heretofore has specialized in single reels exclusively.

*CHARLES URBAN*

## *E. D. Shoedsack Succeeds Harold Jones in London*

E. D. Schoedsack has been appointed London representative of Selznick News, replacing Harold Jones. Mr. Schoedsack was connected with George Loane Tucker until the death of that distinguished director. Having served during the war as a member of the photographic department, U. S. Signal Corps, Mr. Schoedsack took a fancy to London during his service there, and when Mr. Tucker's death necessitated a new connection Mr. Schoedsack signed with Selznick News for the purpose of getting back to the surroundings he wished for.

## *Irving Berlin Goes Into Movie Business*

Thirteen motion picture companies incorporated in New York State during the past week, according to the records in Secretary of State John J. Lyons' office at Albany. This is a decided increase over the past few weeks, when the average number of motion picture companies in a single week amounted to but four or five. The aggregate amount of capitalization represented in the concerns incorporating during the past few days reached $1,471,000, and included the following companies:

K. E. & L. Amusement Corporation, $25,000, Bernard Edelhertz, Isador and Samuel Kraus, New York; Orpheum Music Publishing Corporation, $10,000, William and H. S. Hechheimer, David Schneer, New York; Skorand Corporation, $20,000, Samuel Riegelhaupt, Pawtucket, R. I., Charles Wolf and Benjamin Guttman, Brooklyn; Pande, Inc., $50,000, E. Ellis, Jr., C. J. Keck and W. H. Mayher, New York; Jerome Film Corporation, $15,000, Julius Sheiman, Arthur Gottlieb, New York, Max A. DeLasker, Brooklyn; Asta Films, Inc., $10,000, Joseph Levy, New Rochelle, Aaron M. Becker, Philip Manson, New York; International Newsreel Corporation, $10,000, Thomas E. McEntegart, Paul Kaiser, Edward P. Howard, New York.

Graphic Cruising Company, $25,000, Victor O. Freeburg, Christian S. Lorentzen, New York, Frank D. Halsey, Elizabeth, N. J., Management, Ernest Briggs, Inc., $5,000, George J. Wetzel, David Hamilton-Campbell, Arthur Figuero, New York; The Music Box Corporation, $1,000, Samuel H. Harris, Irving Berlin, Dennis F. O'Brien, New York; Torino Films, Inc., $1,000,000, Harry R. Rawer, B. Wheeler and J. L. Dudley, New York; A. P. Brucker Co., Inc., $100,000, Arthur P. Buckner, Louis C. Whiton, J. Anthony Minott, New York; the Italian-American Theatrical Corporation, $200,000, Ario Flamma, New York, Albert T. D'Andrea, Benoit Mauro, Brooklyn.

## *Augustus Thomas Now Member of M. P. D. A.*

At the regular semi-monthly meeting of the Motion Picture Directors' Association, September 20, Augustus Thomas, noted director and dean of American playwrights, was made an honorary member of the organization.

The meeting was addressed by Sydney S. Cohen, president, M. P. T. O. of America, who spoke upon motion picture history, current events and developments having a distinct bearing upon the progress of the industry.

Telegrams from individual members and the Coast Lodge were received, congratulating the New York Chapter upon the enrollment of so distinguished a member as Mr. Thomas. J. Searle Dawley, director of the New York Lodge presided.

## *Have Left for Location*

Albert E. Smith, president of Vitagraph; Jean Paige, who plays the leading feminine role in "The Prodigal Judge," the Vitagraph special production based on the novel by Vaughan Kester, and several other persons left recently for Cedars, a small Canadian town on the St. Lawrence River, where many of the scenes of the picture will be made.

## Billy Sunday Plans to Fight Censorship

**Billy Sunday, famous evangelist, is to champion the motion picture anti-censorship cause! It was Cecil B. DeMille who solicited and gained his aid.**

**They had met and became firm friends several years ago, and recently when Sunday was in Los Angeles, DeMille and he were discussing screen censorship. In the course of the discussion Mr. DeMille asked:**

**"If you were forbidden to use the name of God in your sermon, what would you do?" "I would be out of business," Mr. Sunday replied. "That's just what will happen to us if the extremists on the censor boards have their way," returned Mr. DeMille.**

**Billy Sunday's reply was characteristic of the man and also definitely established him in the ranks of the "anti-censors." He said: "I get you—and I'll help."**

**Later Mr. Sunday met Jesse L. Lasky, first vice-president of the Famous Players-Lasky Corporation, and the discussion was continued. While talking with Mr. DeMille and Mr. Lasky, the evangelist said:**

**"There is no more justice in allowing a few people to say what shall be seen on the screen than there would be in setting up a policeman to teach a Sunday school."**

# New York Looks to Sheridan Theatre for "Movies" a la Greenwich Village

THE opening of the Sheridan Theatre, New York, was a gala affair by invitation last Saturday evening. Preceding the opening the "press" was tendered a dinner a la Greenwich Village to get them into the atmosphere, the Sheridan laying claim to being the coming centre of the Village. Among the guests were many picture stars and legitimate actors, among the latter "Jimmie" Powers, a Ninth Ward veteran who made his first appearance upon the very site the box office now stands, when it was Reilly's Blacksmith Shop. Here "Jimmie," a comedian even at the age of eight, held a small neighborhood audience spell-bound with his antics.

As an introduction to the long program a short reel of old Village notables were shown. Artists identified with the Ninth Ward and some who have made it famous were shown in the studios and stables serving as their homes. The applause greeting this picture was evidence that many friends of the famous Villagers welcomed the invasion of the latest and strongest art to the family of sisters arts already firmly identified with the Village.

The Sheridan was built at a cost of $700,000 by the Sheridan Theatre Company of which William F. Rafferty is treasurer and Max Spiegel is president, Morton B. Blumenstock is house manager. With a seating capacity of 2,700, the nearest seat forty feet from the screen, there has been introduced the innovation of a sunken cross-way which allows for the passage of patrons across the entire width of the auditorium without interfering with the vision of persons already seated. There are many decorative touches which will be appreciated by the artistic element in the Village and admired by the visitors from uptown. Small illuminated silhouettes over the doors picture to what purpose each room is devoted, such as a man lighting a cigarette naturally opens to the smoking room and a pretty profile with a receiver to the ear is the way to the telephone booths.

For the orchestra floor there has been provided a large lounge for women and men, a meeting place for friends and a restful room to await the commencement of the program. The decoration of the many small rooms about the theatre speak of the thought and interest Mr. Gale has put into the construction of this theatre.

The managing director, Edwin T. Emery, is planning many surprises even for the Village, and when some of them are sprung upon the community in the fall, the Sheridan should soon become the Mecca for uptown visitors to Greenwich Village who desire to take in all that is redolent of this historical artistic quarter.

The site of the theatre, which is the only theatre in New York to be completely surrounded by streets, was part of the old Rhinelander estate, and not long ago houses upon this triangular plot of ground sheltered some of the famous men of our own history and of France—for Clemenceau once lived upon this very spot. The earliest photographer, Draper, took his first pictures here where the latest and most vigorous picture art has erected this beautiful theatre.

Theodore Marcone is handling the publicity and intends to encourage the Village artists by helping them get their efforts before the public by presentations at this theatre.

## Suit Over $3,000

Suit has been filed in the New York Supreme Court by Cooper, Collins and Shreve to recover $3,000, the value of a trade acceptance. It is charged that on April 28 in Los Angeles the Norman Manning Productions, Inc., drew its trade acceptance addressed to the Arrow Film Corporation, directing the latter to pay $3,000 to the Norman Manning Productions, Inc., on July 25, which was indorsed for a consideration by the Norman Manning concern to the plaintiff, who alleges that when the trade acceptance was presented for payment it was protested, and he has since failed in his efforts to collect it.

## Vitagraph Trailers Are Highly Commended

Enthusiastic comments, it is reported, have been received at Vitagraph's various branch offices on the action and sales qualities of its trailers. Exhibitors who have seen the trailers for Vitaghaph's new productions, "The Son of Wallingford," a special, "Breaking Through," the new serial, and other Vitagraph pictures, have stated, it is said, that these trailers, seldom, if ever, over a hundred feet in length, are so superior in arrestive and sales value to the old slide system, that there is no comparison.

Trailers are available on every production that the Vitagraph studios turn out. Vitagraph has been supplying trailers on its special productions for well over a year, and so successful have these been that they created a big demand.

## Frank B. Goulette Here on a Buying Mission

Frank H. Goulette, motion picture magnate of the Philippine Islands, and member of the firm of France & Goulette, has arrived in the United States on a buying mission.

His is the story of having followed the American flag and having won signal success. He served in the Spanish-American War, and later in the army that was dispatched to suppress the Aguinaldo insurrection in northern Luzon P. I. He is the possessor of several citations for valor. In 1899 he completed his period of army service and settled down in Manila. From then until the present year Goulette had never taken the time to revisit his native land. In the meantime his business career has been an enterprising one, meeting with increasing success, until today he has developed into the owner of a circuit of motion picture theatres in Manila and the provinces throughout the Philippine archipelago, including the Lyric theatre in Manila.

The Paramount program has long been his property and the First National Charles Chaplin comedy series is also one of his "key" contracts. Vitagraph furnishes him with an abundance of material comprising both features and serials as well as other brands; also Goldwyn and independent productions.

Mr. Goulette has left New York temporarily but expects to return about the first of October and conclude his business whereafter, he will sail for the important centers of Europe and will return to Manila via the Suez Canal and Straits Settlements.

*LIEUT.-COM. WELLS HAWKS, U. S. N.*
*In charge of the publicity for Uncle Sam's Navy, and the Navy is to be congratulated!*

## Westcott Will Conduct N. Y. U. Scenario Course

A course in photoplay study and scenario writing at New York University has been announced by Dean James E. Lough, of the Extramural Division. The course will be conducted by Harry D. Westcott, who was graduated from Yale in 1901, founded the Yale Dramatic Association, has been a New York theatre manager and has had wide experience on the speaking stage and the screen.

The photoplay classes will be held Saturday afternoons at Washington Square, center of New York University, and no special requirements are made for entrance. At the end of the preliminary course, however, only those who have shown special aptness will be permitted to take the advanced course. At the end of each advanced course a few especially qualified students will be selected to form a permanent seminary whose members will continue the work along the lines of research, writing theses and writing material which may be desired in any branch of the industry.

## Realart Giving Date Book to Exhibitors

A date book is being given to all exhibitors who sign up for the Realart 1921-22 Star Franchise. This book, about nine inches by five, is very substantially made. It has a durable cover of imitation leather, and the pages are printed on strong paper stock. These two factors will insure the preservation of the date book for the period for which it was designed —two years.

This booking aid carries no advertising aside from a small trade mark on the front cover, and the booking pages contain ample space for the names of pictures booked by the exhibitor, other than those of Realart. These pages have accommodations for a week's booking.

## Burston vs. Artco

An action has been brought in the New York Supreme Court by Louis Burston, in which he asks for the sequestration and appointment of a receiver for the property of Artco Productions, Inc. According to the complaint, on August 24 last Burston recovered a judgment against Artco and the Gibaralto Operating Company for $11,402, on a promissory note made by the latter, and delivered to Leah Baird, actress, who assigned the note to the plaintiff, which went to protest at maturity.

# Bennett Pictures Corporation Has Ownership of Rex Beach Specials for United Artists Distribution

THE formation of the Bennett Pictures' Corporation, of which Whitman Bennett is president, establishes the management and ownership of "The Iron Trail" and the other important Rex Beach productions to be released this season by the United Artists.

The new company is capitalized at $250,000 full paid and non-assessable and in addition to this cash capital, Mr. Bennett has arranged for the use of other financial resources far in excess of the greatest possible requirements. This company has nothing whatever to do with any of the other Whitman Bennett enterprises or with any productions heretofore released under his name. The Bennett Pictures' Corporation has been formed and exists only and exclusively for the producing of the Rex Beach pictures—the first of which, "The Iron Trail," is shortly to be released—and has been financed on the theory that these special productions must be the biggest and best outdoor subjects on the market.

*Year's Negotiations*

In announcing the new corporation, Mr. Bennett says: "I want to distinguish clearly and emphatically between the activities of the Bennett Pictures' Corporation, organized and financed expressly for the Rex Beach work, and any of my other productions, either those already released or those to be released at later dates. The negotiations with Mr. Beach required nearly a year of thought and labor, for the importance of his position in the literary and picture worlds gave him the right to expect unusual guarantee as to the calibre of the productions to be made from his novels and the manner in which these productions would be released. The production problems were disposed of long before the releasing problem, which was finally settled only when I came to an understanding with Abrams of the United Artists.

"One most important provision in my producing contract with Mr. Beach is his distinct and specific commitment to aid personally in the adaptation of his stories, the supervising of his productions and the final cutting and titling of his pictures."

*WHITMAN BENNETT*

# Consul Writes North Coast of Honduras Wants U. S. Films with Spanish Titles

AMERICAN films are wanted by exhibitors on the north coast of Honduras, according to a report by Alexander K. Sloane, United States Consul at Ceiba, Honduras, which has just been forwarded to the National Association of the Motion Picture Industry.

"There are no American films shown on the north coast of Honduras except those which the Honduras Sugar and Distilling Company, Porvenir, Honduras, and the Tela Railroad Company, Tela, Honduras, show their employes," says the report. "All the films shown in the theatres of Trujillo, Ceiba, Porvenir, Tela, Puerto Curtes and San Pedro Sula are rented from an agency in Guatemala which handles only French, Italian and Spanish films.

"The idea of combining the theatres in these towns in so far as to have them purchase their films and interchange them has been broached to Lorenzo Castillo, manager of the Tivoli Theatre in Ceiba, and to Richard Goodell, manager of the Tela Railroad Company. Each of these men believe the project feasible and Mr. Castillo is taking up the matter with the managers of the theatres in the other towns.

*Spanish Subtitles Needed*

"The people like American films and the managers want to give them American films. However, it has been impossible heretofore because each theatre tried to make its own contract and found the expense was too great. The fact that the 'leads' were printed in English also was an objection as about 60 per cent. of the people read only Spanish.

"The towns in which theatres are operated are situated along the north coast of Honduras from the boundary of Guatemala to a point about 125 miles east. All these places, with the exception of Trujillo, are connected by railroad, and a schedule can be arranged so that little time will be lost in transferring them from one place to the others."

# Seats at the Premiere of "Forever," a Paramount Picture, Will Cost $5 Each

New York society leaders are going to pay $5 a seat at a special showing of "Forever," the Paramount picture, which George Fitzmaurice has made from DuMaurier's novel, "Peter Ibbetson," with Elsie Ferguson and Wallace Reid as co-stars.

The world premiere of the big Paramount production, which is expected to prove one of the biggest successes of the screen, will be held October 14 in the new ballroom of the Hotel Plaza, New York, and leaders in the social, financial and motion picture worlds of the metropolis are expected to attend.

Arrangements for the showing were made by the Paramount publicity department under the direction of Jerome Beatty with the Film Mutual Benefit Bureau, an organization which throws open the homes of prominent society people as locations for pictures made in and around New York. The fees charged for these locations are contributed to Miss Ann Morgan's American Committee for Devastated France and the Maternity Centre of New York. The proceeds of the Plaza showing of "Forever" also will go to these charities.

The presentation will be under the direction of Hugo Riesenfeld, managing director of the Rialto, Rivoli and Criterion theatres in New York, who is now working on a special musical score for the production.

## Quimby Sues Capt. Baynes Over Sale of Fight Films

Suit to recover $250,000 has been brought in the New York Supreme Court by Fred C. Quimby, Inc., against the Associated Screen News, Inc., and Capt. George McLeod Baynes, its president. According to the papers, the plaintiff, on July 15 last, entered into a contract with the defendant, which embraced the handing over by plaintiff of its power of attorney to Capt. Baynes. This agreement authorized the defendents to negotiate for the sale abroad of the motion pictures of the Dempsey-Carpentier fight, and a minimum scale of prices at which the pictures were to be disposed of, it is alleged, was mapped out in the agreement. However, it is alleged, if Baynes could obtain a higher price for the pictures he was to be at liberty to do so.

Soon after this, the plaintiff says, Baynes sailed for London, and there, it is alleged, he contracted with the Western Import Company, Ltd., and soon after cabled that he had sold the rights for the exhibition of the pictures in France, Egypt, Switzerland and Holland for the sum of $40,000. This, the plaintiff contends, was in violation of the contract, and that the rights he thus disposed of are reasonably worth $250,000, and for this reason asks the court to award judgment for that amount.

## Restaurant Man Gives Banquet in Honor of "Affairs of Anatol"

For the first time in the history of the motion picture industry in Washington, D. C., and perhaps for the first time in the history of the industry in America, a banquet was last week tendered to a representative offering of the silent drama by one who is in no wise connected with motion pictures.

The dinner was given "The Affairs of Anatol" by Peter Borras at his Restaurant Madrillon, 1304 G street, following his visit to Loew's Columbia Theatre, where he became very much enthused over the nine-star photoplay. The word was whispered around among Mr. Borras' regular customers that this affair would be pulled off Friday, September 16, and there were many table reservations; however, none but "Anatol's Associates" were favored with the special dinner prepared for the occasion.

"Anatols Associates" consisted of Douglas MacLean, who has been appearing at Loew's Theatre in person during a visit here; his personal representative, Bogart Rogers; Chick Sale, topliner of Keith's bill for the week; Lawrence Boasberg, promotion expert attached to the Famous Players local staff, and Clarence L. Linz, Washington representative of MOVING PICTURE WORLD. Little publicity was given the affair because of limited seating capacity.

THEATRE OWNERS ! ! !
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# Rubbernecking in Filmland

## *Earle Breaks Precedents by Using Many Double Exposures Making the Rubaiyat*

*BY GIEBLER.*

I HAVE been in many studios; I wrote up every lot from Fort Lee to Flatbush in the early days in the East, and for the past three years there have been few sets or scenes from Big Bear to Bathing Girl Rocks in the West that have not been brightened by my benign presence and rubbered by my long neck. All this, until I had got the opinion that nobody could show me anything new in the way of making movies—then I went out to the Hollywood studios where Ferdinand Pinney Earle is shooting the Rubaiyat of Omar Khayyam, and got took down a peg or two.

Omar, of course, is not new. He has been known to college sharps and classical scholars since the twelfth century, and highbrows have called him brother since the late Eddie Fitzgerald, one of the sweetest singers that ever came out of Ireland, translated him from Persian into English in 1858, and to myself and other cigarette smokers, excluding the Bulldurhamites, since a brand of paper pipes was named after him a few years ago.

*A Novel Stunt.*

It is the manner in which Omar is being shot that breaks precedents. And it's a good thing it is being shot that way—it would break everybody concerned in the production to get the scenic effects that Earle is getting, in the ordinary manner.

The usual way to build a big set is to have the technical department dope out the plans and then take a gang of carpenters, if they don't happen to be on strike, and a sock full of money, and go to it.

If the set is an exterior with anything other than a California locale, you have to go ten or fifteen miles out of town to find a place where the background is not full of the ubiquitous eucalypti, palm and pepper trees.

Earle paints a picture of the set, shoots the action with the people that are to appear in the scene on a bare stage with a black velvet background, double exposes the set on this film, and there you are.

*Striking Effects.*

It may not be quite that simple, but the above explains the general principles of the process. Mr. Earle says the idea is not new. Of course, double exposure is well understood and very extensively used, but I doubt very much if any one else could use it the way Earle is using it, because, in spite of the frankness of his explanations, I still have a sneaking suspicion that there is something else behind it all. He admits that two years, and about a million miles of film used in experimentation, is behind it, for one thing.

At any rate, the effects gained by the progress are striking and realistic in the extreme One of the scenes of the play shows a fortified wall in the foreground with rows upon rows of roofs, towers, minarets, mosques—all the extravagant architecture of a Persian city of nine hundred years ago stretching away in the distance. The wall is pierced by a gateway, and crowds of people, men, women and children, soldiers, beggars, horsemen, camels, elephants, the natural traffic of the town, are passing in and out of the gate.

*"Arabian Nights Stuff."*

This set of the gateway, and the city in the distance, would require several weeks to build if made in the usual way, but it was made here by photographing an enlarged painting of the scene with an opening left for the gate, and the crowds of people passing through the gate were put in by double exposure. Most of the scenes of the production that would otherwise require sets are made in this manner, with the use of no more lumber than is necessary to make the frames of the paintings.

The life of Omar Khayyam is excellent material for the Earle system of shooting. The story is laid in the Orient in the twelfth century, a time of magnificent palaces, exotic art—Arabian Nights stuff. There is a necessity for colossal sets and general splendor that could not be arrived at without a serious setback to the fattest kind of a bank roll, if made in the usual way.

Omar, it seems, busted into public notice when but a youth by breaking out with a violent attack of poetry. He contributed a lot of snappy verses to the evening paper of the little town of Haisphur in Khorassan County, Persia, where he was brought up. Omar's first poetic outbursts took the form of a pronounced distaste for prohibition, but after he got to going around with the girls he tuned his ukelele to love.

When Omar got into college he struck up a friendship with a couple of young sports named Hassan Ben Sabath and Nazim Ul Mulk. Mulk was a good guy, but Ben was a shifty egg with a lot of crust. Ben had an eye for the main chance and was always figuring on the future.

One day when Omar and Mulk were boning up for exams, Ben blew in the room, promoted a cigarette from Mulk and a match from Omar, and orated to this effect:

*Ben Slips It Over.*

"It's the general opinion that every bird who leaves these celebrated brain works with an engraved sheepskin, steps out in the world and accumulates a lot of jack. But life's a funny proposition, and you never can tell. Still and all, one of the three of us is pretty sure to make a killing. Let's agree that whoever is lucky enough to grab off something good will whack up with the other two if they happen to be having tough sledding."

Omar and Mulk said O. K. and they all three shook hands on it. After the boys had graduated, Mulk promoted himself a good political job under Alp Arslan, who was sultan at that time, and in less than a year he was driving his own flivver. Ben played in rotten luck. Every time he'd blow into an office looking for work, the boss would haul out a list of questions doped out by a bird who was in the electric light bulb manufacturing business and ask him how many he could answer without referring to the World Almanac. In about five minutes Ben would find himself looking at a door marked "This Way Out," just like college graduates in like circumstances do to this day.

*Not So Good With Omar.*

After Ben got down to eating snowballs pretty regularly, he remembered the divvy-up agreement made with Mulk and Omar, and knowing that Mulk was sitting pretty, he went over to the Federal Building and put up a pitiful mouth, and good old Mulk slipped him into an easy thing with the government.

Ben opened up a charge account with a swell gents' furnishing goods store, dressed himself up like Mrs. Astor's horse, had a snapshot taken and sent it to Omar, along with a few words about how jake everything was.

Omar, who had taken over his old man's tent and awning business, was running the store, writing a few verses at space rates and selling a scenario now and then, and just barely getting by. When he got Ben's postcard he gave Mulk a buzz on the phone and put a bug in his ear about what one hell of a time he was having, and Mulk said, "Close up the dump and come on over."

*Ben Shows His Colors.*

Omar didn't ask for much, however. All he wanted was the use of the Royal Rhyming Dictionary, a cool spot in the shade and a slave to keep the flies off while he doped out poetry.

From this time on the action becomes fast and furious. Ben turned out to be a grafter, lost his job and organized a bunch of bootleggers, dope peddlers and other tough guys into the first Assassins Club of history These birds went around bumping people off right and left, and made themselves so generally unpopular that something had to be done. Mulk and Omar decided that it was up to them to do it, and the fur began to fly.

The foregoing is only a preliminary basis of the story. A lot of things happen before Ben is rounded up. The story is packed full of love, romance, comedy, drama, tragedy, intrigue and dirty work done by Ben and his gang, including the Charley Rossing of a beautiful dame that a prince wanted to marry.

*One in High Class Way.*

There is a great cast for the picture. Edwin Stevens plays Hassan Ben Sabath; Arthur Carewe is the prince; Buddy Post is Nazim Ul Mulk. Frederick Warde plays Omar Khayyam, the featured role. The chief feminine role is taken by Kathleen Key and Hedwig Reicher has a part of almost equal importance.

Snitz Edwards has a fine part as Omar's man Friday; Charles Rogers is a funny fat chamberlain. Paul Weigel, Ramon Samaniegos and Robert Anderson all have big parts.

The photography is being done by Georges Benoit. Charles Wakefield Cadman is writing the musical score, and the still photography is in the hands of Edward S. Curtis, of "Vanishing Race" fame, and one of the most celebrated photographers in the country. The subtitles will be quatrains from the Rubaiyat. The entire production is being made in a high-class manner.

## *Manila Exhibitor Here to Study U. S. Methods and Meet E. E. Shauer*

Frank H. Goulette of Manila, a pioneer in the film business in the Philippine Islands and a Paramount distributor, is in New York City for a conference with E. E. Shauer, manager of the foreign department of the Famous Players Lasky Corporation, and to attend to other matters in connection with his amusement interests in Manila.

Mr. Goulette is president of the firm of France & Goulette, and is spending several weeks in the United States studying the latest methods of exhibiting and exploiting pictures and making arrangements for his next year's program. This is his first visit to the United States in twelve years, and he expects to spend several weeks at his former home in Detroit before returning to the Orient.

As the owner of the Lyric and Savoy theatres, first-run houses in Manila, and a circuit of theatres, Mr. Goulette has become the leading figure in the film business in the Philippines. The Lyric is considered the finest house in Manila and is a first-run house for Paramount Pictures. It seats 1,000.

# "The Sheik," from Edith M. Hull's Novel, Completed; Paramount Says It Will Be the Sensation of the Year

"The Sheik," George Melford's Paramount production of Edith M. Hull's sensational novel of desert love, which has been months in the making at the Lasky studio and on desert locations in Southern California, is completed. The finished print was shown to the executives at the Lasky studio a few days ago and is said to have fairly swept them off their feet with enthusiasm over its magnitude, color and dramatic action.

Jesse L. Lasky voiced the unanimous opinion of those present when he pronounced it the most genuinely enthralling picture he had seen in years. "I don't think we have ever made a production in which we were more constantly confronted with the realization that we simply had to satisfy the public's expectations," said Mr. Lasky. "The advance interest in the picture has been amazing. 'When will "The Sheik" be finished?' has been asked of me not once, but a hundred times. Not that Mr. Melford has taken an unusually long time to make it, but it would seem that the public simply couldn't wait.

"With this necessity of making good confronting him at all times—a decided handicap, one must admit—Mr. Melford has produced a picture that will stand a most acid test. Nobody can help being delighted, and those who have predicted that 'it couldn't be done' are in for the surprise of their lives. Agnes Ayres, in the role of Diana Mayo, secures for herself a place among the greatest dramatic stars of the screen, and as for Rudolph Valentino, he will be remembered as the sheik, I believe, even after his masterful performance as Julio in 'The Four Horsemen' is forgotten."

George Melford was in his element in making "The Sheik." For be it known that Mr. Melford, if he were always to have his own way, would invariably choose stories that call for big crowds and a lot of action. He likes the outdoors, counting that production wasted for which he does not go far from the studio on a location trip lasting from one week to a month. He craves big situations wherein a hundred—or two hundred, or three hundred—human beings are the actors. If he can have as many horses in addition, so much the better. He feels he is at his best as a director under such conditions, and he is.

So it was that Melford set about his task with the feeling that success was assured. In his caravan three hundred people set out for the desert. There were Bedouin horsemen—some of them real Arabs—and every one had his horse, most of them real Arabian steeds. There were harem girls, slave girls, market women, old hags, youngsters. And there was an oasis—a typical Sahara oasis, for there are no such things in the California desert—taken along on motor trucks. The Sahara palms were made in the workshops of the Lasky studio, and a section of Southern California became Northern Africa. And there for a month were filmed battles between the warriors of rival Arab tribes with their picturesque flowing robes and long rifles and the more intimate outdoor action of the story in which the principals were in the foreground.

There were other settings of picturesque magnitude also. On the Argyle lot at the Lasky studio was constructed a mud village representing the fortified stronghold of the robber sheik, Ibraheim Omair, who figures as the villain of the story. And there were exterior and interior sets representing Biskra, the African Monte Carlo, and a sensational harem scene was staged with Margaret Loomis, famous as a dancer as well as an actress, featured in Oriental dances.

With all these unusual scenes as the background for a love story as romantic as ever was written, Paramount believes that "The Sheik" is certain to prove the picture sensation of the year.

*AGNES AYRES*
*Featured in the role of Diana Mayo in "The Sheik"*

## J. F. Dittman Has Begun Building "The Lincoln"

John F. Dittman, motion picture impresario of Freeport, Ill., performed what is said to be one of the most epoch making achievements in the history of that city since Lincoln defeated Douglass in their series of historic debates, when recently he turned the first shovelful of dirt thereby inaugurating the newest Dittman enterprise—the elaborate "Lincoln" theatre, which is soon to bring Freeport into the national limelight as a "Big Time" show town.

The same firm of Chicago architects who are responsible for the plans of such theatres as the Tivoli, the Riveria, and the newest Balaban and Katz house—The Chicago—prepared the plans of the Lincoln according to Mr. Dittman's ideas.

The plans call for a house of 1,400 seating capacity with every sort of modern improvement. Exhibitors the country over will watch with interest the progress of the Lincoln, and the entire motion picture industry will undoubtedly follow Mr. Dittman's newest undertaking with keen interest, since its success will show that the most expensive and elaborate of theatres are possible in cities the size of Freeport as well as in the metropolitan centers.

## Owen Moore Charges Secretary with Theft

Fred Almy, Jr., former secretary of the Owen Moore Film Company, was arrested by Deputy Sheriff John Murphy and later released in $5,000 bail, on complaint of Owen Moore. Almy was arrested at the Vanderbilt Hotel, New York City, after two efforts to secure his arrest in Nassau and Queens counties, on an order of arrest issued by Supreme Court Justice John M. Tierney of New York County.

Owen Moore alleges that, while acting in a fiduciary capacity between October, 1919, and February, 1921, Almy indorsed and cashed checks of the corporation amounting to $11,500 and appropriated the proceeds to his own use. Moore has also brought a civil suit against Almy.

## Preacher Resigns When Fight Films Are Banned

An amusing incident is reported from the offices of Fred C. Quimby, distributor of the Tex Rickard-Dempsey-Carpentier fight pictures. Last Saturday the Rev. John Welling Areon, rector of the Church of the Good Shepherd, at Greenwood Lake, N. Y., resigned his pulpit because the members of the vestry refused to allow him to show the Dempsey-Carpentier pictures in the church auditorium, an enterprise the preached had arranged to raise funds in order to lift certain church indebtedness.

The Rev. Areson had booked the picture, or rather the Quimby offices had donated them, and everything was in readiness for the showing. Handbills and printing had been put out, and the town was at the very height of expectancy when the church officials said "No." Thereupon the minister quit cold.

Meanwhile the Dempsey-Carpentier pictures are being shown "within the law" in various cities and towns. Mr. Quimby, who is now in Chicago, believes he will be able to open the state of Illinois for the fight films.

A New Jersey and a New York exchange have been opened to handle rentals. The New York headquarters are located in the offices of the Alexander Film Co., at 130 West 46th street, with Marx S. Nathan in charge. Jersey bookings are being handled by S. E. Read from an exchange at 142 Market street, Newark.

## Goldwyn Closes Deal With South Americans

One of the largest foreign deals of the year has been closed by Goldwyn Distributing Corporation through J. H. Hoffberg, who has charge of sales in Latin America and the Far East.

The contract entered into with the New York Film Exchange of Buenos Aires provides for the distribution of Goldwyn's fourth and fifth year pictures in Argentine, Uruguay, Paraguay, Chile, Peru, Bolivia and Ecuador. The sale includes "The Old Nest" and "Dangerous Curve Ahead," the Rupert Hughes' pictures.

S. G. Whitehead represented the New York Exchange of Buenos Aires in the transaction. The exchange, which has had the Goldwyn franchise for other season's productions, is counted among the leading distributing organizations in South America.

*RUDOLPH VALENTINO*
*Who plays the title role in "The Sheik"*

# Chicago and the Middle West

By PAUL C. HINZ

## "The Chicago," Now Nearly Completed, Will Seat 5,000 in Its Auditorium

A FEW interesting facts come to light in near-completion of Chicago's newest Loop theatre, the Chicago, which Balaban & Katz will open on State and Lake streets about the middle of October. It is said to be the most costly theatre in the world. Property, building and equipment will bring the total cost close to $5,000,000. The auditorium alone, which seats 5,000, covers an area 160 by 170 feet.

The architects who designed the Chicago also designed the Riviera, Central Park and Tivoli theatres. The Chicago has been closely modeled after the Paris Grand Opera House, the style being pure French of the period of Louis XIV, the only departure being the introduction of East Indian standards in the women's retiring room. Seats are arranged in the horseshoe effect which has provided for a great long promenade.

The promenade extends around the entire auditorium, giving way for a series of arches richly draped entrances to loges. This same effect is carried out on the mezzanine and in the balcony. The State street lobby measures 65 by 170 feet and is 60 feet high. Extending from this foyer at a right angle is a lobby promenade, twenty feet wide and about 100 feet long. Marble has been generously used, as the entire staircase to the mezzanine and the balcony, and the large pedestals supporting columns in the lobby are of this substance. Large torchere standards and suspended crystal chandeliers are attractive features of an elaborate lighting system.

## Paramount Doubles Record

Final reports of Paramount week in the Chicago territory show a most encouraging increase over last year's, it is said. In the Chicago alone 163 theatres co-operated, and in the entire district, 530, which is more than double what the record for 1920 shows, which was 245. In Milwaukee 33 out of 44 theatres booked this company's subjects during the week of September 4.

## Metro Film in 25th Week

"The Four Horsemen of the Apocalypse" is now being released as a road production in the key cities of this district. A scale of prices from fifty cents to $1.50 has been maintained, and reports for the first week are favorable. This feature, which is on its twenty-fifth week in Chicago, at the La Salle Theatre, will close in that theatre October 1. Efforts are now being made to secure another 'legitimate' house in the Loop after that date.

## Chicago Branch Opened for Palmer Photoplays

Roy L. Manker, vice-president and general manager of the Palmer Photoplay Corporation of Los Angeles, is in Chicago, where he has just opened up an office for his company at 127 N. Dearborn. He has employed a staff of salesmen to handle returns from the newspaper campaign which he has launched, using all leading Chicago dailies with display space to promote the Palmer Photoplay course, while the scenario contest inaugurated by the Daily News is being conducted. It is said to be probable that the Palmer office in Chicago will be permanent, and before Mr. Manker returns to Los Angeles he will appoint a permanent manager.

## Levy Closing Big Deals

George A. Levy, head of the Supreme Photoplay Company of Denver, who was until three months ago industrial commissioner of Denver, has been in Chicago for the purpose of closing deals for the distribution of certain independent productions. The Supreme Company operates in eleven Western states.

## Prologues Bring Success

One of the best prosperity-rooters in this territory is F. W. Fischer, owner of picture theatres in La Salle, Ill., and Madison, Wis. In reporting a summer business of "more than fair," Mr. Fischer accounts for it partly by the success of his prologues. He is thoroughly convinced that his policy of arranging a new prologue each week has sustained public interest during the past trying season. Recently during "Old Nest" week he staged an effective number in which a mother and two sons took part.

## Luncheons for Staff

Typical of the fine spirit of co-operation that has always existed among the staff of Ascher Brothers, is the recent inauguration of get-together luncheons which have been started at the request of the managers of houses on the Ascher circuit. The first of these, which will be held weekly, was given at the La Salle Hotel, Friday, September 16. Short talks by Max Ascher and L. P. Newhaefer brought enthusiastic response.

## Mixes Classic and Jazz

The latest thing in the way of music for the picture is now found at the Capitol Theatre, in Cincinnati, according to reports. Jean Quigley, who is in charge of the Capitol, which is on the Ascher circuit, has concocted a mixture of symphonic and jazz music.

## Seymour Names Manager

Preparatory to Hodkinson's establishment of separate exchanges, W. S. Seymour, district manager outside of New York, spent a few days in Chicago the week of September 12. Among other things he selected a manager for this territory to succeed Phil Dunas, who recently resigned; but the new appointment has not yet been announced.

## Beadell Opens Offices

Ben V. Beadell opened offices at 736 Wabash avenue, Friday, September 16 for the distribution in Illinois of the Rickard film showing the Dempsey-Carpentier fight. F. C. Quimby spent several days in Chicago this week in an effort toward securing the privilege of showing this film. Public sentiment in Chicago is almost entirely with Mr. Quimby in this matter.

## To Show Talmadge Film

Norma Talmadge's "The Sign on the Door" has been selected as the opener of the Chicago Theatre, which Balaban & Katz expect to have completed some time in October. Pola Negri's latest feature will follow soon after.

## Changes in De Vry Staff

Two changes in the De Vry staff are as follows: Homer C. Winn has been appointed sales director of the corporation; Romain J. Waymel, former assistant to Mr. Winn, is now advertising and sales promotion manager. Mr. Winn was formerly with the Alfred & Winn Advertising Agency in Indianapolis, and at one time with the Maxwell-Chalmers sales organization.

## Joseph Aller in Chicago

Joseph Aller, resident head of the Rothacker-Aller laboratories in Hollywood, spent two days in Chicago the week of September 11. He was entertained by the executives of the Chicago plant, after which he left for New York to meet Watterson R. Rothacker.

## Exhibition of "The Kid" in Australia Held Up

Justice Richard P. Lydon of the New York Supreme Court has dismissed the application of the Australian Films, Ltd., of New South Wales, Australia, for an injunction restraining William Vogel and the William Vogel Productions, Inc., from leasing or selling the rights to exhibit in Australia Chaplin's "The Kid."

The decision is due to an agreement reached between the contending parties, by which Vogel and his company have agreed to refrain from in any way disposing of the rights to exhibit "The Kid' in Australia until the court has disposed of the matter by a trial of the issues.

The suit is the result of a contract made by Willard Johnson, American representative for the Australian Films, Ltd., by which Vogel was to supply eight Chaplin photoplays for $100,000 and certain royalties. It is alleged $50,000 was paid Vogel, and four Chaplin pictures turned over to Johnson for forwarding to Australia. Then along came 'The Kid," but when Vogel said the success of this reel justified his asking $35,000 for it the Australian people sued.

## Lois Weber Has Sailed for Long Tour of World

Lois Weber, woman producer of motion pictures, sailed for Europe on the S. S. Aquitania, Tuesday, September 13.

Accompanied by her husband, Phillips Smalley, she will make a tour of the world, visiting important points. She will return to Hollywood by the way of China in the course of six to eight months.

# News of the West Coast

By A. H. GIEBLER

## Ultimatum to Stage Hands

The Theatre Owners' Association, representing thirty-five of the largest theatres in Los Angeles, met last Monday night with the result that the stagehands were notified the next day that, beginning last Monday, they would have to accept a reduction of 5 per cent. in wages, the elimination of the "swing" men and a return to the working hours of a year ago.

Blanchard Woodward, secretary of the association, stated that such men as do not wish to accept these conditions will be replaced at once. The "swing" system, under which one of the stagehands in each theatre is relieved every day, is declared by the association members to be impracticable, and that it does not exist anywhere else.

## Fire in Theatre

A near panic was caused in the Wonderland Theatre, 315 South Main street, last Monday evening, when the flames from a blazing roll of film threatened to spread from the projection room to the theatre itself. Many of the patrons rushed to the street, and the projectionist, Milton Guion, suffered minor burns on the arms and face in trying to smother the blaze. Chemicals quickly subdued the fire, but the crowd that collected in front of the theatre blocked traffic for twenty minutes.

## Ambassador Opens Sunday

The Ambassador Theatre, a unit of the new Ambassador Hotel in the Wilshire district of Los Angeles, opens next Sunday after having been closed all summer, with a pre-release presentation of Constance Binney's new Realart picture, "Room and Board." Other pre-release attractions will be shown following "Room and Board," but on November 7 the Ambassador will begin a policy of presenting a series of dramatic plays by noted playwrights.

## Mix Wins Auto Case

Tom Mix, Fox star, was freed last Monday by Justice Cox at Santa Ana from the charge of failing to stop and render aid after an automobile accident brought against him by Charles G. Sayre of Fullerton. Mix, Mrs. Mix and Eva Novak, his leading woman, testified that after the accident Mix stopped and was informed by Sayre that nobody was hurt, whereupon they drove on.

## Wampas Meet

The Western Motion Picture Advertisers held their monthly meeting at the Hollywood Assembly Tea Rooms last Monday evening. The chief speaker of the evening was Bert Butterworth, president of the Los Angeles Advertising Club. B. P. Fineman, general manager of the Katherine MacDonald Company, traced the development of film exploitation, and a debate on "Do certain types of exploitation carry a boomerang?" was carried on by Malcolm S. Boylan, Universal publicity director, and Pete Smith, advertising manager for Marshall Neilan.

## Texas Guinan Producing

Texas Guinan arrived in Los Angeles this week prepared to begin work immediately on the first production to be made by her own company, recently organized. J. J. Goldburg is manager of the company, and Jay Hunt has been engaged as director.

## Helen Gibson Starred

Helen Gibson is being featured in a five-reel Western production directed by Fred Burns and photographed by Steve Evans. George Halligan wrote the story. The company has been on location in Topango Canyon. Robert Burns is leading man, J. Gauzhorn is the heavy and others in the cast are Ed. Burns, Ralph Sheldon, A. W. Moore and Joe Murphy.

## Arrivals

Betty Blythe arrived from New York last Sunday. Miss Blythe's newest picture, "The Queen of Sheba," is being shown at the Philharmonic Auditorium.

Conrad Nagel, who went to New York to attend the thirty-first wedding anniversary celebration of his parents, returned this week and will resume his work as leading man at the Lasky studio.

Hal E. Roach, who spent the past four weeks in New York, has returned to his studio at Culver City.

Gloria Swanson has returned from her hurried trip to New York, and will begin on a new production under Sam Wood at Lasky's within a few days.

## Departures

Sir Gilbert Parker, who has been a member of the Hollywood film colony for nine months, has gone to New York to sail from there for his home in England. Sir Gilbert plans to return early next year to resume writing original stories for screen production.

Marshall Neilan left on Monday for New York to confer with the eastern heads of Associated First National on the release of his new picture, "Penrod."

Elmer Harris, head of the Realart organization, leaves in a few days for a month's stay in New York and on his farm in Canada.

Jesse L. Lasky has started on his semi-annual trip to New York, where he expects to put in the better part of two months in business conferences with the eastern heads of Famous Players-Lasky.

## Reichlin Sues Rickard Over Picture Contract

The Dempsey-Carpentier pictures are the basis of a suit brought in the New York Supreme Court by Nathaniel A. Reichlin against Tex Rickard, fight promotor, in which he asks $15,000 damages.. Reichlin charges that on June 2 last he made an agreement with Rickard by which the latter gave him the exclusive right to sell at the best prices obtainable, the motion pictures of the Dempsey-Carpentier fight, for a period not to exceed three months from the date of the completion of the pictures.

*Alleges Cancellation*

It was also agreed by Rickard, according to Reichlin, that the fight promotor would pay all cable, traveling and other necessary expenses incurred by Reichlin, and in addition pay him 25' per cent. of the gross proceeds of the sales. On June 15, or less than two weeks after the agreement was made, it is alleged Rickard cancelled his contract with Reichlin without just cause.

## Sullivan Renews Contract

It has been announced that C. Gardner Sullivan, who has been a member of the Ince literary staff for some time, and tot whose credit are a number of big stories, has renewed his contract to write exclusively for Ince. Mr. Sullivan is responsible for "Civilization," "Hell's Hinges," "Shark Monroe," "The Poppy Girl's Husband," "Mother o' Mine" and other successes. He is the author of the forthcoming Ince special, "Hail the Woman."

*SCENES FROM "JUDGMENT," A WORLD FILM CORPORATION SPECTACLE*

# Selling the Picture to the Public

By EPES WINTHROP SARGENT

## *Window Cards Tied to Single Teasers*

First National, in preparing the exploitation matter for "One Arabian Night" in which Pola Negri is the star, has hit upon a clever scheme in linking the window cards to the newspaper teasers, or rather they have duplicated the drawings on the window cards in one column measure, which will permit the exhibitor to handle these as he desires.

The window cards come in a set of eight, each 14 by 22 inches. The upper half is printed in color—black and yellow—with the chief lines also in two color letters. They make a strong flash, yet they are produced at a price which puts them within reach even of the smaller houses; a little more than nine cents each by sets.

The best way to handle these would be to obtain the cuts or mats of the eight subjects and use these as newspaper teasers, cutting off the name of the play and the star from the bottom, but stopping abruptly where the line runs into the announcement as "She is the best beloved in ——." End that with a dash instead of adding "One Arabian Night." If you can give the time, use one a day for the eight days preceding the first advertising mention of the play, otherwise use two or more a day, but work up interest as far in advance as possible. You can give a kick to the teaser by adding such lines as "Just watch this space and you'll get the rest" or "Another one tomorrow. Get the set. It's important."

The day you start to advertise, get as many of the cards into store windows as you can afford, reserving one set for the lobby. The tie-up will make both teasers and window cards appreciate in value.

This use is not suggested in the plan book, so save it or remember it. It's worth money to you.

## *Sold the Whole Town*

Leslie F. Whelan, Paramounteer, went down to Greeley, Col., and sold the "Anti-Deception League" idea so strongly that not to be in it was scarcely to be thought of, and even the milkman felt it incumbent upon himself to come in. It was one of those one hundred percent stunts you read about.

## *Jasper Is Correct As Far As He Goes*

Jay Jasper Emanuel, who is doing the special publicity for "The Four Horsemen" over in Philadelphia, has issued a twelve-page vest pocket booklet for the express purpose of telling how to pronounce the word "apocalypse." Jasper very justly says:

What Do You Mean "Apocalypse"?
"The Four Horsemen" Tells You
What is the significance of the word "Apocalypse?"

This question has been asked so often in connection with the Rex Ingram production for Metro of the world-famous novel, "The Four Horsemen" Tells You. by Vicente Blasco Ibanez, to be shown at this theatre, that Webster must be called upon for an answer.

*Passing the Buck*

Webster's definition of the word is "a revelation; a disclosure." In the early Greek version of the Bible, the last book of the New Testament was called "The Apocalypse of St. John." In the later versions of the Bible, the book became the "Revelations."

Pronunciation of the word is solved by Webster by placing the emphasis on the second syllable.

That's all right—as far as it goes, but a lot of people will not know whether the second syllable is "poc" or "o." Tell them right. This is good copy for your advertisement or program, but make the last paragraph read: "Pronunciation of the word is solved by Webster by placing the emphasis on the second syllable, thus: 'a-*poc*-a-lypse'." That will turn the trick. Jasper had the right idea, but he lives in Philadelphia.

## *Had "Peck's Bad Boy" All Over the Town*

Spending $17, plus the play and star, brought in a 40% increase in business to the Pheil Theatre, St. Petersburg, Fla., which is run by H. G. Griffin for Southern Enterprise.

The First National Heralds were used to open the campaign, and at the same time the window cards were placed in stores and at the soda fountains. At the two drug stores, where the soda trade was heaviest, the mirrors were painted, partly for the theatre and partly for the list of special drinks, store and theatre splitting evenly on the space. The two large plate glass windows which stand on either side of the lobby were also elaborately painted, and helped not a little to put the announcement over.

But the big stunt was a little red headed boy, who might have been Jackie Coogan himself. Part of the time he paraded the town on a donkey, with a "parade" of four boys carrying placards reading, "We are going to" "Pheil Theatre" "To See" "'Peck's Bad Boy.'" This line-up covered the town, both showing days and when the parade was not in session, the Coogan impersonator spent his time in the business district playing pranks with a window card on his back, so that the idea was kept constantly in mind. It helped out the summer business all out of proportion to the coast.

## *Big, But——*

The Lima (Ohio), News and Times-Democrat recently got out a special six-page supplement for "Dream Street" at the Sigma Theatre, which, it is asserted, is the largest ever gotten out for any motion picture. This reads all right until you put your thinker to work and recall the eight and twelve-page supplements that were gotten out before the war-time paper shortage put a stop to the rivalry. It was a good stunt for the Sigma, but a six-page supplement is quite common. It will take better than a sixteen to break the record.

*FIVE OF THE EIGHT NEWSPAPER TEASERS WHICH MATCH THE WINDOW CARDS FOR "ONE ARABIAN NIGHT"*

*For this release the First National publicity department offers an exceptional opportunity to the live exhibitor in a hook-up between newspaper teasers and handsomely colored window cards. The cut gives only a slight suggestion of the series, for it is made from the press book cut and not from the handsome originals in black and yellow*

# Selling the Picture to the Public

## *Sold "Peck's Bad Boy" in Home of the Author*

When First National brought out Charles Ray in "The Old Swimmin' Hole" the entire state of Indiana responded to the appeal to local pride, and for once the Hoosier Poet sold more tickets than did Charlie Ray.

Getting his cue from that campaign, Bill Friese, of the Rivoli, La Crosse, Wis., whooped it up for George W. Peck, when Jackie Coogan came to his town in "Peck's Bad Boy."

Of course the Peck home came in for a share of the noise, but he had better luck with the fountain which Governor Peck had presented the town with the legend, "The drink is on me, boys," running around the rim of the basin. It had been changed into a bubbler, in accordance with modern hygienic uses, but it was getting a bit old, and in the way of modern traffic.

Friese wanted to decorate the fountain with a display, but the city fathers would have none of this. They crabbed to beat the band. Bill got a window overlooking the site and used that to call attention to the fountain—and the Rivoli. As luck would have it, a Ford pilot (who had not been getting his drinks at the fountain), bumped an esteemed citizen into the drinker and it was decided to remove the obstacle to traffic.

That was Bill's cue to lead a demonstration that resulted in the retention of the fountain, and now he is credited with having preserved one of the historic landmarks.

Bill also made a lot of capital of the fact that the author had once been Chief of Police of La Crosse, and should know boys, and he ran a Peck questionnaire with doll prizes that helped the three newspapers and got Bill more thanks.

If you have yet to run this story, or are planning to play it back for a repeat, you can help jazz the press work with the fact that the man who wrote the Bad Boy stories was not only Governor of Wisconsin but also Chief of Police of La Crosse. The former fact is well known, but the latter will be news to most people.

To the same end we are reproducing the picture of the Peck home with the caption written so that it can be made the basis of a window card. If you want to make a cut for newspaper work, First National can probably supply you with a photograph if you write the home office. It will all help.

*THIS IS THE REAL HOME OF "PECK'S BAD BOY" IN LA CROSSE*

*No, this is not the home of Jackie Coogan, who plays the title role in the First National production of the immortal work, but the home of George W. Peck, who wrote the stories for newspaper use and immortalized his name. It is in La Crosse, Wis.*

## *Hyman's Novelties at the Mark Strand*

After two weeks of a straight production of "Way Down East" at the Mark-Strand, Brooklyn, Edward L. Hyman has selected some old "sure fire" ideas for the resumption of the musical novelties, including the time-tried overture to "William Tell." This has been reported before and will have the same general presentation, with a pastoral setting in which the lighting effects will follow the score, with its sunlight and rainstorms. The storm light effect will be supplemented by the perforated water pipe with "real" rain. In some portions of the house this effect does not show up, but where the light hits it properly, the effect is decidedly good.

*EDW. L. HYMAN*

This is followed by a baritone in the prologue to "Pagliacci," sung from the concert stage and done in the clown costume of the part. The Topical Review follows and this in turn gives way to another concert number, "Kiss Me Again," from "Mlle. Modiste."

There follows the only big production number not used before, Kreisler's "Caprice Viennois," played by the concertmaster and danced by two members of the ballot upon the production stage. The red cyclo-drama will be used for the setting.

This preludes the picture, which will be "The Affairs of Anatol."

Following this comes another number used before and with such success that it is being repeated. This is the "Old Folks at Home and in Foreign Lands," in which the familiar song will be given musical translation into several foreign tongues. But this time it will be changed in the production method, for instead of being all instrumental, the versions will be sung, and the titles which intervene will be thrown upon the gold scrim interposed between the stage and the orchestra.

The comedy will be Harold Lloyd in "I Do" and Mansfield's "Concert Scherzo" will be the organ postlude.

It will be noted that two of the three large film numbers will be repeats, but there are certain numbers which Hyman figures the patrons desire repeated, and these are used every six months or so, generally in somewhat altered form. Many of these repeats are given in response to requests, and the others often attract considerable business the films could not get.

## *Dancing School Helped the Hot Weather Slump*

Hyman Reve, manager of the Crescent and Ditmas theatres, Perth Amboy, N. J., was talking over the hot weather slump with Fred V. Greene, of the New York Paramount office, and Greene suggested that he put on some prologues with local talent.

"The Great Moment" and "The Princess of New York" were the immediate bookings. Greene went out and located a dancing teacher who was only too glad to put on prologues to these with her advanced pupils, giving them some stage experience and herself some advertising.

### *Got Parents and Kids*

As a result every kid in the section was on one side of the footlights or the other, and all the proud parents were among those present, not to mention relatives for several generations. Right in the middle of a hot spell the house played to capacity.

It cost nothing and it not only brought the big business at the time, but the house is still feeling the good effects of the revival, and Mr. Reve is planning some more prologues now and then.

If you are overlooking the home talent angle, you are overlooking one of the best bets. Of course, if you don't want to make money, that is a different matter, but if you do, see the local talent.

# Selling the Picture to the Public

*THERE WERE 7,500 VERSIONS OF HOW THIS CAR WAS WRECKED*
*That's the estimate of E. I. Lewis, of the Capitol Theatre, Oklahoma City, and he knows, for he put the car there. It was a real wreck and it made a big ad. for "Too Much Speed," but that was just one angle of a big campaign*

## Girl Sign Painters for "Mother o' Mine"

Girl sign painters were chiefly instrumental in the exploitation end of "Mother o' Mine" when it played the Kinema, Los Angeles. It's an old stunt, but it still seems able to block traffic.

It was started off with newspaper teasers stating that something interesting was going to happen at a certain street intersection at an announced time. The location was that of a large wall sign, which has already been blocked in by men painters. All the girls had to do was to add the colors.

*Lasted a Week*

Each afternoon and evening the girls put a few more splashes of color on while the crowds watched and a quartet sang the plugger song.

In addition 6,000 snipes were used and 2,230 sheets of the regular paper was pasted. There was a travelling slide display in the main station of the electric road, a music store tie-up and soft-focus stills in most of the store windows. It was a heavy campaign, but it paid.

## Playing Up the Stars Best "Anatole" Angle

One of the best selling angles for "The Affairs of Anatole" is the number of stellar players employed in the production. Anything which puts this idea over will help sell the picture.

H. A. Schwann, of the O'Klare Theatre, Eau Claire, put out a good mailing piece. On one side of the card: double the size of the average mailing card, is the group picture of the stars, as supplied by Paramount. On half of the reverse is a key to the principals and the other half is the usual addressing space. In sending the cards out, the fold is made so that the cut is protected from back stamps and at the same time comes more as a surprise to the recipient.

Leon J. Bamberger, the Paramounteer, helped him work out the idea, which promises to be generally followed, for it is simple and effective while not representing an excessive outlay.

## Used Police Circulars to Give Color to Front

Here's a good stunt from J. M. O'Dowd, of the O'Dowd theatre, Florence, S. C. He had Universal's "The Man Trackers," and he built a log cabin front of the discards from the saw mill, putting on cotton snow, which looked a lot better in fact than it does in the circular.

To carry out the idea of the play, he went down to the Chief of Police and obtained a lot of old circulars of escaped convicts and men wanted. These he pasted to the logs. There are only eight of them, but they gave a very real look to the front, and for this title, in particular, they helped sell the idea. They will work well in any log cabin western setting, and you'll generally find that it is easy to get the circulars. Try it some time. It will at least be a novelty, and any novelty helps.

## Persuaded the Police to Peddle His Bills

It comes pretty soft when a manager can persuade the police to hand out his throwaways, but that was what E. I. Lewis got on "Too Much Speed." He reads the papers, and he knew that the police traffic regulations of Oklahoma City had been changed and that the police were handing out small folders telling of the new rules.

He had 4,000 small throwaways printed up with the warning hand on one side and the new traffic rules on the other, with an addenda telling that the Capitol Theatre was the only place for "Too Much Speed."

You can write it down in your little book that when a copper held out the black hand at a motorist, that driver put on the emergency brakes—quickly.

That was just one angle. The one-sheet hands were mounted on beaver board and cut out and, with the consent of the city authorities, placed at all principal street intersections, attached to the regular traffic signs. This was done several days before the play was mentioned in any advertising.

*The Real Winner*

But the star bet was the wrecked Mercer Lewis put at the curb. The sign read, "Wrecked while running at 90 miles per hour. Two people nearly killed. The result of 'Too Much Speed' now showing. The Fisher Motor Co. will fix this." That last line paid for a stunt that stopped street traffic at times. The only reason the police did not run it off the street was that Lewis had argued them into an appreciation of the fact that it conveyed a lesson to other reckless motorists, for it really was the product of a smash which sent two people to the hospital. As a result they contented themselves with keeping the traffic moving.

The entire campaign cost only $20 for printing and the motor company supplied the signs. Good work.

## Has Exploitation Man

E. C. Jeffress, who has been house manager for Southern Enterprises in several houses of the Hulsey division, has been appointed general exploitation man for that district and will journey about his territory fixing up sick houses and putting over the special features.

*THE ELABORATE FRONT COST $1.50 PLUS LABOR*
*In the photograph the snow doesn't look just right, but it looks well in actuality. For Universal's "The Man Trackers," J. M. O. Dowd, of Florence, S. C., used a number of police circulars on the log cabin front to help the idea*

# Selling the Picture to the Public

## *Watching the Newspapers Gets Ideas for Really Novel Exploitation Stunts*

REAL exploiteers do not wait until someone comes and hands them an idea. They make them. If they are really big men, they are glad to accept the ideas of others. They are not too proud to copy, where copying will bring results, but they keep an eye open for real chances.

Following local news is one point most managers overlook, though it has brought some of the best results. Lately Gallagher, of the Southern Enterprises, gave a life convict his first view of the pictures, following up a brief human interest story in the local paper, and more recently Harold F. Wendt, of the Rivoli Theatre, Toledo, did practically the same thing and for the same reason—because he reads his morning newspaper with an eye to exploitation possibilities.

*Brought His Sight Back.*

Recently the papers told of a resident whose sight had been restored after twenty years of blindness. It was a daring operation and as such was chronicled, with a touch of pathos on the angle of the man who saw again after twenty years of darkness.

That was Wendt's cue. He hurried over to the man's residence and invited him to get his first view of motion pictures as the guest of the Rivoli, and on his way back from the house he stopped in to tell the photoplay editors, who put him in touch with the city editors.

As a result, on the appointed day, Wendt called for his guest in the finest car he could commandeer, and he was trailed by a string of reporters and camera men. A news cameraman caught him as he entered the house and again when he was introduced to Ben Turpin.

*He Knew Turpin.*

Turpin was making a personal appearance at the Rivoli and the man restored was tickled to death to meet him, for apparently Turpin's eyes and Chaplin's feet were most vivid pictures to his sightless eyes and he told how he had heard the boys talking and how he had wished he could see the famous serpentine glance. Now he was looking as straight as anyone could into Ben's twisted optics, and the reporters were taking it all in.

And to give it a final twist, Wendt invited him back the following week when he could see his own motion pictures on the screen, and he got another set of stories on the warmed up feature.

It pays to read the newspapers with a mind attuned to exploitation.

## *Sold Three Features With Loves of Bread*

Bread hook-ups are not new, by any means. Oscar Doob invented them a year or so ago, but Albert S. Nathan built up the stunt in Derby, Conn., when he tied up the chief local bakery to a three-play run.

The Paramounteer wrote the copy and the bakery, instead of the theatre, paid for the printing. One ran to the effect that "The Gilded Lily" is the symbol of purity, the same as Weatherby's bread. The second, for "Midsummer Madness," told that midsummer complaints were due to poor digestion and that Weatherby's bread was easily digested. The third announced that "Too Much Speed" in baking made for poor results that were not found in the local product.

It put over three Paramount titles for "Paramount Week," and Nathan can take a repeat any time he wants to. That's the test—the comeback.

## *Getting Epidemic*

The "What would you do if you had a ten-dollar raise?" newspaper contest, which was started in California for Associated Producers' "The Ten Dollar Raise," seems to be one of the most popular hook-ups for newspaper use to come along lately and is even giving the "Great Moment" contest a rub. It has the same basis of human interest, and it is spreading all over the country.

## *Limericks Again*

C. E. Pippin, of the Criterion Theatre, Bridgeton, N. J., invested $10 in three prizes for the best limerick about Jackie Coogan and his dog, when he played "Peck's Bad Boy" and in three days he got more than 500 entries. The contest was announced the opening performance and the news spread all over town. And of course they had to tell of Jackie and "Peck's Bad Boy," which was why Mr. Pippin invested his ten.

Limericks were all the rage not long ago, but they seem to have died. Bridgeton shows that it is still a pippin of an idea.

## *Used a Telescope to Show His Sign*

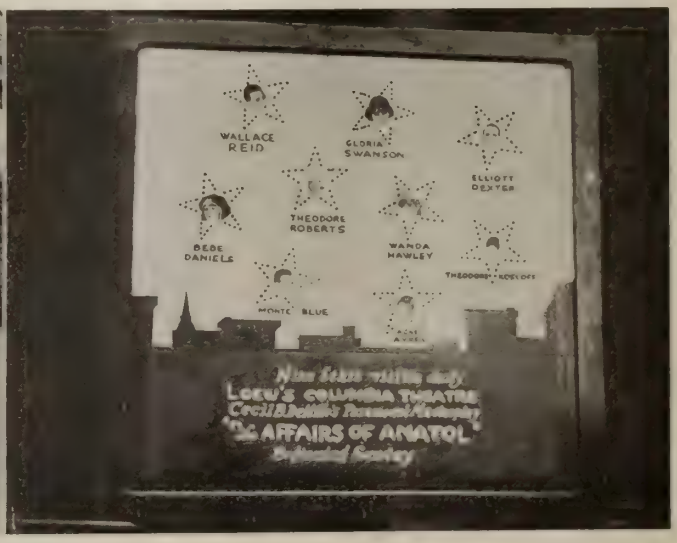
Perhaps you'll recall that Albert Boasberg, the Washington Paramounteer, got his job by the modest stunt of horning in on a circus parade without paying for it. Since he got on the exploitation staff, he has been making good Claud Saunders' judgment.

This stunt was worked in Washington. On a prominent corner of Pennsylvania avenue; "the Avenue" in local parlance, he placed a telescope with a sign reading, "Demilleplay phenomena. Nine stars visible daily. Scintillating daily from 10:30 a. m. 'til mid-night. Never before have stars been grouped in this manner. Free inspection."

That "free inspection" caught the crowd, most of whom thought it was one of the many monomaniacs who infest Washington to air their quaint ideas before the Congress, but what they saw was the group of stars playing in "The Affairs of Anatole" at Loew's Columbia.

If you can't get a telescope and a sign ten blocks away, make a pasteboard tube, if you can't get brass, and put a transparent slide in the far end. Make the tube rather large so that the sign may be clearly read. Any glazier will cut you a circular piece of glass or you can get a cutter at the hardware store. The original was worked with a telescope borrowed from the Naval Observatory. Manager E. J. Stutz collaborated with Boasberg in the idea.

The only trouble with the stunt is that the police are apt to object to the crowd it draws.




*HERE'S THE BEST STUNT TO DATE FOR EXPLOITING "THE AFFAIRS OF ANATOLE"*

*It was devised by Albert Boasberg, Washington Paramounteer, and it is simple and all to the good. On one side you see a crowd looking through a telescope. In the other picture you are shown what theysaw. The sign was ten blocks away, and if you did not happen to be close to the telescope, you still got the message of the sign if you were up that way.*

# Selling the Picture to the Public

*HOW C. A. CRUTE SOLD CHAPLIN IN SPITE OF CUT RATES*
*He had "The Kid" for two days at a thirty cent admission, with the opposition showing the picture the following day at ten and twenty cents, and by strong exploitation he won his patrons at the higher price. That's exploitation*

## *Had Nerve to Boost a One Day Feature*

Many managers are sliding on Arbuckle's "Crazy to Marry" because some of his other fives were too much of a departure from his old methods. Instead of getting out and shouting from the housetops that Arbuckle is himself again, they lay down.

Vernon E. Johnson, of the Jefferson Theatre, St. Augustine, is not in that class. He had the picture for only one day, but that day was a Saturday and he felt that he could make it an old timer. He did. He made it the best Saturday in eighteen weeks and he did it mostly by harping on the fact that "Crazy to Marry" was Arbuckle at his best.

*Gave Fair Warning*

He used twelve inches in the papers, four ones, three threes, slides and some stills, but most of the selling was done with a red-headed postcard that was captioned: "Genuine, Old-fashioned, Slapstick Arbuckle Comedy," and ran on with "Plan now. One day only. Fair warning! Bring the kids."

That was the line that sold most of the extra business. "Bring the kids" told most eloquently that the play was funny, and Johnson made a clean-up on his one-day feature. That's real showmanship.

## *Cleaned on Chaplin Despite Opposition*

The really worth while man fights his hardest when he seems to be most up against it. C. A. Crute, of the Lyric Theatre, Huntsville, Ala., is one of the men who sticks to his ship.

First National booked "The Kid" in Southern Enterprise houses and Crute was assigned August 25 and 26. He had to play it at thirty cents, which was five cents over the usual price. But the picture was booked for the following day—and a Saturday at that—with an opposition house which advertised the picture at ten and twenty cents.

Instead of figuring out that everyone would wait for the cheaper showing, Crute went after the business just as though Chaplin would never play Huntsville again, but he worked a little harder than usual and got a banner across the street five days before the opening, used plenty of paper, with the house name and "We lead. Others follow," which was his only allusion to the opposition. He also put out a fake Chaplin who pushed the kid around in a baby buggy of the sort Chaplin might have picked up.

As a result of his hustle, he played to a good extra business and cleaned up in spite of the trick booking. He made exploitation save the day.

## *Exploitation*

Rick Ricketson, Paramount exploiteer, recently attached to the Salt Lake City Exchange, writes:

"If you could see the results of exploitation in comparatively small towns—say ten to twelve thousand—it would dazzle you. The more I do and see of this work the more I am sold on exploitation. Before working for Paramount I was connected with a large house in Denver and it was hard to determine whether our exploitation paid or not. But when you see the receipts of a theatre doubled and tripled time after time and can only account for it with exploitation, you begin to understand a little of what it means."

*Many who say exploitation does not pay are too lazy to find out.*

## *Yiddish Posters Beat "Humoresque" Receipts*

The Rialto Theatre, New Haven, has not been using posters regularly of late, and for two pictures prior to "The Golem" no paper had been pasted.

For "The Golem" Manager Carroll and Albert S. Nathan, the Paramounteer, got five 24-sheet boards in the Jewish section, but they did not post 24-sheets. They had bills printed in Yiddish and pasted these with white sheets, checkered fashion, to permit easy reading.

In other sections they used five six-sheets and eighteen threes in English, and between the two pulls they opened on Sunday to $40 better than "Humoresque," the record holder for the house, and also the picture against which "The Golem" must inevitably be judged.

## *Took Awful Chances with Poker Players*

Even in pinochle it is not considered quite the thing to have more than two aces of the same suit and in many sections of the country it is fatal in a poker game, but it can be done.

Down in Augusta, Ga., J. L. Shields, of the Rialto, and Manager of Theatres F. J. Miller, devised this front for the Goldwyn offering, Lon Chaney in "The Ace of Hearts." It is very simple, and it cost only $4, the entire exploitation costing only ten dollars, but it gave a big push to the attendance and was worth many times its cost.

It's a stiff fight for business in the hot weather down south, and the good pictures must be exploited or they fall down. But exploitation does not always mean the investment of large sums of money, and this four dollar stunt worked as well as would one costing forty.

*THIS LOBBY COST ONLY FOUR DOLLARS, BUT IT WON OUT*
*It was planned by Manager H. L. Shileds, of the Rialto Theatre, Augusta, Ga., and F. J. Miller, manager of theatres. The entire exploitation cost only $10 and lifted the receipts many times that sum during a hot spell*

# Selling the Picture to the Public

## *Small Town Card Writer Is an Artist-Exploiter*

Suppose that your local merchants came to you and asked you please to put your cards in their windows. Wouldn't that be a grand and glorious feeling? If you can imagine that, you know how J. B. Gardner, of Sandpoint, Idaho, feels.

He manages the Grand and Scenic Theatres there, and for his Wednesday-Thursday programs—generally Paramounts—he uses special advertising, selling the big feature of the week. His publicity man, J. E. Lindgreen, gets out eighteen cards on each and Mr. Gardner says he has no trouble placing them in the stores. We should think that he would have not the slightest difficulty, for Lindgreen sprays a wicked airbrush.

We show three of the cards. If we could spare the space, we would show them all. These three are not the best, but they go together best on one cut. All run about 22 inches high, but the design determines the width.

In the comedy display for "The Witching Hour," the design is merely a square of black paper, pasted down. The ornamental design is airbrushed at the top. The title is in a green circle, also cutout and pasted down. The "Too Much Speed" card has an airbrushed portrait. All fancy cards have a line down the sides to define them.

*Owls for Wives*

One of Lindgreen's best stunts was a cutout Venus of Milo in airbrush work for "Idols of Clay." He also used busts from the same model. It is work well above the average. For "Too Wise Wives" he used owl heads at the top, done in several brilliant colors. It is some of the best card work we have seen. Mr. Gardner is fortunate in being able to command such excellent work. But if you can't find an artist, you can at least cut and paste. Ever try it? It's worth while.

## *Exhibitor's Popularity Helps a Paramounteer*

Mrs. Z. Hunt, who manages the Dreamland Theatre, Montrose, Col., asked Leslie F. Whelan to help her frame up a special section for "What Every Woman Knows." Whelan went down to get on the job, and found it easier than he anticipated, for her personal popularity was such that he had no difficulty in enlisting the First National Bank and eight stores in a four-page hook-up. Then the paper threw in an extra two, to make it a six, giving the theatre a page advertisement free and a page of reading matter, mostly lifts from the Paramount press books.

The good will of the merchants helped the hook-up, but it helps infinitely more in the capitalization of the Dreamland idea. When merchants like a theatre they can talk it up with their customers and not only make new patrons for the house, but solidify the old clientele.

*THREE EXAMPLES OF THE WORK OF A SMALL TOWN ARTIST WHO BEATS THE CITIES*

*J. E. Lindgreen is the publicity man of the Grand and Scenic theatres, Sandpoint, Idaho. He does all of his own work and turns out a grade of window card for the big feature Paramount pictures, which they play for the Wednesday and Thursday bill each week, that would be good even in the big town houses. They have no trouble at all planting eighteen of these every week. Merchants ask for them*

# Selling the Picture to the Public

*HOW A SEASONABLE TIE-UP GOT A LOT OF WINDOW SPACE*
*This belated photograph from Chester A. Black, of the Sun Theatre, York, Neb., shows how he got three frames, a card and about a dozen stills for First National's "Man, Woman, Marriage" by hooking the title to the June bride season*

## *Passports to Cuba Sold Polo Serial*

Offering free transportation to Cuba with Eddie Polo, was one way of getting attention to the auto-swapping hero of the Universal Serials used by T. W. Young, Jr., of the Vaudette Theatre, Dyersburg, Tenn.

He used a slide for two weeks before the showing and on the opening of the first episode he used a buccaneer camp fire for his lobby dress with heavy foliage.

On the opening day he reproduced in the local paper a "passport" "good for one passage to Cuba with Eddie Polo, who dares to 'Do or Die,' Master of the good ship Thriller. Date of departure: Saturday, Aug. 27. Port of Embarkation: Vaudette Theatre."

Nothing was said in the advertisement to the effect that these passports were good for one free admission when accompanied by the essential war tax, but there must have been some means of telling, for forty of the passports were presented. We think that a more definite announcement on the advertisement itself would have better filled the purpose of bringing a crowd to the first episode, but the idea is there for you to try. It will work just as well on the Tarzan serial, with Transportation to Africa.

## *First National Stars in Permanent Heavens*

Down under the Majestic Theatre, Adelaide uses a novel idea to keep the First National stars always in mind. These are lettered on both sides of silvered stars and suspended by an invisible wire below the line, "The Home of the Big Stars." A little further back the words, "First National," are similarly suspended, but these do not show in the photograph. The display is permanent and is not used merely for First National showings.

They have a censorship in Australia, too, and although the stage play was a big hit under its original title, the film of "Twin Beds" had to be changed to "A Sleepless Night." Censors seem to be the same the world over.

## *Playing a Season Got Window Display*

Sending in some of his advertising, Chester A. Black includes a couple of window displays; one for "Brewster's Millions," with a card reading that you do not have to have "Brewster's Millions" to trade in the store, and another for First National's "Man, Woman, Marriage."

This was played in June and the display of lacy confections is hooked to the idea of marriage in the air and in the title. It gives about a dozen points of contact in a single display, and works in well with the contents of the window. Mr. Black writes that he got four windows on each attraction, but had only one photographed.

## *Working Old Effects Helped a One Reeler*

J. C. Duncan, of the Strand Theatre, Asheville, has in his crew several men who used to work with Lyman Howe, and they put on "A Ride On a Runaway Train" so effectively that it almost jolted Harold Lloyd in "I Do" in the headline position. As this reel is being widely booked, it might help to quote Mr. Duncan, who writes:

"The organist accompanied the reel up to the point just before the train is supposed to run into the shed, then for a fraction of a second everything was silent save for the gasps of the spectators. Just as the shed flashed into view every light in the theatre (except the exit lights) was pulled off, the operator put his hand over the lens and at the same moment five men, located in the orchestra pit, cut loose with everything at hand, including a shotgun fired into a barrel, a crash machine, a glass crash, pipe and log chain dropped on a piece of boiler plate and similar effects.

*All on Their Feet*

"It is safe to say that not a person in the theatre remained seated. They all were on their feet, carried away by the excitement, then the picture came back again and the audience, rather sheepishly, resumed its seats."

Care must be taken to proportion the noise to the size of the house, and we think that where it is practicable, the men will be better placed on the stage. All that noise in the pit is a little too heavy for those in the front rows.

Mr. Duncan writes that three dollars in extra exploitation put Lloyd over to $50 extra business.

*CELEBRATE THE TENTH YEAR. GET A P. T. A.*

*AUSTRALIAN ASTRONOMERS SEE SAME CONSTELLATION*
*How the Majestic Theatre, Adelaide, keeps the names of the First National stars permanently before its public. The stars are silvered and lettered on both sides. Invisible wires give the suggestion of suspended satelites*

# Selling the Picture to the Public

## *Real Railroad Wreck Is "Old Nest's" Prologue*

At the Howard Theatre, Atlanta, a novelty in prologues was introduced for "The Old Nest" which is being extensively promoted in the South. The stage was set with a large window, with an arm chair at one side. At the back was a landscape with a cantilever bridge over a gorge. The lighting was a moonlight effect.

At the parting of the stage curtains a woman sang "Dear Little Boy of Mine." At the conclusion of the first chorus there is heard the noise of approaching trains, and two miniature trains rush upon the bridge to clash in the centre, there is a blinding flash, the train lights go out and the chorus is repeated softly as the singer faces the scene of the supposed wreck and the curtains come together, parting almost immediately upon the picture.

The picture was very heavily exploited in Atlanta, and a full report of the exploits will be given in an early issue.

*EVEN IN AUSTRALIA LLOYD CAN TOP THE PROGRAM*

*How one house "down under" advertised the first series of good comedies. They have not yet had the big new series, but they top two five-reel features with "From Hand to Mouth," and exploit in much the same fashion as we do here*

## *Lacey's Latest Lobby Has Three Thicknesses*

Frank A. Lacey, of the Majestic Theatre, Portland, Ore., is noted for his startling and tasteful lobby displays, but he went over his own mark for Paramount's "Experience."

For this he decorated one side of his L-shaped corner lobby with a miniature stage curtained in purple velvet to match the rest of the lobby hangings and lights. Four baby spots were trained on the stage from across the lobby. A negro page in a brilliant red uniform, in vivid contrast to the purple of the setting, stood beside the frame and worked the curtain. The first disclosure was a drop showing Barthelmess as "Youth" painting a portrait, and this could be taken up to show a shallow full stage, as displayed in the cut, with cutouts of the feminine leads.

It made a showy display and kept the crowd coming all day long, for the darkey only took time out to eat and that in the dull hours.

## *Professor Doolittle Tells All in First*

Max Doolittle, Paramounteer in Des Moines, in recounting how he recently helped the Englert Theatre, Iowa City, opens up with Gloria Swanson in "The Great Moment," sums up the secret of landing press work when he writes "I find that by writing the copy myself it is easier to get it across. If the paper has to write it, it loses a shot at publication. *Only the press agent should write the story from the paper's angle and not from the theatre's.*" He goes on with some fluff about getting into the "psychological state of a reporter" that doesn't mean anything. You don't have to be in a psychological state or half soused or doped or anything else. Write what the paper wants and it will print it. Write what you think will please the boss and the chances are it is too wet to get by the copy desk. That's all.

Incidentally Max put the doors of the Englert wide open with the Swanson story by announcing that the great moment would arrive when the theatre doors were opened. That sounds silly enough, but it has worked in a dozen different sections.

Write stores to be printed rather than for the boss to read. He would rather read them in print.

*If you send a brass band around town with a banner, it will sell a certain type of attraction. If you use the brass band on every title you offer, it will not sell a single ticket. Vary your appeal.*

*LACEY'S LAYER LOBBY DISPLAY FOR THE PARAMOUNT PRODUCTION OF "EXPERIENCE"*

*The Portland Majestic is noted for its remarkable lobby displays, and for the big Paramount spectacle the Portland manager felt that the best would be none too good, so he dressed his lobby in purple with a darkey page in red, and instead of turning the pages the page turned the display. The left-hand cut shows the drop curtain. Back of that was a single figure drop and below that the tableau shown on the right*

# Selling the Picture to the Public

## *Bamberger Devises Three-piece Cutout*

Leon Bamberger, the Paramounteer who hovers over the Minneapolis-St. Paul sector, has worked out an effective three-piece cutout for lobby use that can be adapted to window displays, where you can tap the lighting currents. His display is for Gloria Swanson in "The Great Moment" and the foundation is a cutout from a six-sheet. Back of this is a strip of brown, painted to suggest a mountain, and back of that a skypiece with a crescent moon.

*BAMBERGER'S CUTOUT*

Strip lights between the front and the mountain are in red, to give a sunset glow on the hills, while back of that blue lights give a proper effect to the sky. Properly used, this is masked in with drapes to get a picture effect, and the effect is many times that of a straight cutout.

This is somewhat on the lines of the Taylor cutouts with the cyclorama back, but is more simply done and therefore within the range of the man who is not handy with hammer and brush.

## *Plugging for Four Got Goldberg Six*

Louis Goldberg runs the Majestic Theatre over on the East Side in New York, where they have too many theatres, and competition is always strong. But competition does not scare Goldberg. He knows it's root hog, or die, so he roots.

The chief opposition house recently put in a show just released after a long run on Broadway. Announced it for four days; which is the deadline on the East Side, where three changes a week are usual and a four-day run is given only the biggest attractions.

Goldberg hustled out and got "Mother o' Mine" and he sold it so strong that he had to hold it over for two additional days, hanging up a new distance record and playing to capacity at most of the performances.

## *One More Refinement*

George Brown, publicity man for the Strand Theatre, Memphis, Tenn., has found one more kink for the Wesley Barry freckled kid contest. He offered a ten dollar prize for the most freckled kid in the city with a bonus of one dollar if the contestant was also red headed. Red hair and freckles seem to go together, and a red headed girl took down the $11 and three boys drew the minor prizes. The front page publicity alone was worth more than the $20 the entire contest cost. It helped put "Dinty" over in August weather, but they also used a lobby news stand as well as the free newsboy matinee.

## *A Big Chinese Gong Best Ticket Seller*

Although the Victoria Theatre, Philadelphia, made an elaborate lobby display for Goldwyn's "A Tale of Two Worlds," the best seller was a Chinese gong suspended in the lobby. This was placed so that the hard fibre hammer of an electric "trip" bell, which gives a single stroke for each push of the button, could hit it when the girl in the box office worked the push. It yanked people clear across the street and caused them to forget the regulations against jaywalking.

But the trouble is that the more tickets she sells, the busier the cashier is, and she forgets to bang the gong. Here is where the Jacksonville idea would come in. This, it will be remembered, consists in leading the wires to some oscillating fan. One wire is attached to the fan and the other in front so that each time the fan swings a connection is made and broken. This would give regularity and permit the cashier to give all her time to selling.

In the display a profile ornamentation was placed sixteen inches in front of a seated Buddha. In between were strip lights in red and an electric fan, the latter used to give movement to baby ribbons placed around the circle which backed up the god. It was simple and effective, and might have worked without the gong, but the gong turned the trick.

## *Working Darned Hard to Earn Ten Dollars*

Paramount Week in Des Moines without a newspaper contest hook-up would be a drear waste in the life of young Max Doolittle, the Paramounteer, so he took the capital idea of a prize contest.

It was a simple little thing. You bought a post card for a penny and a crowquill pen for ten cents and then you sat down and saw how many times you could write "Thomas Meighan in 'The Conquest of Canaan' at the Strand," and Max even insisted upon the quotation marks on the play.

The winner wrote it 311 times, which means that he wrote 3,110 words, or 13,995 letters and 622 double quotes on a single card, for a ten dollar prize; which is no get rich quick scheme.

*Got $5*

Another man wrote it almost as many times for the second prize of $5 and others were content to take tickets. It brought a lot of space from the paper and Ed. Helmts, the manager, figures that he made a handsome profit on his investment, but it is not our idea of the easiest way to annex a ten-spot. Of course the honor was the chief incentive, but honor can run for Sweeney in a case like that.

But you'll probably find enough persons in your own town to fall for this stunt to make it worth while reviving the old-timer. Take the prize winners to the local optical store and let them show how good their magnifying glasses are under a practical test by making a window display.

## *Sold History Angle*

George H. Foster, of the Marion (Ohio) Theatre, sold "Bob Hampton, of Placer" on the proposition that the youngsters would learn more about Custer's last stand from the film than they ever would out of books. It gave the kids an argument for home use, and to judge from the business, they used it.

*YOU CAN'T SEE THE REAL SALES FACTOR IN THIS SHOT*

*They placed a huge Chinese gong in the lobby, and the cashier worked it with a trip bell from the box office. It pulled people right across Market Street to see Goldwyn's "A Tale of Two Worlds" with Wallace Beery*

# Selling the Picture to the Public

## *Faked a Contest for "Affairs of Anatole"*

Albert Boasberg, Washington Paramounteer, helped the Opera House, Cambridge, Md., work a fake contest for "The Affairs of Anatol." He announced that a contest would be held and that stars polling more than 100 votes would have their pictures run in the order of their standing. He put a blackboard in front of the house and announced the result daily, adding extra votes for the stars he had in mind.

*THE BOASBERG BLACKBOARD*

On the last day it was so framed that the stars appearing in "The Affairs of Anatol" all had received the necessary hundred votes, or very nearly so, and then the management announced that they would all be played in a single picture "in response to public demand. Most of the actual votes were cast for Miss Swanson, who had been liberally press agented in "The Great Moment."

This is small town stuff, for the stunt work best where public interest can be aroused, but it is great small town stuff.

## *This Catholic Church Holds Mass in Theatre*

Fred V. Greene, Jr., the New York district Paramounteer, has stumbled on an odd situation in Brooklyn. St. Brigid's Catholic Church, in the East New York section; now laregly a Jewish locality, was torn down in order that a new building might be erected. Owing to a delay in the arrival of materials, the edifice is progressing slowly and it will be some time before the new church can house worshipers.

In the internal Herman Wingarten, manager of the Parthenon Theatre, has offered the use of his theatre for services Sunday mornings, and three masses are celebrated every Sunday, at 9, 10:15 and 11.15 and the attendance at the three services is often in excess of 5,000.

Mr. Wingarten is, as his name suggests, not of the Catholic faith, but he is catholic in his liberality, and he is trying to make his theatre a local institution. It is the most available building in which to hold services and he gives the auditorium to the church without even charging for the current used. He and Father York, the rector, are good friends, and he is genuinely glad to be of service, while not oblivious of the material advantage to be gained, while Father York on a recent Sunday told his parishioners that Wingarten deserved their patronage and support. Wingarten has attended mass several times and Father York is on the free list and attends every first showing. They never have a lot of talk about censorship in that section. Wingarten is careful what he books and the priest realizes that a constant succession of "Rollo" stories would get tiresome.

## *"Dream Street" Lobby Sold Griffith Play*

What Charlie Moyer calls a "replica" not knowing what a replica is, brought a nice extra business to the Strand Theatre, Atlanta, Ga., when "Dream Street" played that house. George E. Schmidt, the manager, turned his lobby into a small section of Limehouse, with the Chinese restaurant, barber shop, mission, pawn shop, pool room and the stage door of the theatre where the girl did her dancing. The end of the lobby was apparently the front of the theatre with the "pay box," and there were plenty of people to stand in line at the showing hours and keep the cashier busy.

*AN OLD LONDON STREET IN AN ATLANTA THEATRE LOBBY*

*George E. Schmidt, of the Strand, built a section of Limehouse into his lobby and won a lot of extra patrons to the Griffith-United Artists production of "Dream Street." Even the lobby was painted down to represent cobbles*

## *"Why Girls Leave Home" Wept All Over Newark*

There are lots of ways of putting a show over, but it would seem that Sidney Ascher, of the Halsey Theatre, Newark, is the first ever to weep a show into local fame. He hired a town crier, but she was a very different sort from the large voiced person who is usually associated with that title.

Ascher figured that the Warner Brothers feature was good promotion stuff, and he went to it like a kid headed for the jam closet. He started with seven line slugs in the daily papers asking "Do you know why girls leave home?" This was followed by the same question addressed to the leading people of the town, some of whom hurried to assure the papers that they were not guilty, which brought Ascher more publicity. Fortunately it brought him no libel suits, though he was taking a chance that was really sporting.

*THE WARNER WEEPER*

A Raffles stunt was worked with the Star-Eagle with a girl who was supposed to have left home, and it worked as it has been working for the past fifteen years. They never seem to get tired of it. One good clause in the rules of this contest was that the person accosting the girl was debarred if he touched her.

But the best stunt was a willing weeper; an attractive girl who went around town and wept on doorsteps and street corners. She carried a suit case lettered as shown in the cut, and when the trap was set this side was away from her audience. When anyone asked her why she wept, she would switch sides.

## *Repeats with Balloons*

Fred V. Greene, New York Paramounteer, worked the balloon stunt for the Hastings (N. Y.), Theatre the other day and got a lot of real publicity for H. W. Carter at a cost of $1.50.

The attraction was "The Witching Hour" and so it was announced that at the witching hour fifty balloons would be released from the theatre with passes for ballast.

# Selling the Picture to the Public

*THIS FLOWER-DECKED CAR TOOK A FIRST PRIZE*

*George Panagotacos, of the Nemo Theatre, Johnstown, Pa., entered this car in the Elks' parade and pulled down first prize in addition to getting a remarkable perambulator for the Associated Producers' "Mother o' Mine"*

## *Took a First Prize For Decorated Car*

To get a good perambulator and win a first prize in an auto parade with the same entry was the economical stunt of George Panagotacos, of the Nemo Theatre, Johnstown, Pa.

There was a big blowout by the Pennsylvania Elks, and one of the festival events was an automobile parade. Mr. Panagotacos had his house decorator work up his car on the lines of the Pasadena parade, with white and purple chrysanthemums and banners for Associated Producer's "Mother o' Mine" and he not only took the first prize; a silver loving cup a foot and a half high, but he kept the perambulator on the streets to pull the crowd to the theatre.

It's a good idea, but the carnation is the mothers' flower and would have been more appropriate, and as decorative.

## *Johnson Ads Distinctive*

Some of the best advertising New York has seen for a long time was done for the Martin Johnson "Jungle Adventures" at the Capitol. The animal angles gave the copy writer plenty of opportunities and he took them up—every one. The picture got larger spaces than most of the special $2 features and a lot of press work in addition. If Johnson had nothing but those pictures of the Orang-Utang in the tree tops he could sell his picture, but that is only one of many real animal features. Whoever prepared the copy is entitled to all credit for a real accomplishment.

The cut on this page shows that the paper is as good as the newspaper work.

## *All Whistled for Bill*

Every factory whistle in Wichita Falls, Texas, started in to blow when the main title for Bill Hart in "The Whistle" was flashed the first time at the Empress Theatre. Will T. Page, the manager, even had the fire whistle lined up. Advance notices in both papers told what was coming so there was no boomerang from a scare. It was all advertisement. It always is well to announce such a stunt in advance to avoid a kick.

## *Built a News Stand to Get "Dinty" Atmosphere*

T. W. Young, Jr., manager of the Frances Theatre, Dyersburg, Tenn., built a news stand in the lobby of the house for "Dinty" and put in charge a youngster who looked not unlike the small star. Above he built a triangular rack, running to a point at the rear and on this he hung old magazines and papers. To these he pinned special sheets, about newspaper size, with a large "Dinty" and a smaller "Take a dash with 'Dinty' through Chinatown."

This was the backbone of his exploitation, but as a side line he invited all of the orphans in town under twelve years of age to be his guests, to emphasize the fact that this picture would particularly please the children. He hooked the newspaper to this.

## *Boasberg Adapts the Window Ads to Papers*

Albert Boasberg, the new Paramounteer in Washington, has been doing the new broom stunt for a record. His latest comes from **Cambridge. Md.** He took a space on the front page of the paper and on this area was merely

The Best Show in Town Selector. Cut Along Dotted Lines, moisten with finger tip, paste on glass and you will learn to locate the best shown in town.

It's Infallible.

When you did all that you found that the corresponding space on the other side had been printed, "If it's a Paramount picture, it's the best show in town."

This is just an adaptation of the window idea often used in program and house organ work, but it is novel when worked in a daily paper. We don't quite see the glass idea. "Moisten with finger tip, lift and read the back" would be more simple and inviting and give the same result.

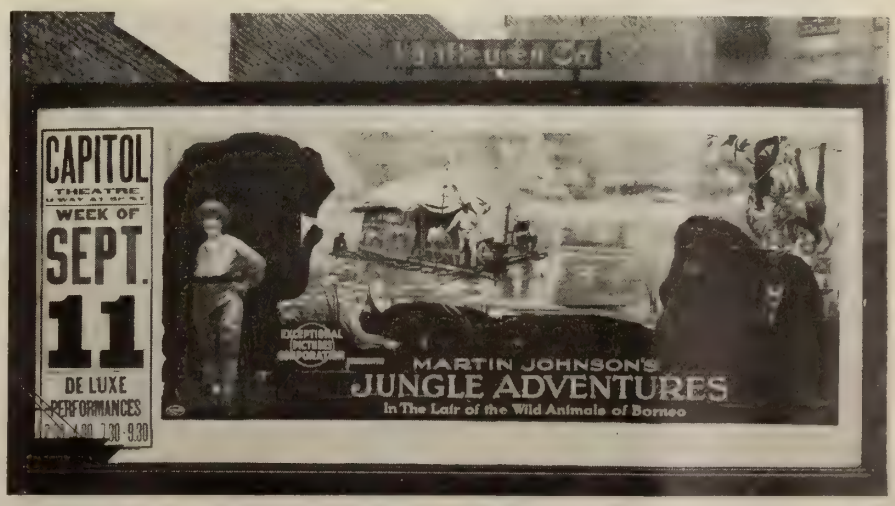
The day Gloria Swanson opened in Cambridge, at the Cambridge Theatre, there was a special Gloria Swanson Number in which her name was mentioned 65 times.

## *Pretty Raw*

One of the largest picture theatres in Los Angeles is coming it pretty raw when it permits the insertion in its program of a page advertisement for a charletan who deals in sex books and uses a spelling of his own invention that makes the simplified spelling look complicated.

The entire advertisement is offensive in the extreme, but the partial list of contents is thing that should not be offered decent people. In these days this class of advertisement is chiefly confined to certain flash sporting papers, and we are surprised that a reputable theatre should accept such stuff.

*Don't try to see how much you can save. See how much you can make. That's what puts money in the bank. Get the best you can afford—or a little better—then exploit it into a money-maker. That's real business.*




*ONE OF THE SMASHING 24-SHEETS FOR MARTIN JOHNSON*

*Exceptional Pictures have a wealth of material from which to select material for their lithographs, and they have taken full advantage of their opportunities. This shows the posted 24-sheet with the elephant hunt and bamboo raft*

# Selling the Picture to the Public

## *All Type Shows Well in Medium Size Space*

This display from the Fox theatre in Detroit is nothing extraordinary except in that it goes together well. It's a good thing to study straight display now and then, even though you may not use much of it, for it will help put over your art work and hand drawings. It would be a fine thing for the men who spend the money for the advertisements if they made their artists study straight display. We might then get more advertising and less alleged art. There is little in the way of cut work that can replace the solid value of a good type display. It is merely a question of getting attention for the type, and if this can best be done with a scene cut or drawing, then the use of art stuff cannot be objected to, but most artists put their art before advertising and do what they will with-

*THE FOX WASHINGTON*

out regard for the selling value of the spaces they create. Just look this over and then show it to your artist and ask him why he cannot do as well.

—*P. T. A.*—

## *Use Correct Words*

Be careful of the words you use. Be sure you know what they mean. Don't, for instance, say "replica" when you mean "reproduction." Look in the dictionary and you will see that they have different meanings, and yet even the big time managers talk about replicas as though they had them for breakfast every morning, and a lot of people know better. When you get a strange word, look it up.

—*P. T. A.*—

## *Pierce Makes Shading Give Contrast to Ads*

Howard O. Pierce, of the Kunsky houses, Detroit, is exceptionally happy in getting good displays for two houses in one space, and, as we have pointed out before, he does this through the simple expedient of using contrast. In the present example he goes further down the column than he usually does, for this drops 170 lines down four, but you know that it is two announcements the moment you see it. Every details helps to give that result. In the first place he uses a shaded cut and one routed out, then he puts Turpin's picture as far away from Ray as he can get him and breaks the white space with only four lines of ten point. Then he puts Ray in a sash with Turpin's name in heavy lettering, and uses a

*A PIERCE DOUBLE AD.*

linear border to mark the two spaces. About the only comment to make would be that it would give greater emphasis to put "Here in person" above the cut instead of below Turpin's name, to give the fullest possible value to the personal appearance.

—*P. T. A.*—

## *Sometimes It's Cheap*

Some managers seem to think that exploitation means the spending of a lot of money. Sometimes the best exploitation does not involve a penny of cost and much of it costs less than a 24-sheet. It is not the elaborateness of the stunt which counts, but the novelty and effectiveness of the idea. Pasting a one sheet upside down is just as much exploitation as a brass band parade and sometimes it will bring in as much in ticket sales.

—*P. T. A.*—

## *Overlooked Big Angle for Washington Sales*

This is a very pretty three 105 lines for Gloria Swanson at Loew's Columbia, in Washington, but the agent overlooked the fact that the most vivid action occurs right in the national capital. There is no appeal made to the reader on the strength of this fact. Perhaps he felt that Washington would not like the suggestion that society held such orgies, but Washington society does not give a whoop and the department crowd would eat it up. But the admirable layout which is a departure from big point is that this offers a suggestion for an the hackneyed. It is tidy and attractive and offers the text in readable form with a close hook-up to the cut attractor. Paneling always helps to isolate type for ready reading, if it is not overdone and this is a capital example of handling the type apart from the cut. Often a display will get the type and cut so badly mixed that you despair of reading the stuff and pass it over, but you won't pass this over

*A WASHINGTON MISSOUT*

unless you detest Miss Swanson, and we cannot imagine anyone so constituted.

—*P. T. A.*—

## *Australian Displays Show American Jazz*

This four elevens from Sydney, Australia, looks pretty much like the work of the good advertisers over here, for the Australian advertiser follows the American rather than the more solid English type; at least the amusement manager does. Other lines of business are more conservative, but this breezy four elevens will stand well alongside the best of the Lloyd advertising over here. There is speed and jazz in every line that convey the

*AN AUSTRALIAN LLOYD AD.*

idea of the rapid fire action, and if the artist, Tom Terry, can get as enthusiastic as this over the earlier comedies, we don't know what he will rise to on "Now or Never" or "I Do." The picture was made the feature at three houses simultaneously, the Crystal Palace, Strand and Lyric, "with big supporting features" at each house. And it is nice to notice that the announcement is all in type with the

# Selling the Picture to the Public

exception of star and title. The Australians keep their artists for art work, where they belong and let the talk run in type, so that it may be read.

—P. T. A.—

## *Lloyd Cutout Head Still Sells Seats*

Huge heads are still a favorite device for putting over Harold Lloyd in his various contributions to real comedy, and the idea has come to be almost a trade mark. His display from the Astor Theatre, Minneapolis, is supposed to be electrified, though it is not told just how this is done. We presume that the eyes were lighted by flashers, and we think that a single flasher would make a capital wink and give the cutout a second-time kick. The third time the open mouth might be backed with transparent red paper and a flasher. This would work well with the three letter "I Do," the words seemingly being uttered. But this sign is for "Now or Never" and the Associated Exhibitors press agent exults that the picture is exalted over the feature. This is not true. Lloyd is just as much a "feature" as any picture in five reels. The feature is the chief point of the show, regardless of the footage and the Lloyd comedies are real features and not fillers placed above the feature. That is the reason he is given precedence over the longer subject—because he is the feature. This tradition that the feature must have footage has spoiled a lot of good chances. Time and again a one or two reel feature has been slighted, for no other reason than that it is only one or two thousand feet, and managers have lost money. A five hundred foot subject that will sell more tickets than a five thousand foot length is the feature of that bill. And now that we understand what the feature is, who is going to be the first to pull a real stage wedding with "I Do?" There's a chance for someone. Anyhow the Astor made the Lloyd the first choice and the picture suggests a good lobby scheme.

—P. T. A.—

## *Chicago Plays Up "Three Musketeers"*

Jones Linck and Schaefer have been advertising Douglas Fairbanks in Chicago with displays that suggest they must be getting inch instead of line rates. It looks reckless to see 200 lines across three, but they know they

*A STRIKING DAILY AD*

have something to sell and they are selling it with a smash. They are selling it for fifty cents as against two dollars in New York. The Sunday spaces are all large, but even the daily space is larger than the average Sunday display. The first of the two examples we have selected is about the best of the lot with

*BOOMING HAROLD LLOYD'S "NOW OR NEVER" AT THE ASTOR THEATRE, MINNEAPOLIS*

the swashbuckling figure of "D'Artagnan" for the attractor, but there are a number of other poses from the stills which serve just as well, for they are all action and all convey the idea. Most of the Sunday spaces give group poses and some of the daily advertisements offer the same, but in all instances the backgrounds are routed out to give strength. Routed cuts cost more, but in this instance the effect more than warrants the expense. Take this seventy-five lines across two, for example. As it stands it means money in the box office. No scene cut, with a background, could possibly give the same effect. This is so true that to take the same space and the same copy, but with a background cut would result in something that would not justify the use of the space. Even at the present cost of cuts, the cost of advertising space in the Chicago papers is greater, and it pays to get the very best cuts that the costly space may be utilized to the best advantage. Jones Linck and Schaefer are getting solidly behind "The Three Musketeers," knowing that the more they boom, the more they will make, and this is the best campaign for any house. The money-making possibilities of the United Artists' release is limited largely to the capacity of the house, provided it is properly exploited, but it is one of those productions where each extra dollar put into special advertising will bring back three or four. It's a big production, but you have to make your home town realize its bigness by the manner in which it is handled. No circus ever sneaked into a town. It is a self-selling proposition, yet it must be advertised to the limit. Precisely the same thing

*THE ROUTED SCENE CUT*

holds good for a really big film play. It will not sell to its full capacity for making money unless some of that money is put into publicity and exploitation.

—P. T. A.—

## *Storing Up Trouble*

Those houses which are trusting to Amateur Night to pull them out of a hole are storing up trouble. The danger lies in the unconscious increase in rowdiness until nothing short of killing the volunteers will satisfy the patrons. The manager is apt to find too late that he has changed his audiences into mobs. Home talent is one thing and amateur nights another. Don't get them confused.

*If These Pages Help You Why Not Send for a Copy of*

*PICTURE THEATRE ADVERTISING*

**Which gives you the foundation information about type, inks, paper, laying out, press work and all of the little points you need to know.**

**It costs only $2 the copy, postpaid, and any one of a hundred and more ideas will be worth the initial cost of the book.**

**Order today from the nearest address Moving Picture World, 516 Fifth avenue, New York City; Garrick Building, Chicago, Ill., or Wright & Callender Building, Los Angeles, Cal.**

# Selling the Picture to the Public

## *Life is Disgusted With Real Marriage*

In the September 15 issue of "Life," Robert E. Sherwood, who is much more amusing in his film criticisms than the men who write the ostensible jokes, seems to get the shock of his life from an exploitation stunt. He writes:

*Another Record*

After all, the Vulgarity Prize for 1921 does not go to a movie producer, but to an exhibitor. The winner is one Joe Bradt, of the People's Theatre, Portland, Oregon. This is how he captured the coveted award:

One week, when business was not so good, he hit upon a novel scheme for boosting trade. He looked up the list of those who had applied for marriage licenses, and finally prevailed upon one of the happy couples to consent to be married on the stage of his theatre, as a sort of prologue to the feature film. A real ceremony was then performed before the delighted audience. To quote the MOVING PICTURE WORLD's write-up of this affair, "The newspapers went into it strong, and the picture was bounced over to a really big **summer run.**"

The name of the fortuante film to be thus exploited was "Sacred and Profane Love."

ROBERT E. SHERWOOD.

(*Recent Developments will be found on page* 32)

Turning to page 32 does not disclose the birth announcements, but merely a few more of Mr. Sherwood's merry little criticisms. He is rather late in making the discovery of the "real" marriage as a press stunt. This has been a good old standby since long before pictures were invented. We are waiting in the prayerful hope that some day Mr. Sherwood stumbles across the "live baby" stunt. We are willing to make a handsome bet that he will bite hard on that. "Life" seems to be funniest when it is not trying to be.

—*P. T. A.*—

## *Building Up a Display Helps a Second Show*

The two pictures showing at the Rivoli Theatre, Columbia, S. C., show how manager Lester gets two effects by building one onto the other. He liked the lattice work idea. It looked well for "Gypsy Blood" when used for the lobby, so for "Scrap Iron" he extended the idea to include the marquise and got a stronger effect at only the cost of the additional work. The general layout is the same in both instances, and probably it was all built at the same time and part held in reserve for the second of the First Nationals, getting two displays for little more than the cost of one. Whether or not the two features were played in succession or after an interval is not stated, but the probabilities are that the back lattice was left up after it had sold the Negri production and then built onto for the Ray presentation. Lester seems to be pretty well sold on lobby exploitation, for he is sending up a lot of stuff.

—*P. T. A.*—

## *Roth and Partington Change Their Spaces*

Nick Ayer, the publicity boss at the Roth and Partington houses in San Francisco, has been

*A ROTH AND PARTINGTON DISPLAY*

off the job lately. Seems that a young man arrived at the Ayer home and Nick only came down out of the clouds a couple of weeks ago. He has been keeping his work up to standard, but he hasn't been sending his stuff along, but he promises to do better now, and here is an Imperial space as proof that he is still on the job—along with Jewett Bubar, his artist. He sends in as good a space for Gloria Swanson, held over for a second week at the California, but we like this more as being more colorful, with some excellent chat. This signed appeal to "Mr. and Mrs. Public" has become so much a part of the Imperial advertising that we fancy the reading public would repudiate any advertising that did not carry the signed text. It sums up the feature in few words and really does a lot toward selling tickets, for Partington stands back of the statement. The drawing layout is well planned, but it would be more unusual to tell of Bubar's work that was *not* nicely laid out. But the houses seem to have departed from the old scheme of using the three theatres in a layout. Apparently each advertisement runs for itself now, and the general talk in between is dropped. Possibly it is felt that the space may be better proportioned to the strength of the three features if they are not held to a predetermined space, but we think the effect of solidity is lost. The triple house cross-page display was becoming a trade mark for the California-Imperial-Portola combination. But they are still doing good advertising and if the kiddie doesn't get the colic or something we hope to show a lot more of them. The new house should be opening pretty soon, and that should prove interesting.

—*P. T. A.*—

## *Makes Patron Film and Stores the Reel*

R. W. Baremore, who is handling the publicity for the new Tivoli Theatre, New York, got something new in the patron-film idea. For a week the neighborhood was torn by the announcement that all children in front of the theatre Saturday afternoon would be filmed. Signs on the front, throwaways and other devices were employed, including sending the camera on a truck through the nearby streets with the cameraman grinding the empty box. On Saturday the street was packed with the kids and a reel was made up, which was shown the following Tuesday and Wednesday. That much is old stuff, but there was the further announcement that the film would be stored and showed again six years from now. That's the big idea. It invested the reel with an added charm.

*TWO VIEWS OF LESTER'S RIVOLI THEATRE, COLUMBIA, S. C., SHOWING THE EXTENSION OF AN ORIGINA*

# Keeping in Personal Touch

By FRITZ TIDDEN

OWING to the rain last Saturday there were no games played in the moving picture baseball league. This postponement of contests will probably necessitate an extention of the schedule, or some of the teams playing during the middle of the week if it can be arranged.

**Standing of the League:**

| | W | L | Pct. |
|---|---|---|---|
| **Universal** | 9 | 0 | 1.000 |
| **Fox** | 7 | 1 | .875 |
| **Paramount** | 5 | 5 | .500 |
| **Goldwyn** | 5 | 5 | .500 |
| **First National** | 4 | 4 | .500 |
| **Vitagraph** | 3 | 6 | .333 |
| **Pathe** | 0 | 12 | .000 |

* * *

Randolph Lewis arrived from abroad this week. He was in England conferring with Rudyard Kipling on the author's next production for the screen, "The Gate of a Hundred Sorrows," on which production will be started in the immediate future, by Pathe.

* * *

Cyrus J. Williams, producers of the Santchi westerns and the "Bob and Bill" series, is in New York.

* * *

Lois Weber sailed for Europe last week. Accompanied by her husband, Phillips Smalley, she will tour the world, returning to California by way of the Orient in the greater part of a year.

* * *

Paul Gusdanovic, of Cleveland, is in town.

* * *

Senator James J. Walker is rapidly recovering from an operation at the Broad Street Hospital, where he will be confined for two weeks.

* * *

Ben Turpin will make a personal appearance at the Capitol Theatre next week in conjunction with "Behind the Scenes," a Mack Sennett comedy which plays that house for the week and has the comedian as star.

* * *

"Peter Ibbetson" is scheduled to go into the Criterion when "The Golem" ends a run that will have extended to seventeen weeks.

* * *

It was reported some time ago in this department that Lee Councelman would resign from the executive staff of Famous Players-Lasky. The resignation has now taken place.

Eugene Zukor is now occupying the office previously used by Councelman, but when Zukor was seen for a confirmation of the report that he would assume Counselman's official position he would commit himself no further than to say he was occupying the resignee's desk.

* * *

Mrs. Maude Robinson Toombs, Universal's ubiquitous publicity purveyer, has taken unto herself a new position, in addition to her present duties. Julius Stern, president of the Century Film Corporation, has appointed her in charge of all publicity for Century Comedies.

It is recorded that Stern chanced into the Universal projection rooms one morning recently while a Century Comedy was being shown, and heard loud shrieks of feminine laughter. So impressed was he with the lady's sense of humor, he sought her out and offered her the publicity position.

P. S. She was laughing at one of Ben Grimm's Monday morning jokes, viz.: Joe Miller, Vol. II., P. 711.

* * *

William D. Gerwood has been appointed business manager of Associated Photo-Plays, Inc., and has just arrived from Los Angeles to take up his duties in New York.

* * *

Herman Rifkin, of Boston, is in town looking for material for his territory.

* * *

While we were waiting in the combined S. L. Pictures and Weiss Brothers offices for Best Ennis to take us out to lunch one day last week we saw George Baker make his first visit since he arrived from the coast a few minutes before.

* * *

M. R. Fink, of Kansas City, is another visitor in town.

* * *

And so is Elmer Harrie, Realart's supervising director.

* * *

Edward Barry, who will be remembered as the New York representative of the Ambrosio Company of Italy in 1913 arrived in New York this week. He claims the distinction of being the first producer or distributor of moving pictures to flash an electric sign on Broadway, featuring a moving picture. This production was the Ambrosio production of "Satan," which was shown at the Broadway Theatre.

Mr. Barry had had some thrilling experiences since he left New York, the first of which was on the Lusitania on its fateful voyage. He was a first lieutenant in the Motion Picture Division of the A. E. F. Following that he spent a year and a half with the Red Cross in Germany.

Mr. Barry has made no announcement of exactly what he is doing in New York or how long he will stay here. He is making his headquarters with William Steiner, 220 West Forty-second street.

* * *

"I've met you somewhere," said a man just introduced to Elaine Hammerstein.

"Well, I've been there," she replied.

* * *

*Boy, page Cinderella!*

*"She who runs may limp"—Old Proverb.*

*Paul Gulick, Universal's chief scribe, recently arranged for an advertising tie-up with a shoe manufacturer, and wired to Universal City for the shoe sizes of the various Universal stars. The stars wired back their "official" sizes and latest model shoes, of the indicated sizes, were immediately shipped to Universal City so that the stars might be photographed in them.*

*But—for some unknown reason, the shoes shrank in transit, and would by no means fit the feet for which they were intended. Gulick issued the following ultimatum to Universal City: "Get 'em on!" Malcom Boylan, his lieutenant on the coast, reports he will put the various shoes on the respective stars and staresses and photograph them or break a leg.*

*"I'm the only one around here paid to stretch the truth," he announced. "I'm not mentioning names, but if the shoe fits, put it on."*

* * *

Miriam Cooper has purchased a Hollywood home. Miss Cooper, who in private life is Mrs. R. A. Walsh, went West with her husband to produce "Kindred of the Dust."

* * *

Edna Williams has returned to her desk at the Robertson-Cole offices from her vacation automobile trip through Eastern Canada.

* * *

George West, traveling representative of the Reelcraft Pictures' Corporation, has just returned to New York after a trip extending to every distribution center of the United States, visiting the various exchanges distributing the Reelcraft releases.

West reports business increasing in nearly every territory, particularly in the Southern States, where so much depends upon cotton. Many theatres are re-opening that have been closed for more than a year. The Northwest is also recovering very rapidly, according to West.

* * *

Murray Beier has been made

*INTRODUCING A NEW STAR IN THE FIRMAMENT*
*Universal raises Marie Prevost, an ex-bathing beauty, to stardom in "Moonlight Follies"*

**Freud would have a much kinder apology than we would for the manner in which Marie Prevost was treated by some of the reviewers on the daily papers, notably female, in their reports of the new star's first picture.**

manager of the Reelcraft New York Exchange.

* * *

Claude Saunders, manager of the exploitation division of Famous Players-Lasky, left last week to visit the Paramount Exchanges in Pittsburgh, Cleveland and Detroit. He will be gone about a week.

* * *

Marshall Neilan and Allan Holubar have left New York for the West Coast. They were in town but a short time.

* * *

Announcing a change in production policy, J. Parker Read, Jr., member of the group of Associated Producers, left New York last week for Los Angeles, where he will start work at once upon his first picture for Associated First National release. It will be an adaptation of "Pawned," the latest novel by Frank L. Packard, author of "The Miracle Man."

* * *

If any single thing had been necessary to convince Mary Pickford that she holds her place in the hearts of the millions more firmly than ever, that final and convincing proof came when she appeared in person at the premier of her latest and greatest production, "Little Lord Fauntleroy," at the Apollo Theatre, New York.

True it is that Miss Pickford and Fairbanks, who accompanied her, were crowd-stormed and throng-besieged while abroad on their honeymoon, but it was left for the New York admirers of this ever popular couple to present the real twentieth century Roman mob scene. Long before the day set for the opening, every seat in the Apollo was sold and there were thousands who sought and were unable to obtain admission. And so those who couldn't see the picture said to themselves, "Well, then we'll see Mary and, of course, Douglas Fairbanks will be with her, so we'll get to see them both."

And so this Roman mob waited for Mary and Doug, and while waiting they milled up and down and across the streets and held up motor car traffic and endangered their own lives and legs, blocked those persons who were trying to get into other theatres close to the Apollo, and made life generally a terrific burden for a small battalion of policemen who struggled vainly with a throng that was so good natured they hadn't the heart to be real policeman-like.

At last came Mary and Doug. They were in an automobile and there were a couple of mounted cops in front of the car and a couple on either side and also a rear guard. But mounted men meant nothing whatever in the young lives of that Roman mob, so when Doug lifted Mary out of the car, the crowd surged forward from all sides, and the first thing these film favorites knew, there was just a tiny little island of "Mary and Doug" entirely surrounded by an ocean of enthusiastic and worshipping humanity.

But there wasn't any danger at any time, for such was the mood of the crowd, and such their love for their film queen, that she was not to be jostled or even roughened, no matter what happened to those in the throng itself. So when Douglas, aided by a squad of policemen, finally opened a way into the theatre lobby, Mary was just as fluffy and dainty in her pink evening gown as when she left the Ritz Hotel, and not a single curl of her golden coiffure had been disarranged. Inside the Apollo a squad of firemen had their own troubles in keeping the aisles clear, but there was a freedom from anything like jamming and everybody was comfortable and happy.

* * *

When Miss Pickford, with Fairbanks, her mother and brother, Jack Pickford, who with Alfred E. Green, directed "Little Lord Fauntleroy," took her seat in a stage box, just opposite another box in which was a bevy of little orphan girls who were her guests, those in the audience forgot all about their resolution to wear a real first night dignity, and they applauded and shouted.

Nothing would do during the intermission, but that Mary make a speech. This she did, and if there be any truth in the report that she had a little speech all prepared and memorized, then it is just as true that she had a touch of stage fright and forgot all about it, for she didn't make any speech, but just talked to her friends and admirers.

Miss Pickford explained very simply and in non-technical terms how she had been enabled to play the dual role of mother and son, wherein the one appears so much taller than the other, and also wherein Miss Mary as "Dearest" kisses herself as "Little Lord Fauntleroy."

"It has taken patience and just lots and lots of work," Miss Mary told her close listening audience, and then it was that she seemed to forget all the rest of the things that she meant to say, and her face dropped in some embarrassment, instantly to be suffused by her blonde curls bobbing forward. Then she burst out, saying, "Oh, my! You just don't and can't know what all this means to me." And then Mary sat down and Doug, in quick response to calls from all parts of the house, and as though to aid Miss Pickford to recover her accustomed poise, stepped to the front of the box and made a few happy remarks, in which he referred to himself as one of Mary's "added attractions." Then the lights were lowered and the audience again turned their attention to the Miss Pickford on the screen.

* * *

In the controversy between the Eastman Kodak Company and the Allied Laboratories, Arthur S. Friend acted as attorney for the latter organization and was the chief factor in bringing about peace.

* * *

*"That actor is only 97¼ per cent. American," remarked Larry Semon, the producer-comedian, in disgust.*

*"How do you figure?" asked his cameraman.*

*"By deduction. He's 2¾ per cent. home brew."*

* * *

Peggy Hyland, with her recently-acquired husband, Fred Granville, as director, is picture-making in the United States again before the camera of Roger W. Fowler. This trio of film folk are producing a cross-country travelogue, having started on the Pacific Coast and are now filming in the vicinity of the Grand Canyon in Colorado. Peggy is the star of the production and fans who remember her in Vitagraph, Fox and special releases, will look forward to the screening of her forthcoming films with interest.

Miss Hyland recently returned to the United States from her home in England, where she starred in three pictures for a British concern. She celebrated her return to the U. S. A. by marrying Fred Granville, at that time directing Frank Mayo in Universal City. Roger W. Fowler, the photographer, is doubling as driver of his own touring car in which the party are making their trans-American filming trip.

"Old Sante Fe Trail" is the working title of the travelogue in production. Among the high lights of

*DIRECTOR SKETCHES STAR*

*Penrhyn Stanlaws, the artist, now producing for Paramount, makes one of his famous crayons of Betty Compson, star in all of his pictures*

*PHOTOPLAY-WRITING AL FRESCO*

*Lucien Hibbard, scenario editor at Universal City, couldn't be annoyed when they moved the scenario department. He dashed off a script as he accompanied his desk to the new location*

**Should censors ever forbid telephones, automobiles and gun-in-the-draw incidents there would be an end to moving pictures, it would seem.**

**"Blind Wives" have no difficulty in getting somewhat of an eye-opener at the movies.**

**"A Wide Open Town" is a Selznick film title that sounds like a bit of ancient history these days.**

*"ALL OUR VALISES ARE KID-LINED"*

*Runs the ads. But Alice Lake used the bag for a dressing room while on location for her Metro production, "The Golden Gift"*

interest covered in the films are the California Missions, the Yosemite Valley, the Mojave Desert, the Grand Canyon, the Hopi Indian Reservation, the Painted Desert, the Pueblos of New Mexico, the lands of the Moqui and Zimi tribes, Pike's Peak, Colorado Springs, the Garden of the Gods and other like locations right east to the Atlantic Ocean.

In covering the country from coast to coast this film will not only show the diversity of scenery, but will reveal the weird life of the peoples in seldom traveled sections.

* * *

It's Colonel Jackie Coogan now, if you please. Jackie has had dolls, caps, suits, stockings, shoes, baseball bats and many other articles named after him, but this latest honor was a signal for an outburst of joy such as only a real honest-to-goodness American boy can give.

Jackie has been appointed honorary colonel of St. John's Military School in Los Angeles. He has already inspected the regiment and has stood at attention with his troops. And in order to be a reg-lar feller among his men, Jackie has invited all of the hundred or more little soldiers to his home where he will exhibit for them both "The Kid" and "Peck's Bad Boy."

* * *

James F. Sayles, advertising manager for Cosmopolitan Productions, is reported to have leased a large building in upper Fifth avenue, which he will use as a museum. The exhibits will be the many golf prizes he has been winning this season.

* * *

*Johnny Bell, of Moving Picture World staff, is on his vacation. By the time he returns he will have traveled some thirty odd thousand miles. But he will not have left his Brooklyn home.*

*How come?*

*Why, it's a new and first addition to the Bell family—a fine boy, now about three weeks old and at the ripe age to keep the old man hot footing it about the house of nights.*

* * *

Three Broadway theatres this week are simultaneously holding over their programs from last week. Unless we are greatly mistaken this has never occurred before. The Rivoli and Rialto are retaining "The Affairs of Anatol" for a second seven days and the Strand is continuing the run of "Way Down East."

* * *

*SCREENING THE RUBAIYAT*
*By H. I. Phillips*

(*The Rubaiyat of Omar Khayyam is to be made into a movie.—News Item.*)

I.

Come, fill the Cup and in the fire of Spring
(Close-up of goblet, pitcher of beer, and bock beer goats gamboling across the greenward.)
Your Winter-garment of Repentance fling:
(Figure of beautiful woman hurling a dolman wrap over a precipice.)
The Bird of Time has but a little way
To flutter—and the Bird is on the Wing.
(Nature study of birds at nesting time, courtesy of Dr. Hornaday.)

II.

Morning a thousand Roses brings, you say:
(Picture interior of a florist's shop in Fifth avenue.)
Yes, but where leaves the Rose of Yesterday?
(Close-up of a faded bouquet on the dresser in a chorus girl's boudoir.)
And this first Summer month that brings the Rose
Shall take Jamshyd and Kaikobad away.
(View of Jamshyd and Kaikobad, Bronx movie magnates, leaving for Summer homes in large limousine.)

III.

With me along the strip of Herbage strown
That just divides the desert from the sown,
(Travelogue view of boundary lines between U. S. and Mexico and the U. S. and Canada.)
Where name of Slave and Sultan is unknown—
And Peace to Malmud on his golden Throne!
(Otis Skinner, as Malmud, in pink tights on a throne surrounded by bathing girls.)

IV.

Here with a little Bread beneath the Bough,
(View of Omar under a tree in Hollywood, Cal.)
A Flask of Wine, a Book of Verse—and Thou
Beside me singing in the Wilderness—
(Norma Talmadge and Omar sitting under the tree, book agents and bootleggers approaching from left and right. Direction of David Wark Griffith.)
Oh, Wilderness were Paradise enow!

V.

Ah, my Beloved, fill the Cup that clears
TO-DAY of past Regrets and Future Fears:
(Norma pours another quart into Omar's goblet, drives the bootleggers away, and warns Omar that if he doesn't ease up on his drinking he'll develop a floating kidney. Omar replies:)
To-morrow!—Why, to-morrow I may be
Myself with Yesterday's Sev'n thousand Years.
(Norma tells Omar he is talking like a cuckoo again, and goes for the wagon.)

VI.

(Subtitle: And so Omar raved on, the poor nut!)
Into this Universe, and *Why* not knowing
Nor *Whence*, like Water willy-nilly flowing;
And out of it, as Wind along the Waste,
I know not *Whither*, willy-nilly blowing.
(Comedy scene by Willy and Nilly of the Orpheum Circuit.)

VII.

But see! The rising Moon of Heav'n again
Looks for us, Sweet-heart, through the quivering Plane:
How oft hereafter rising will she look
Among those leaves—for one of us in vain!
(At this point Norma arrives back with the patrol wagon and a bunch of alienists and points to Omar, who is on his eleventh quart.)
(Norma to alienists: "You better lock him up. He's talking strange like that all the time lately.")

VIII.

And when Yourself with silver Foot shall pass
Among the Guests Star-scatter'd on the Grass,
And in thy joyous Errand reach the Spot
Where I made one—turn down an empty Glass!
(They pile Omar into the wagon. Norma falls in love with the driver. They marry, gather up the empty bottles and fade out.)

THE END
(Thank Goodness!)
—*From the Boston Globe.*

ADDENDA
(In self-defense)

(With due apologies to Mr. Phillips' clever burlesque, Mr. Skinner and Miss Talmadge will not appear in the screen Rubaiyat. Frederick Warde plays Omar, while a beautiful school girl named Kathleen Key—a descendent of Frances Scott Key—is Thou.)

We are no other than a moving row
Of visionary Shapes that come and go
(Some of the others are Hedwiga Reicher, Edwin Stevens, Snitz Edwards, Paul Weigel, Warren Rogers, Arthur Carews and Robert Anderson.)
Round with this Sun-illumin'd Lantern held
In Midnight by the Master of the Show.
(Who in this case is Ferdinand Earle, noted portrait and landscape painter, who has developed a new idea in motion pictures with which he is screening the Rubiayat after two years of painstaking preparation.)

FINIS

*From the Rubaiyat Press Bureau.*

* * *

Helen Brodrick, press representative for Marion Davies is spending a vacation at Long Beach, showing the resorters how a real swimmer from Minneapolis can breast the surf undaunted.

*HE TUNES A MEAN STRING*

*Conrad Nagel, leading man in Paramount pictures, as a Spanish cavalier off duty*

* * *

Richard Willis and Albert A. Kidder, Jr., general manager and assistant general manager, respectively, of the Charles Ray Productions, Inc., are in New York City on a brief trip from Los Angeles. They are making their headquarters at the offices of Arthur S. Kane.

* * *

Arthur Lang has gone to Chicago to represent the foremost magazine published in the Spanish language—Cine-Mundial.

* * *

*Young Walter Kutup Hill, a presser for Selznick, is cutting up literary didoes again and writing pieces that can't help but get published. The latest from the Underwood of the Fort Lee hillclimber is:*

*It's a hard row that freedom is hoeing these days. Hundreds of idle ships are seeking freedom of the seas, while film censors use the shears on bathing girls who demand freedom of the knees. And in every photoplay we see the leading man pressing for freedom of the squeeze.*

* * *

The National Board of Reviews held an invitation presentation of First National's new Lubitsch-Poli Negri picture, "One Arabian Night" and Charles Chaplin's latest, "The Idle Class," on September 20, at Aeolian Hall. Many prominent persons in the industry were present.

* * *

*"What's that young fellow's name?" asked an actor, indicating William D. Taylor's assistant at the Lasky studio.*

*"Harry."*

*"I mean his last name."*

*"Are you kidding me?" demanded the prop boy addressed, "You asked what Fellows' name is—well it's Harry—Harry Fellows!"*

*Which is all to that.*

*Incidentally speaking of the above director, did you know that Mary Pickford, Douglas Fairbanks and and Charlie Chaplin once appeared in a one-reel picture produced by William D. Taylor for release in Australasia?*

**E. H. DuCasse**

sole proprietor, "Indian Film Gazette," the "DuCasse Film Service" and several cinemas in India, who is contemplating a tour of America and Europe in the near future, will be glad to view and select films for exhibitors in India and Burma.

**Manufacturers and Export Agents**

who are not acquainted with the requirements of the East, are hereby offered an opportunity of ascertaining and selling the class of films that India and Burma need.

*Communications addressed to*

**E. H. DuCasse**

**2, Marquis Street Calcutta, India**

will be treated confidentially.

**Rare Opportunity for Buyers & Sellers!**

## *Critics Continue to Praise "Without Benefit of Clergy"*

With the opening of the fall amusement season, Rudyard Kipling's "Without Benefit of Clergy" is taking its place as one of the great pictures of the day. Verification of this statement is found in the remarkable criticisms it is receiving from newspaper exports, on its sweep of the country.

Chicago, Los Angeles, Wheeling, Paterson, N. J., Oakland, Cal., the story is the same from all these quarters. Genevieve Harris of the Chicago Post, commenting on the Pathe production during its run at Barbee's Loop, wrote:

"I didn't think it could be done. It seemed impossible, even though Kipling himself wrote the scenario, that 'Without Benefit of Clergy' could ever be pictured without losing all its charm and delicacy. But seeing is believing, and the picture version of the story some call Kipling's masterpiece is in every way worthy of the literary gem which is its basis.

"The author is to be congratulated. His creation escaped mutilation. James Young, who directed this, has made many good pictures. In two respects, especially, does Mr. Young merit praise: First, because he so well created the illusion that the scenes were really in India; and second, because he has followed the original story so closely. It is remarkable that the story is so effective in pictures.

"This is one instance when you may go without misgivings to see a favorite story made into a screen play. 'Without Benefit of Clergy' won't disappoint you, not in any respect."

## *Shows Selznick Films for Week*

Manager W. G. Atkinson, of the Star Theatre, Rockingham, N. C., tried an unusual experiment for a showman in a town under 5,000 population when he gave a full week of one-brand pictures, dividing the time among four attractions. He chose Selznick pictures and devoted the week ending September 17 to their showings.

## *Two New Series of One-Reelers Are Ready for Goldwyn Release*

Goldwyn Distributing Corporation announces two series of single reel subjects now ready for release under the names of the Sportlight and Goldwyn Graphic. It is promised that they will be unique in the field of short films.

Starting this fall there will be twenty-six of each to be issued alternately, making a one-reel subject a week for a year. The Sportlight is a reel devoted to sports, produced by Jack Eaton and edited by Grantland Rice, a leading writer on sports. The pictures will resemble the one-reel Sport Pictorial which these men have been issuing with marked success for some time past. New ideas are being developed, however, to asusre a series of even greater interest.

The Sportlight is not a news weekly devoted to timely pictures of current sporting events, but more in the nature of a magazine, approaching the subject of sports from an analytical angle. Each reel has a definite theme showing the development of the phase of sport in question.

Alternating with the Sportlight will be the Goldwyn Graphic, edited by Mr. Eaton and comprising twenty-six split reels. One-half of each reel will be devoted to Finley nature studies, Major Powell travel pictures or some other negatives secured from J. R. Bray. The other half will be given over to International Cartoons. Katherine Hilliker will write the titles.

*SCENE FROM "JANE EYRE," HUGO BALLIN'S PRODUCTION RELEASED BY HODKINSON*

## *"Jungle Adventures" Played to Record Business at Capitol*

The splendid success which attended the pre-release showing of Martin Johnson's "Jungle Adventures" at the Capitol Theatre, New York, where it played to a week of record-breaking business, is the reason for congratulation which are being expressed by the trade upon the presentation of this first production of the Exceptional Pictures Corporation.

Alexander Beyfuss, vice president and general manager of the producing company, states that the favorable expressions have been received from all departments of the industry and from all over the country, where the news of the success of "Jungle Adventures" has already penetrated.

Mr. Beyfuss further stated: "It is so obviouly natural that the creation of anything unusual will immediately meet with the favor of everyone that we were certain of the reception that Martin Johnson's "Jungle Adventures" would be given; because we knew that we had something different to offer.

"The result we expected was unanimous: the critics proved it by their unqualified praise, the public by the number in which they attended the Capitol Theatre and by the report the theatre gave us after the showing. Without exception every audience enthusiastically applauded the picture.

"Exhibitors, throughout the city and from other large centers throughout the country demonstrated their interest, in inquiries concerning the production.

"The reception accorded this picture has shown us beyond question that the path we have outlined for Exceptional Pictures Corporation, namely the building of unusual, exceptional productions, cannot be successful. The demand for this type of product is universal—distributors, both national and state rights, need them, and the public want them. The organization we now have has been assembled because it can build them."

## *"I Do" a Hit*

Harold Lloyd's Associated Exhibitors' production, "I Do," selected as the comedy attraction at the Capitol Theatre for the week of September 12, made a big hit with New York's screen loving public and proved a distinct contribution to an excellent week's business. The daily newspapers commented favorably upon the comedy.

## *Century Comedy Shows Bull Fight*

Through the courtesy of officials in charge of Mexican bull fights in Tia Juana, Alf Goulding's Century Comedy now in the making will feature parts of a real bull fight.

This is Century's first successful attempt to embody unstaged thrills in its comedies, and it is intended to deal likewise with horse races, auto races, motorcycle races and other interesting, thrilling sports.

PATHE HIRES AIRPLANE TO RUSH FILM TO WAITING EXHIBITOR

## Paramount Film Makes Record in French Capital

What is said to be a new record for first run exhibitions of a motion picture has been established in Paris, following the initial trade showing of "The Gilded Lily," the Robert Z. Leonard production starring Mae Murray, held by Societe Annonyme Francaise des Films Paramount. As a result of the big hit scored by this Paramount picture, the first to be released under the newly organized Paramount distributing company for France, it will be given ten first run presentations in Paris during the week of October 21. This is declared to be a record never before equalled in any city in the world.

Other important Paramount productions, including Cecil B. DeMille's "Forbidden Fruit," are soon to be shown to the trade. Beginning with the first release on October 21, a super-special Paramount will be released every other week, with two regular releases on alternate weeks.

## Perrin Now Playing with Gladys Walton

Jack Perrin, well known as a Universal western star, has been ngaged as leading man to play opposite Gladys Walton in the little Universar star's forthcoming photodrama, "The Guttersnipe."

Perrin was leading man for Gladys Walton in her first big success, "Pink Tights." Production on "The Guttersnipe" will start immediately under the direction of Dallas Fitz Gerald, who has just been signed by Universal.

## Novel Advertising

When A. C. Clayton reopened his Princess Theatre, Dayton, Ky., recently, he wanted to spread the news that he was again ready for business. After considering all possible forms of advertising he decided that the best thing he could do would be to book practically a solid First National feast for September. He wired in his bookings to the First National exchange, using the pictures one and two days each.

# Pathe's Portland Office Sends Film 357 Miles Over Mountains by 'Plane

Pathe's reputation has been built up in no small measure by its efficient service, and nothing is permitted to interfere with this standing. Evidence of this is found in the story coming from Portland, Ore., that the Hodkinson film, "Man of the Forest," distributed through Pathe, had been carried by aeroplane from Portland, to Baker City, Ore., a distance of 357 miles, in order that the Orpheum Theatre of that city could show it on the day advertised.

Carrying films by aeroplane is rather a common-place incident these days, but in this instance the feat was out of the ordinary, in that the flight was one of the longest ever made east from Portland and was over two ranges of mountains.

"Man of the Forest" arrived at the Pathe Portland office too late to make the shipment to Baker City in the usual way. Faced with the problem of disappointing K. L. Burt, owner of the Orpheum, Baker City, or getting an aviator to make the hazardous trip from Portland, Branch Manager Normand immediately chose the latter course. There was no other way the film could have reached Baker City on time.

The aeroplane people demanded an almost prohibitive sum, but were finally induced to make the flight for a reasonable amount, which was well up in the three figures. The start was made from Portland at Zilopim. Meanwhile, Mr. Burt, of the Orpheum, was notified by telephone of the delivery of the film by aeroplane, and was at a field near Baker City when the plane arrived at 6.15, in time for the opening performance.

Exhibitors throughout the Portland territory have been showering commendation on Pathe for its enterprise in the shipment of the Hodkinson feature. Pathe knew, however, that the Orpheum management could not be disappointed. They had spent a considerable sum advertising "Man of the Forest," and the Pathe officials at Portland felt they would not have been living up to their "100 per cent. efficient service" slogan, if they had not exhausted every means to get the print to Baker City on scheduled time.

# "Two Minutes to Go," Is to Be Released on October 17

Announcement is made this week of Charles Ray's newest celluloid offering, "Two Minutes to Go," which is set for nation-wide release October 17. Arthur S. Kane, who presents this popular star's attractions for First National distribution, in making announcement of the release date, stands sponsor for the statement that Mr. Ray's forthcoming college football story is one of the most unique and timely films on any current program of fall offerings.

"Coming as it does at the very beginning of the football season," said Mr. Kane in his statement, 'Two Minutes to Go' goes into the theatres with an actual avalanche of national enthusiasm to insure its success. Nothing in the field of advertising and exploitation could possibly equal, in psychological value, the timely nature of the production itself.

"The brisk fall season carries with it a tremendous national interest in everything pertaining to football, and a photoplay story like Mr. Ray's that is built entirely upon this wonderfully infectious spirit of a great sport is going to prove a bonanza. For showmen who study the character of the times and the temper of their audiences in order to get product with a popular appeal, there is a world of suggestion in 'Two Minutes to Go.' The football season is coming, and here is a football story without a peer!"

## Company Finishes Scenes in France

John S. Robertson has brought his company back from France, where scenes have been shot for the Paramount picture, "Love's Boomerang," in conjunction with the Cirque Pinder. Though somewhat hampered during the first week of his stay by unfavorable weather conditions, Mr. Robertson expressed himself on his return to London as exceedingly satisfied.

# Alice Brady to Star in New Picture, "Dawn of the East"

When E. Lloyd Sheldon, the author, was travelling in the Orient the actual adventures that befell a white girl in China were related to him, it is said. At that time he made notes of the tale and upon his return to America fashioned them into a thrilling photoplay. This is the story which Realart now announces as a forthcoming Alice Brady picture, in which it is said she surpasses even her interpretations of exotic characters as shown in "The Land of Hope," and "Little. Italy."

In "Dawn of the East," Alice Brady portrays the role of Natalya, a Russian beauty, who, compelled by adversity to become a dancer in a Tien-Tsin restaurant, later falls a victim to the guile of Wu Ting, her employer.

Realart says that the story is a melodrama with a powerful current of dramatic action sustained throughout.

## New Shirley Mason Picture Finished

Shirley Mason, who gave up her vacation this summer in order to do everything possible toward meeting the demand for pictures in which she is starred, has finished another photoplay at the Fox Film Corporation West Coast studios Already the little Fox star is studying the script for her next picture.


**The Greatest Pageant Picture Ever Produced**

**"The Pageant of Missouri"**

**A 2-reel extravaganza with a barrel of punches, given at Missouri State Fair, August, 1921**

**600 Characters** **Historically Correct**

The whole nation is staging pageants and everybody wants to see them. "The Pageant of Missouri" celebrating an interesting state's centennial is easy to book anywhere.

PAPER AND PHOTOS

**NATIONAL FILM STUDIOS**

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*"RAINBOW," FEATURING ALICE CALHOUN. A VITAGRAPH RELEASE*

## Contest Won by William Farnum

In a motion picture star popularity contest conducted in Japan, William Farnum, Fox Film Corporation favorite, received the highest number of votes cast for male actors in the silent drama. Among the women favorites in Japanese motion picture houses Pearl White, Fox Star, received the second highest number of votes.

In the various motion picture houses in Japanese cities where the contest was conducted, the number of votes cast for feminine stars was more than twice the total for male stars. The former was 127,091 for fifty-nine world-famous motion picture actresses, the leader receiving 7,971, with Pearl White second with 7,095. Out of a total of 60,402 votes cast for male stars, William Farnum was first with 5,268.

## Robbins Editing Allene Ray Film

Bert Lubin, president of the Western Pictures Corporation, producers of the new series of six Allene Ray outdoor features, announces that the titling and editing of "Partners of the Sunset," the first release has been done under the supervision of Joseph Edwin Robbins, lately with Vitagraph and J. Stuart Blackton. "Lady Luck," written by Carl Stearns Clancy, and selected as the story for the second Ray release, is now being put into continuity form for immediate production.

## Will Publish in One Book Form

After a year's experience in preparing musical scores for motion picture theatres, the Synchronized Scenario Music Company, with offices in all the principal cities of the country, makes the announcement that in the future its Synchronized Music Scores will be published in one book form, designed to meet the requirements of the organist or pianist.

Fermin Swinnen, organist of the Rivoli Theatre, New York City, will supervise the preparation of the new Synchronized Scores.

## Making Plans for "Saturday Night"

Conrad Nagel and Jack Mower have been chosen by Cecil B. DeMille to play the leading male roles in his next special production for Paramount, "Saturday Night," in which Leatrice Joy and Edith Roberts will have the feminine leads.

Mr. DeMille is now at Santa Barbara, studying alone the original story and scenario by Jeanie Macpherson and planning the details of the production.

## "Bull" Montana in Metro Picture

"Bull" Montana, ice-man, professional wrestler, motion picture actor and not so long ago an assistant in the training of Jack Dempsey for the Carpentier fight, will appear in Bert Lytell's newest photoplay, "The Right That Failed."

This is a Bayard Veiller production for Metro, adapted by Lenore Coffee from J. P. Marquand's story in the Saturday Evening Post. Montana will play the part of the champion pugilist.

The picture is being made at the Metro studios in Hollywood.

## Forrest in Lead

The engagement of Allan Forrest, as leading man, and of Charles Clary and Frank Brownlee for character parts in Alice Lake's latest Metro special, "The Hole in the Wall," is announced this week from the company's studios in Hollywood. This picture is a Maxwell Karger production, from Fred Jackson's play.

## September Release

"Torrid Tampico" is the title of the Paramount-Burton Holmes travel picture scheduled for release September 25. Tampico is the Dawson City of a tropical Klondike—where the bonanzas are in the form of oil instead of gold.

## Exploitation for Playgoers Picture

Considerable interest has been created by Playgoers Pictures' "Discontented Wives," which has made itself felt in the extensive booking of this Herald Productions' feature, starring J. P. McGowan.

Extensive exploitation is expected in connection with the feature. Advance bookings are very satisfactory. The cast includes J. P. McGowan, Fritzi Brunette, Jean Perry, Andy Waldron, G. S. McGregor, Edith Stayart and Jackie Condon.

## J. F. Wilson Has Signed with Ince

Thomas H. Ince has signed John Fleming Wilson, the celebrated magazine writer, to prepare a series of special stories for his productions. Mr. Wilson has already joined the Ince literary staff at Culver City and is now at work on the first of his stories.

Mr. Wilson is known to magazine readers the world over for his stories of romance and adventure. He is now under contract to the Hearst publications but he has parted with the screen rights to only a few of his stories.

## London's Slums Shown in Film

When "Three Live Ghosts," which George Fitzmaurice is making for Famous Players-Lasky British Producers, eventually reaches the screen, it is said, the public will have an opportunity of seeing in what kind of surroundings the very poor of London really live, for many scenes were taken in the most humble quarters.

## Ray Films Popular

There's no overstaying one's welcome on Broadway, providing one gives the White Way good entertainment. Illustrating this Charles Ray returned to the famous theatrical center for showings of his two latest releases, "Scrap Iron," at Loew's New York Theatre, a week ago, and "A Midnight Bell," at Loew's State Theatre, Monday, Tuesday and Wednesday, of the past week. "A Midnight Bell," which is Mr. Ray's most recent release, was transferred from the State after a three-day run, going into Loew's New York on Thursday.

## Goldwyn Sells Seven of Its Fifth Year Product

Goldwyn announces the signing of contracts whereby the first seven pictures in its fifth year product will be shown in the various theatres of the Poli Circuit. These are the two Rupert Hughes' pictures, "The Old Nest" and "Dangerous Curve Ahead!" "The Invisible Power," by Charles Kenyon, with an all-star cast; Gouverneur Morris' original screen story, "Ace of Hearts," with a star cast including Lon Chaney, John Bowers, Leatrice Joy and Hardee Kirkland; Tom Moore in "Beating the Game," an original scenario by Charles Kenyon; Betty Compson in her own production of "For Those We Love," by Perley Poore Sheehan, and a star cast in "All's Fair in Love," by Thompson Buchanan.

## Clarence F. Brown Is in New York

Clarence F. Brown, one of the best known of the younger directors, is in New York, having arrived from the West Coast.

Mr. Brown's trip east brings him here in the interest of Hope Hampton, whose direction he will supervise in the next photoplay to be made by this First National star.

## Says "The Blot" Is Widely Booked

The F. B. Warren Corporation announces continued enthusiasm regarding circuit bookings of Lois Weber's great American drama, "The Blot."

It is stated it has been booked to play the leading theatres and circuits of the country and that bookings are still coming in with early play dates as a special request.

*SCENE FROM GOLDWYN'S "THE INVISIBLE POWER"*

*SIX PRINCIPLES IN SELZNICK'S "A MAN'S HOME"*
*Left to right: Matt Moore, Kathlyn Williams, Faire Binney, Harry Morey, Rowland Bottomley and Grace Valentine*

## *Denny to Star in Elaborate Two-Reel Films*

Reginald Denny, well known in screen leading roles, is to make his debut as a star in a series of twelve elaborate two-reel productions based on the celebrated "Leather Pusher" stories by H. C. Witwer, according to an announcement made by H. L. Messmore, president of the Knickerbocker Photoplay Corporation, which has secured the world rights to the famous series.

The "Leather Pushers," which first appeared in Collier's Weekly and will be published in book form early this month by G. P. Putnam's Sons, deals with the experience of a young college man and football star who, finding that his father's fortune has been swept away in Wall Street, seeks to redeem the family name and finances in the pugilistic arena.

With Harry Pollard, who is directing the "Leather Pushers," President Messmore combed New York in an effort to secure exactly the right type for the stellar character, assisted by H. C. Witwer, the author, who had in mind exactly the type he believed to be necessary to fulfill the exacting requirements called for. All three were unanimous in selecting Denny for the principal role.

## *World Creating Large Interest in "Judgment!"*

That the spectacle drama, "Judgment!" World Film Corporation's offering to the independent market, is to have an unusual line of advertising accessories, is the announcement which comes from the World offices concerning the exploitation of this production.

A principal character in the photoplay is the sinister Black Headsman—and this figure, in silhouette, has been given prominence in "Judgment!" advertising matter. The press book, compiled by Harry Chandlee and Wm. B. Laub, who also wrote the sub-titles for the picture, contains a novel suggestion for "teaser" advertising.

Another important advertising point is the fact that "Judgment!" is a picturization of the drama, Mary Tudor, by the famous French author, Victor Hugo.

## *Selznick Staff Man Writes Play*

On September 23, at Far Rockaway, N. Y., the first presentation was given "Page Miss Venus," a musical piece produced by Leon De Costa. Book and lyrics were supplied by Lewis Allen Browne and Adelaide French, authors of "Please Get Married," one of last season's successes on stage and screen. Mr. Browne is a member of Selznick's scenario staff and has written a great number of photoplays for that organization.

# *"Jungle Adventures" Receives High Praise from New York Critics*

Unstinted praise was accorded Martin Johnson's "Jungle Adventures" by the New York daily newspaper critics when this Exceptional Picture was presented at the Capitol Theatre. Never before have the reviewers of the dailies been so unanimously enthusiastic, for without one exception they eulogized this unusual tale of romance and adventure, photographed by the well-known explorer, Martin Johnson, in darkest Borneo.

In the criticisms, particular stress was laid, in all cases, upon the fact that here at last was something away from the everyday form of photoplay, which brought fascinating scenes, remarkable both for their photography and interest, such as the eye of man had never seen before.

"Vivid," "amazing," "remarkable," "exceedingly interesting," "a rare treat," "like nothing you have ever seen," "daring," "a screen masterpiece," are not words which are commonly written by the critics on the New York newspapers, yet, these are only a few of superlatives they used in describing "Jungle Adventures."

*What the Times Says*

The New York Times had this to say: "This week they (the film spectators) owe something to S. L. Rothafel for presenting Martin Johnson's latest record of exploration and adventure in a strange land, the locality this time being Borneo. It is called 'Jungle Adventures.'

"Mr. Johnson and his wife, too, penetrated this wild island and brought back one of the most interesting, and excellently photographed, films of human, animal and plant life beyond civilization's domain that has reached Broadway. Some of the pictures are amazing, considering the difficulties under which they must have been made, and all of them are entertaining. That's exactly what they are."

Says the "Sun:" "Going to the Capitol the viewing Martin Johnson's "Jungle Adventures" after seeing "The Affairs of Anatol" at the Rivoli, is like stepping from a hothouse into the open and smelling the same greenery under the auspices of the fresh air.

"The orang-outangs, the funny little teddy bears, the picturesque natives of the lost tribe and the other bizarre sights, framed in enchanting foliage, which Martin Johnson and his wife saw in their year's journey up and down the river, form a novelty that should free many a screen fan for a while from the drudgery of sitting under his favorite star."

*"A Refreshing Novelty"*

In "The Evening Telegram:" "Here is real romance, fascination and adventure found in its natural environment, supplied by the discovery of wild beasts at every turn and an unexpected meeting with a band of Sulu pirates. The wearied movie-goers will find in 'Jungle Adventures' a refreshing novelty and welcome change from the conventional run of 'movie.'"

"The Morning Telegraph" had this to say: "Their eyes met Martin Johnson's 'Jungle Adventures,' a screen masterpiece which transforms the wilderness of Borneo into a De Mille setting with a text as fascinating as that of Kipling's masterpiece."

"The Evening Mail" said: "The motion picture fan who is wearied of the customary banalities of the screen stories will find welcome surcease at the Capitol Theatre this week in a distinctly novel screen program, Martin Johnson's 'Jungle Adventures.' The subtitling is clever and adds much to the interest of the picture."

*"Most Daring Exploits"*

In "The World:" "By all odds the most daring exploits among savage beast, crawling inhabitants of the forest and Sulu pirates yet revealed to the eyes of man."

Says "The New York Call:" "If you want to see not a mere elephant or two but veritable herds roaming through an almost impenetrable wilderness, where only brave adventurers dare to go, you should visit the Capitol this week."

"The Globe:" "But never before has he (Mr. Rothafel) been fortunate enough to capture a film with the beauty and excitement concealed in the jungle adventures of Martin Johnson and his wife, who is as daring a she is decorative."

"New York Herald:" "Mr. Rothafel again reveals his gift for showmanship, taking the jaded movie patron away from mere triangle tragedies and out into the open, where he can let his fancy's bare feet run wild."

*"Should be Record Breaker"*

"The Daily News:" "'Jungle Adventures' should be a record-breaker in popularity among the small boys and those older boys who never have grown up entirely. It's a vivid representation of all the boyish dreams about savages and wild venturings."

The "New York Tribune:" "A new form of feature picture. It is called 'Jungle Adventures' and was made by Martin Johnson in Borneo. It is vastly entertaining as all real adventures are bound to be."

The "New York Journal" remarks: "The pictures are splendidly photographed and show the most fascinating phase of jungle travel."

"The New York Evening Post:" "The hardships of Mr. Johnson and his wife should not be subjected to minimization by any one who has not been there, and we are told that they penetrated beyond the line drawn by the last white man."

*Moving Picture World Classified Ads Do Much, But Cost Little*

# Close-ups In and Around Central New York

Any small-town exhibitor who believes exploiting a picture doesn't pay is respectfully referred to S. M. Southworth, of the Opera House, Adams, N. Y. A few days ago the firemen gave a Field Day at Adams, Mr. Southworth, like many another exhibitor, had been losing money along with weight and sleep during the hot weather. He decided that the firemen's Field Day would mark the opening of his season. About that time Sol Mannheimer, Goldwyn's heavyweight salesman, visited him and began talking about "The Old Nest." Mr. Southworth bought it. Then he began planning to "put the picture over."

Mr. Southworth followed his own ideas on exploitation. He hired a big truck and rigged up a huge bird's nest on it. Then he set to work making three "bird costumes." He constructed these himself on a sewing machine, working till 4 o'clock in the morning Next he hired three youngsters, had them put on the costumes and climb into the nest.

On each side of the truck were huge banners announcing the attraction. C. M. Padden, who operates the picture machine at the opera house, drove the truck. It was one of the most attractive floats in the parade. After the firemen had disbanded the truck was driven to the Opera House, big crowds following it. The crowds paid 50 cents top to see the show and Mr. Southworth grossed $430.

There is successful small-town exploitation. Another stunt Mr. Southworth works is to have slides made of babies living in Adams and flash them on his screen at every performance. Mothers from all over the county flock in to see them.

* * *

It does beat all the way Charlie Sesonske is opening theatres and getting away with them in big shape. The Avon at Watertown had its premiere showing under the Sesonske chaperonage a short time ago and there were 26,700 paid admissions the first four days. Yet the Avon was once looked on as a "white elephant." Charlie also opened the Strand at Oswego to big crowds.

* * *

The W. W. Hodkinson Corporation has a "live wire" in Howard A. Boyle, recently installed as Albany manager for that concern, and before that Home Office Representative-at-Large for Goldwyn. During the first few days at his new desk Mr. Boyle piled up a big sales record. Mr. Boyle served as a captain in the Royal Flying Corps during the war. Twice shot down by the Germans, he himself brought down several enemy planes and received numerous citations for bravery. But he won't talk about those things now. He says business is what counts, and that his present business is to fly high for Hodkinson.

* * *

Nate Robbins scored such a big success with his First Anniversary week at the Avon, Utica, and received so many congratulatory messages from his patrons that he decided to give an Anniversary Fall Festival at the Robbins-Eckel, Syracuse, during the week beginning Sept. 25. Nate and his exploitation man, Harry Swift, make a great team. When they get together the "Amusement Rows" in Utica and Syracuse begin to tremble with anticipation. And they always get their money's worth. Nate believes in "conservative exploitation," while Harry's tendencies are somewhat radical. After Nate has given his orders and Harry has carried them out in his breezy, swift fashion, there isn't a man, woman, child or moron who doesn't believe the most impressive, stupendous and bewildering show in the history of the cinema is coming to town. Nate is making such tremendous strides and has displayed such great ability as a business organizer and showman that his friends are enthusiastically predicting he will blossom forth as a big Broadway exhibitor ere long. Why not? Weren't he and his partner, Barney Lumberg, boyhood chums of the Shuberts when they lived in Syracuse?

* * *

Barney Lumberg, by the way, has a new Cadillac Sedan that represents twelve thousand hard-earned simoleons. Step on it, Barney, and show some more speed!

* * *

The Park Theatre, Utica, which is owned by Goldstein Brothers, of Springfield, Mass., opened recently with "Hurricane Hutch," which Vic Shapiro, Pathe's exploitation man, would call "the serial that makes you shiver with sheer delight and shout in a cataclysm of enthraling thrills." The Park did a big business.

Lawrence Bourgeois, of Co. E., 4th Infantry, 1st Division, who died in France, was buried at Croghan last week. His brother, A. M. Bourgeois, owns McAlpin Hall, a picture house at Lyons Falls.

* * *

F. J. Hoey, of New York City, is running the Opera House, Carthage. This is his first venture into motion pictures. Before buying the Opera House he was in the barge and stevedore business in Gotham. Dull times in transportation drove him into the world's fifth great industry.

## Actor Buys Film for Two States

An unusual sale has just been concluded by C. B. C. William Lion West, who plays an important role in "Dangerous Love," based on the novel, "Ben Warman," has purchased right to this feature for Kansas and Western Missouri, where he will exploit it with a big advertising and exploitation campaign.

## Buys Arrow Films

L. M. Ash, of the Creole Film Company of New Orleans, has purchased from Jans Productions, Inc., rights to "Man and Woman" and "The Amazing Lovers" for Louisiana and Mississippi. He announces that he has arranged for the maximum booking of these productions in the theatres of the Saenger Amusement Company in his territory.

*STRIKING MOMENTS IN THE GEORGE H. DAVIS-JOE BRANDT PRODUCTION, "THE HEART OF THE NORTH"*

*SCENE FROM "THE CHINK," FEATURING EDDIE BOLAND. RELEASED BY PATHE*

# Goldwyn Classifies Product to Aid Exhibitor in Choice

Exhibitors everywhere are keenly interested in Goldwyn Week, October 23-29, and the number of requests for certain pictures for showing during the week and of inquiries as to what productions are available, are reaching headquarters and the twenty-two branch exchanges in a continuous and increasing stream.

In order to help the exhibitor, Goldwyn has made a new classification of all its pictures, arranged in seven groups. This classified list is so arranged that the exhibitor can select without any trouble his bill for the entire week. The list follows:

Drama: "Earthbound," "Madame X," "The Penalty," "Dangerous Days," "Milestones," "The Song of the Soul," "The World and Its Woman," "Bonds of Love," "The Cup of Fury," "The Border Legion," "For the Freedom of the World," "The Hell Cat," "The Stronger Vow," "Shadows," "Prisoners of Love," "Roads of Destiny," "The Highest Bidder," "Loves of Letty," "The Flame of the Desert," "Out of the Storm," "The Heart of the Sunset," "The Racing Strain," "The Great Accident," "The Kingdom of Youth," "The Eternal Magdalene," "Don't Neglect Your Wife."

*List of Comedies*

Comedies: "Hold Your Horses," "Scratch My Back," "It's a Great Life," "The Jinx," "The Slim Princess," "Strictly Confidential," "Officer 666," "Boys Will Be Boys," "Pinto," "Guile of Women," "Jubilo," "Cupid, the Cowpuncher," "Sis Hopkins," "The Girl with the Jazz Heart," "Thirty a Week," "Just Out of College," "Bunty Pulls the Strings," "Stop Thief!" "Water, Water Everywhere," "The Blooming Angel," "Peck's Bad Girl," "Going Some," "Upstairs," "Too Fat to Fight," "A Perfect 36," "What Happened to Rosa."

Comedy drama: "Honest Hutch," "The Little Shepherd of Kingdom Come," "The Woman and the Puppet," "The Concert," "Made in Heaven," "Almost a Husband," "Spotlight Sadie," "Heartease," "One of the Finest," "The Truth," "Laughing Bill Hyde," "Dollars and Sense," "Bondage of Barbara," "Leave It to Susan."

Society drama: "The Gay Lord Quex," "Social Ambition," "The Great Lover," "The Man Who Had Everything," "Lord and Lady Algy," "The Street Called Straight," "Toby's Bow," "Blue Blood," "Help Yourself," "A Man and His Money," "One Week of Life," "The Perfect Lady," "Just for Tonight," "The Fear Woman."

Drama of the outdoors: "The Branding Iron," "Godless Men," Snowblind," "The Brand," "The North Wind's Malice," "The Silver Horde."

Adventure: "Wet Gold," "The Revenge of Tarzan," "The City of Comrades," "The Strange Boarder," "The Peace of Roaring River," "Go West, Young Man," "The Double-Dyed Deceiver," "The Turn of the Wheel," "Hidden Fires," "Day Dreams."

Mystery: "The Woman in Room 13," "Partners of the Night," "A Voice in the Dark," "The Paliser Case," "Duds," "A Tale of Two Worlds," "The Woman on the Index," "Eyes of Truth," "The Crimson Gardenia," "Through the Wrong Door."

## Warren Company Has Novel Film

"A Bear, a Boy and a Dog," the two reel novelty released by the F. B. Warren Corporation, has been acclaimed as the most novel two-reel feature of the fall season, the releasing company avers.

The story was written by Nell Shipman. Bert Van Tuyle is responsible for the direction. Exhibitors are invited to see this picture in any of the Warren branch exchanges where prints are now ready for screening.

# Selznick Describes Wealth of Advertising Values in Ralph Ince's "Man's Home"

The showman who plays Selznick's "A Man's Home," is promised more than the average chance to attract patronage to the box-office through the many advertising angles that the photoplay possesses. An uncommon number of "slants" are cited as productive "pegs" on which to hang appeals to the theatregoing public in behalf of a picture Selznick declares is the best product they have ever screened.

The story and its authorship, the presenting cast and director, the elaborateness of its settings and the basic appeal of the plot to the American's proverbial love of home, are general headings under which direct advertising may be classified. The home of the average American means so much to him that, after all, it is the direct play upon the domestic side of "A Man's Home" taht is depended upon to reap the greatest reward.

That Ralph Ince directed the production of this Selznick special is an incident of first importance. Mr. Ince has a record of more than 300 photoplays to his credit during the years he has been supervising pictures, his comparatively recent stellar appearances in "The Highest Law" and "The Land of Opportunity" being a well defined part of his contribution to the Selznick product, with which exhibitors and public are familiar.

When Anna Steese Richardson and Edmund Breese's story was entrusted to Mr. Ince for preparation, Myron Selznick, vice president in charge of production, gave instructions that in the matter of cast, sets and production detail Ince was to be unhampered by expense and was to exercise his best instincts in creating a special that should be measured as this season's standard of Selznick production. Mr. Ince went ahead with his commission on this understanding—the screened product to render the verdict.

Harry Morey, Kathlyn Williams, Faire Binney, Matt Moore, Grace Valentine, Rowland Bottomley and Margaret Sedden are in the cast and every conceivable aid to exhibitors has been developed by the publicity department.

## "The Dumb-Bell" Is Now Completed

Completion by Hamilton-White of the fourth of the new series of Mermaid Comedies for Educational release is announced. The picture, in which Lloyd "Ham" Hamilton has the leading part, bears the working title, "The Dumbbell." A cast of well-known players were engaged to support Hamilton. Irene Dalton is leading lady. Hugh Fay directed the picture, and the photography was in charge of Al McClain.

## Noted Players Have Parts in Paramount Film

Will Rogers, Lila Lee and Walter Hiers have been engaged for the leading roles in a special picture which is being produced at the Paramount studio in Hollywood by James Cruze. The title of the production has not yet been selected. Others in the case will be Emily Rait, Clarence Burton and John Fox.

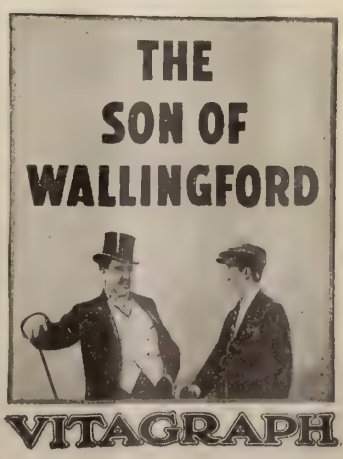
# "Fauntleroy" and "Musketeers" Are Drawing Increased Crowds

Side by side in the Apollo and Lyric Theatres in New York, Miss Mary Pickford's latest and most popular film production, "Little Lord Fauntleroy," and Douglas Fairbanks' splendid screen interpretation of Dumas' "The Three Musketeers," the former entering on its second week's engagement, and the latter on its fifth week, are being shown to capacity audiences every afternoon and evening.

While attracting tremendously big first night and first week throngs, both of these productions have demonstrated their charm and magnetic powers by calling forth a constantly augmented number of men and women and children, who daily besiege the box office of the Apollo and the Lyric for seats. Many seem content to purchase standing room space, when they find the house is sold out.

While it might be supposed that women and children would predominate in the throng at the Apollo, and that men and boys would be found in the majority next door at the Lyric, as a matter of fact there is little difference to be seen in the personnel of the two masses of humanity.

President indications are, according to the management of both houses, that the two features are in for indefinite and record-breaking runs at these two theatres ordinarily reserved for the drama.



SCENE FROM GOLDWYN'S "ALL'S FAIR IN LOVE"

## Baby Peggy, Two Years Old, Has Been Made Star

Baby Peggy, the talented, versatile little two year old, famous for her work as co-star to Brownie the wonder dog, has been elevated to stardom by Julius Stern, president of the Century Film Corporation, producers of the Century Comedies.

Julius Stern says of the child's stardom, "It is my intention to advance to stardom every deserving actor or actress working for me, regardless of age, who shows merit necessary in the producing of comedies.

"I have starred Brownie, our wonder dog, only because of his merit. The same of Harry Sweet, my twenty-one-year-old star; he advanced unaided, winning only through his merits. Charles Dorety advanced from the ranks—and now comes Baby Peggy."

## Kipling Picture Gets Second Week

Rudyard Kipling's "Without Benefit of Clergy," Pathe's contribution to the great pictures of the year, registered a triumph in Los Angeles when the New Symphony Theatre was obliged to carry the production over for a second week's showing, because of the great crowds.

An impressive presentation and a carefully laid exploitation campaign helped materially in putting the picture across. The Los Angeles newspapers were warm in their praise of the Kipling picture.

## T. H. Ince Begins on New Schedule

Within twenty-four hours of his return to Los Angeles from Chicago where he was an important participant in the negotiations resulting in the merger of Associated National Pictures, Inc., Thomas H. Ince had actually begun work on an important production schedule.

With "Hail the Woman," his big special for Fall release completed, except for final cutting, and "Lucky Damage," the release which follows more than half completed, Mr. Ince announced that he would have four producing companies at work on forthcoming productions within a few weeks.

## Chooses Notable Players to Act in Barrie Play

Several players of note are among those chosen to portray the characters in Paramount's picturization of Sir James M. Barrie's "The Little Minister," starring Betty Compson, which has just been started at the Lasky studio.

George Hackathorne, one of the screen's bost prominent specialists in character juvenile work, will play the leading role opposite Miss Compson—that of Gavin.

Nigel Barrie, who has been constantly before the screen public for several years, will play Captain Halliwell. The character line-up includes Edwin Stevens, Mary Wilkinson, Walter Law, Fred Huntly, Monte Collins, Robert Brower and Guy Oliver. The picture is being directed by Penrhyn Stanlaws.

## James Cruze Will Direct New Film

"The Melancholy Spirit" is the temporary title of the new picture to be made for Paramount by Roscoe (Fatty) Arbuckle shortly.

James Cruze will direct. The story is an adaptation by Walter Woods of a story by himself and A. B. Baringer. Frank E. Woods is to supervise.

## "Hail the Woman" Nears Completion

Filming of Thomas H. Ince's "Hail the Woman," his special production for release this fall, will be completed within the next week, according to the schedule that has been mapped out at the Culver City studios. It is expected that the cutting will be begun by the middle of September.

The story is by C. Gardner Sullivan and deals with the difference in treatment accorded boys and girls by the average American parent. The players are Florence Vidor, Lloyd Hughes, Theodore Roberts, Gertrude Claire, Madge Bellamy, Tully Marshall, Charles Meredith, Vernon Dent, Edward Martindell, Virginia Hoffman, Muriel Frances Dana and Mathilda Brundage.

## "The Hottentot" Bought by Ince

Thomas H. Ince revealed his determination to eclipse his record for big picture when he bought motion picture rights for "The Hottentot," the recent stage success in which Willie Collier was starred. This will be the first picture undertaken on the new production schedule. Director and cast have not been announced. It is understood that the purchase sets a new high figure for comedy stories and it is expected that Mr. Ince will spare nothing to cast the biggest players for the picture. It is said that the cast will rival in popularity and ability the players who appear in "Hail the Woman."

## Harlan with Metro

Otis Harlan, the rotund comedian of a score of musical comedies and Charles Hoyt's farces, has been engaged by Metro to play the role of the father who thinks the intelligenzia a Black Hand organization in "The Right That Failed," a Bayard Veiller production of J. P. Marquand's Saturday Evening Post story starring Bert Lytell.

## October 2 Release

In the Paul Terry animated cartoon series of Aesop Film Fables produced by Fables Pictures, Inc., and released by Pathe, the next release is "The Wolf and the Crane," scheduled for October 2. The moral of this fable—which is neatly adapted in the picture to modern conditions is "Those who are charitable only in the hope of reward deserve but jeers."

## Selznick Begins on New Picture

The production of "Why Announce Your Marriage?" a photoplay story and continuity by Lewis Allen Browne, begins Monday, September 26, at Selznick's studios, in Fort Lee, N. J. Elaine Hammerstein will be the star and the direction will be under supervision of Alan Crosland. With this picture Niles Welch begins his engagement as Miss Hammerstein's leading man, starting a contract that keeps him in the Selznick employ for a term of years.

## To Picturize "Sleepy Hollow"

Washington Irving's famous "Legend of Sleepy Hollow" is to be filmed this fall in its original settings near Tarrytown, New York, by the Rare Entertainment Company.

Ichabod Crane, the village schoolmaster, will be portrayed by one of the best known male stars, if the present negotiations for his services are successful. Casting for a large company will start next week.

Carl Stearns Clancy, who adapted and dramatized the Legend for the screen, will supervise the production, which will be seven reels in length.

## Burlingham Films in Strong Tie-ups

The series of Burlingham Adventure Pictures which are being offered on the state rights market by the Truart Film Corporation will be the subject of several articles to be published in the near future in the National Geographic Magazine and the Travel Magazine.

These special articles are now being prepared by Dr. Frederick Burlingham, under whose personal supervision the series of twenty-six one-reel pictures were taken by a staff of special cameramen.

In conjunction with the publicity and exploitation departments, Truart will shortly begin work on the syndication of a long series of short travel talks.

SCENE FROM VITAGRAPH'S "FLOWER OF THE NORTH"

SCENE FROM PATHE'S "BROTHER OF THE BEAR"

# Pathe Says "Hurricane Hutch" Is to Play in Houses Which Never Before Showed Serials

Precedent, Pathe says, is being swept aside in the success being recorded by Charles Hutchison's newest serial for Pathe, "Hurricane Hutch," which will be released the last of September. Many high-class theatres, which never before booked a serial, will play this one.

Fred Meyer, of the Palace Theatre, Hamilton, Ontario, has broken "no-serial" policy established when The Palace was opened, and will give "Hurricane Hutch" an extended run.

It is many a month since the U. S. Theatre in the Bronx, New York, has advertised a serial, but "Hurricane Hutch" has broken down the barrier of serial discrimination. The Valentine Theatre, also in the Bronx, never has run a serial, but will play the Hutchison production. These bookings are the result of the trade showing held by Pathe's New York Exchange at Town Hall several weeks ago. The Empress in Omaha will give "Hurricane Hutch" the greatest number of play dates it has ever accorded a serial.

Some of the circuits that will play "Hurricane Hutch" are the Ascher Brothers, the Lubliner and Trinz, Chicago; the Southern Enterprise circuit, which directs many of the theatres in the South; the Saenger circuit of fourteen New Orleans suburban houes; the Chamberlain circuit, in Pennsylvania.

Other bookings—noteworthy because they represent the first time the theatre has ever played a serial, or because "Huricane Hutch" will receive a longer run than any other chapter play, include: Princess, Hartford, Conn.; Liberty, Lincoln, Neb.; National, Detroit (week's run); Grand Opera House, St. Louis (week's run); Costello Theatre, Port Washington, N. Y.; Irving, Brooklyn; Lincoln, New York City; Keith's Madison, Brooklyn; Roosevelt, New York; Majestic, Johnstown, Pa.; Aris, Erie, Pa.; Palace, Port Richmond, S. I.; Fox's Rialto, Dallas.

## Twelve Important Roles in Picture

There are twelve important roles in "The Lady from Longacre," an early October Fox release starring William Russell, and many extra people appear in the picture. It is based on the popular novel by Victor Bridges. It is said to be ingenious in plot, rapid in action and well stocked with surprises. George E. Marshall directed.

# Paramount's "Anatol" Smashes Records in Three More Cities

Three more cities, Cincinnati, Cleveland and Portland, Ore., Paramount says, have added their testimony in substantiation of Paramount's claim that Cecil B. DeMille's twelve-star production, "The Affairs of Anatol," will prove the biggest box-office attraction of the year, if not in the entire history of the screen.

"Anatol" opened in those three cities Sunday, following its record-breaking performances in Chicago, New York and Washington, Sunday, September 25, will usher in "Anatol Week," when the production will play simultaneously in many more cities throughout the United States and Canada.

Cincinnati is seeing the picture at Ashers' Capitol Theatre, in Cleveland it is being shown at the Euclid, and in Portland at the Columbia.

# Number of Rare Animals Have Been Imported for Selig Zoo

The famous Selig Zoo, from which the animals have been selected that have been used in the Selig-Rork Photoplays being made for Educational, has just received a number of unusual animals and birds.

Although the Selig Zoo, which is the only place of its kind in the United States where animals and birds are bred for commercial purposes, is already one of the world's finest zoological collections, Colonel Selig is still active in acquiring new and rare specimens. He has agents all over the world who are constantly shipping rare denizens of the jungles, each of which becomes available for use in the subjects to be distributed by Educational.

When the Steamer Wolverine State docked at San Francisco from Singapore a few days ago it brought many specimens for the Selig Zoo. The new arrivals included six sacred monkeys from the temples of the Ganges, three marvelously created Australian pigeons, which are twice the size of the American species, one baby clouded leopard, two baby tigers, four black maribou storks, three very rare yellow parrots and four jabiru storks and New Guinea. These wild animals are to be turned over immediately to trainers whose duty is to prepare them as quickly as possible for motion pictures.

## Warren Company Has Pictured a Dickens Story

The cinema version of Charles Dickens' last complete novel, "Our Mutual Friend," is announced for early release by the F. B. Warren Corporation.

This attraction will run seven reels in its silversheet version and the characters made famous by Dickens will be in evidence enacted by able character actors.

This feature will prove one of the strongest cards of the Fall season, the Warner Company says, and an appeal for millions who have read this classic of the story book world will be on hand to form long lines at the box offices of theatres booking the picture. A special exploitation and publicity campaign is being prepared by the F. B. Warren Corporation.

# Seven Goldwyn Releases for Current Showing Announced

Goldwyn Pictures Corporation is releasing seven pictures for current showing. They run the gamut from mystery-melodrama to comedy-dramas of every day American life. Included in the list of new productions ready for Goldwyn Week are the two Rupert Hughes pictures, "The Old Nest" and "Dangerous Curve Ahead" which have been given great national advertising campaigns.

The seven pictures, with brief descriptions, are:

"The Old Nest," Rupert Hughes' story of home with a star cast including Mary Alden, Dwight Crittenden, Cullen Landis, Richard Tucker, Theodore von Eltz, Helene Chadwick, Louise Lovely, M. B. Flynn, Nick Cogley, Fanny Stockbridge, Johnny Jones, Marshall Rickson, Lucille Ricksen, Buddy Messenger and Billie Cotton. Directed by Reginald Barker.

"Dangerous Curve Ahead!" Rupert Hughes' comedy-drama of American married life, with a star cast including Richard Dix, Helene Chadwick, M. B. Flynn and Kate Lester. Directed by E. Mason Hopper.

"The Invisible Power," a drama of the hidden forces of life, written by Charles Kenyon and directed by Frank Lloyd, with a cast including House Peters, Irene Rich, Sydney Ainsworth and DeWitt C. Jennings.

Betty Compson in her own production, "For Those We Love," a story of small town life, from a story by Perley Poore Sheehan, with a cast headed by herself, Lon Chaney, Frank Campeau and Dick Rosson. Directed by Arthur Rosson.

Tom Moore in an original scenario written for him by Charles Kenyon, "Beating the Game." Directed by Victor Schertzinger, with a supporting cast including Hazel Daly, De Witt C. Jennings, Dick Rosson and Nick Cogley.

"All's Fair in Love," written by Thompson Buchanan and directed by E. Mason Hopper, with Richard Dix, May Collins, Raymond Hatton and Marcia Manon.

"Ace of Hearts," written by Gouverneur Morris, directed by Wallace Worsley and including Lon Chaney, John Bowers, Leatrice Joy and Hardee Kirkland.

SCENE FROM BETTY COMPSON'S GOLDWYN RELEASE "FOR THOSE WE LOVE"

## "The Old Nest" Simultaneously Booked by 150

The simultaneous release in 150 theatres of the Rupert Hughes picture, "The Old Nest," on September 11, says a statement from Goldwyn Distributing Corporation, following as it did the opening of a big advertising campaign in twenty-one magazines of national circulation has given a big impetus to the bookings of that photoplay.

More than 800 theatres have booked "The Old Nest" for early showing, the statement continues, and the bookings are rapidly approaching the 1,000 mark. Goldwyn predicts that this record will be equalled, if not surpassed, by the second big Rupert Hughes picture, "Dangerous Curve Ahead!," scheduled for release on October 2, following a national advertising campaign for that photoplay.

## Metro Says Film Gets Much Praise

Metro says that from the manner in which Nazimova's modernized "Camille" held to unusual attentiveness the distinguished audience which viewed it, for the first time, in the ballroom of the Ritz-Carlton hotel, New York, the evening of Wednesday, September 7; from the prolonged and enthusiastic applause the picture evoked, and from outspoken commendation of it by professional personages there, it believes that in the screen version of the great Drama play it has one of the most powerful box-office attractions ever produced.

## Houdini Finishes Mystery Drama

With the "shooting" of a number of exterior scenes at Chatham, N. Y., Houdini this week completed the production of the second of a series of four special features he is making yearly for his own producing company, Houdini Picture Corporation. The picture, temporarily called "Haldane of the Secret Service," is now being edited and titled.

Besides being the star, Houdini is also the author. The story is a mystery drama. Burton King and Coolidge Streeter, respectively director and adaptor of Houdini's first picture, "The Man from Beyond," have again served in like capacities on "Haldane of the Secret Service."

Gladys Leslie heads Houdini's supporting cast, which includes Jane Jennings, Myrtle Morse, Richard Carlyle, William Humphrey, Edward Boulden, Charles Fang and Bernard Siegel.

## "Lure of Jade" Now Completed

R. J. Tobin, general director of production for R-C Pictures Corporation at the Hollywood studios, has announced the completion of "The Lure of Jade," Pauline Frederick's next starring vehicle. It is scheduled for release on November 13 and reports indicate it will be one of the most unusual productions in which the noted star has ever appeared.

"The Lure of Jade" is based upon a story by Marion Orth and was directed by Colin Campbell, who heretofore has done notable work in supervising productions starring Sessue Hayakawa. Much of the action of the story is centered in the South Sea Islands and is rich in color and tropic atmosphere.

## Small Towns Get R-C's "Kismet"

The autumnal business drive of R-C Pictures Corporation, already productive of approximately $1,000,000 in bookings, has developed an exceptional demand for "Kismet" on the part of exhibitors in towns where the L. J. Gasnier spectacle has not been shown.

Starring Otis Skinner, the noted dramatic actor who appeared in the leading role in the stage production several years ago, the Knoblock drama as produced by R-C Pictures Corporation unquestionably ranks as one of the greatest subjects created in the last few years.

## "The Barricade" Based on Story by Dr. Goodman

Expressions of enthusiastic praise were heard, it is stated, when William Christy Cabanne's most recent production, "The Barricade," was screened for the first time for the executives of R-C Pictures Corporation at the Home Office on September 16.

It was produced in New York City where interior scenes were filmed at the Victor Studio in West Forty-third street. Other scenes were taken in the tenement districts of New York and a number of "shots" which were taken at Lake Hopatcong, New Jersey. The picture is founded upon an original story of the same title from the pen of Dr. Daniel Carson Goodman.

## Taylor's Camera "Shot" New Film

"Blind Hearts," Hobart Bosworth's initial independent production to be released through the Associated Producers, is the first picture to be entirely photographed by the "flickerless" camera, an invention of J. O. Taylor of the Thomas H. Ince Studios.

All standard makes of cameras operate with the shutter closed a larger portion of the time than it is open. Accordingly, one-half of the action is lost by the camera. The new camera reduces the proportion of time so that the shutter is open three times as long as it is closed. As a result only one-quarter of the action is lost.

## Camera Tests of Actresses Made

Alvin Wyckoff and Karl Struss, photographers for Cecil B. DeMille productions, recently made extensive lighting and make-up camera tests of Leatrice Joy and Edith Roberts, the two talented young actresses who will head the feminine portion of the all-star cast of "Saturday Night," Cecil B. DeMille's forthcoming Paramount production.

According to Wyckoff, each player offers an individual problem to the man behind the camera. Every photographer worthy of the name studies his subject and plans his lighting effects accordingly. The advent of new players means experimentation in advance of the actual production work. Both Miss Joy and Miss Roberts are new additions to the DeMille forces. Hence the recent tests.

## Tiffany Opens New Broadway Offices

Last week saw the opening of the new general offices of the Tiffany Productions in the new Loew Building at Forty-fifth street and Broadway, New York City. The suite, which houses the offices of M. H. Hoffman, general manager, the publicity and accounting departments, occupies a large portion of the fifteenth floor, with a frontage on Broadway.

The suite is finished in mahogany, gray and white, while the floors are finished in a special French enamel. A special room has been set aside for the exclusive use of Mae Murray and Robert Z. Leonard.

## Chinese to Have Producing Plants

"Wealthy Chinese who have benefited by war profits and favorable fluctuations of the exchange market are looking toward the amusement field as a new place of investment for their surplus funds. Already plans for circuits of theatres are under way to nearly double the present Chinese consumption of photoplays. And it is quite probable that Chinese producing studios will be established within the next few years."

K. T. Ho, prominent Oriental banking representative, is authority for these statement. Mr. Ho visited the Lasky studio at Hollywood recently as a representative of the five million dollar Pacific Commercial Bank of Shanghai.

SCENE FROM "CLAY DOLLARS," FEATURING EUGENE O'BRIEN. A SELZNICK RELEASE

*ALICE CALHOUN IN HER NEW VITAGRAPH PRODUCTION, "RAINBOW"*

# *Pathe to Release Film of a DeMaupassant Story October 2*

The French presentation of Guy De Maupassant's famous story, "The Orderly," is announced by Pathe Exchange, Inc., for release the week of October 2. A number of important short subject features and one serial episode are also included in the releases for the week.

It is said that the feature measures up to the highest production standards in story, characterization, acting, and magnificent settings. Nathalie Kovanko, a beautiful Russian actress, is seen in the leading role. Paul Hubert, a favorite with Paris audiences, is the orderly. The direction and photography are reported to be fully on par with the excellence of the De Maupassant story and with the acting.

"The Cycle Bullet" is the second episode of the new Pathe serial, "Hurricane Hutch," starring Charles Hutchison. "Lorraine of the Timberland" is the next offering of the new series of Tom Santschi two-reel dramas. "The Lucky Number" is the second of the new series of Hal Roach comedies, featuring Gaylord Lloyd, brother of Harold, produced by Hal Roach. The new funmaker is assisted by Estelle Harrison.

"Gone to the Country" is the title of the current Hal Roach comedy, featuring "Snub" Pollard. "Snub" is assisted by Marie Mosquini. "The Wolf and the Crane" is the next of the series of Aesop's Film Fables" produced by Fables Pictures, Inc., and created by Cartoonist Paul Terry. Pathe Review No. 123 presents a number of interesting and entertaining subjects. Pathe News No. 80 and 81 presents the current happenings of the world. Topics of the Day No. 127 throws the current wit and wisdom of the world on the screen.

## *Washburn Picture Is Big Favorite*

"Only during the past few weeks," says a statement from Associated Exhibitors, "have contracts been received in such great volume on Bryant Washburn's 'The Road to London' as would prove conclusively that this comedy drama has fully hit the bull's-eye of national popularity. Throughout the summer it showed sufficient business to make it a big success, but with the coming of the fall, bookings have jumped tremendously and the rush is still on.

"Letters from branch offices state that many leading exhibitors purposely held back until fall in order to gain the abundance of business which they felt sure Bryant Washburn would bring."

# *Walthall and Pauline Starke Are Leads in Vitagraph Film*

When the film version of James Oliver Curwood's novel, "Flower of the North," was shown at the Vitagraph's studio last week, Vitagraph says it was agreed that David Smith and his special company on the West Coast had made a film that will live, and that the picture is a combination of splendid acting, thrilling sequence, artistic direction and logical continuity. The special is now undergoing the titling and editing process.

For several months, Vitagraph has labored to make "Flower of the North" a special that would stand out, it is said. When it was first determined to produce this picture, long lists of leading male and female artists were gone over in order that the cast might be exceptional..

Henry B. Walthal, famous star of "The Birth of a Nation," was finally selected and engaged to portray the principal male role, and Pauline Starke to play the chief female part.

# *"Once Upon a Time" Is Story by William J. Bryan's Daughter*

Once upon a time Ruth Bryan Owen, daughter of the "Commoner," wrote fairy tales for her own entertainment and that of her personal friends The stories were so good that she began delving into oriental romantic lore, giving particular attention to the Egyptian and Arabian folk tales. As the wife of Major Owen, of the British Army, she has had the opportunity of living in Egypt and Arabia and during her enforced residence in those parts of the Orient she made a study of the "atmosphere" and "color" of the life of the Bedouins, Nomads and Arabs, till she was surfeited with the beauty and poetic temperament of those borders of the world where everything begins and ends with the genesis of "Once Upon a Time."

Upon her return to her own country she found that William Jennings Bryan, her father, and his family had removed to Florida, where she went and found the same quality of atmosphere she had encountered in the far East. As she says herself, "the spirit moved her to put some of her adaptations into visualised form," so she formed her own moving picture company and made a five-reel picture of the first of the Arabian Nights, under the title of "Once Upon a Time." The story concerns the romance of Sarazhad, the simple daughter of a courtier to the Sultan, who by her cleverness in telling tales saved the lives of a thousand beautiful maidens who could not enliven the dull nights of the wicked monarch by story telling.

Those who have had the opportunity of seeing the picture say that it is a very artistic production and one that gives unusual promise for future productions by Mrs. Owen. It is understood that Mrs. Owen is forming her own organization to establish a permanent studio in Miami.

*Nancy Bryan in the first film production by Ruth Bryan Owen, entitled "Once Upon a Time"*

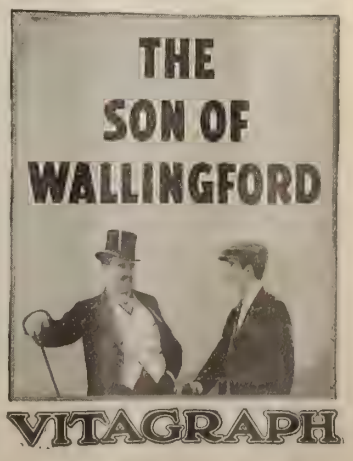
# *Small Theatres Follows Lead of Many First-Run Houses in Playing Selznick Revivals*

That really good pictures do not fail to draw as box office magnets when revived has been conclusively proven, according to Sam E. Morris, general manager of Select exchanges, who has compiled definite data from the records of the various branches. It will be recalled that four Talmadge revivals were released by Select this spring and summer, and it was upon the record established by these four productions that Lewis J. Selznick based his decision to release six Norma and six Constance Talmadge subjects during the ensuing year as units in the "Forty from Selznick."

*Made Investigation*

Mr. Morris has caused to be compiled the record of first-run houses in the cities throughout the country where "Panthea," "Ghosts of Yesterday," "Up the Road with Sallie" and "The Moth" have been played since "Panthea," the first of the Talmadge revivals, was released contract department has gone over the lists and rendered a report that names hundreds of the best theatres in the largest communities where revivals have been played full-time and handled exactly similar to the advertising and promotion procedure with new offerings.

Some of the larger circuits that have played Talmadge revivals include Loew's, Pantages' and Poli's, where Norma and Constance have appeared in the pictures they made two or three years ago and have been an adjunct to vaudeville in the same measure that the newer releases are programed. The presence of revivals among offerings in the largest of straight picture theatres is declared by Mr. Morris to justify the claim that really good pictures never grow old but always have appeal to the ever-growing clientele the screen is attracting.



# Live News from Everywhere

## Buffalo

The Buffalo Theatre Managers' Association has elected the following officers for the ensuing year: John R. Oishei, Teck, president; E. O. Weinberg, Mark-Strand, vice-president; Bruce Fowler, Elmwood, treasurer, and W. W. Bradley, secretary. A rising vote of thanks was given the retiring president, Ira M. Mosher, for his splendid work during the three years of office and he was made an honorary member. Mr. Mosher is not now connected with the theatre end of the industry. He was formerly manager of the Palace, but is now in the industrial end. The meeting of the association was held in the Hotel Iroquois.

* * *

There was a big blow-up in Buffalo's Film Row last week, with three exchanges involved. Ray Powers has resigned as assistant manager at R-C Pictures Corporation to accept a similar position with Harry E. Lotz at Realart. Mr. Powers has been succeeded at Robertson-Cole by Al Barnett, formerly assistant manager and booker at Select under Archie Moses' regime. Mr. Moses is now manager at R-C, so Al is home again. Frank J. Young has resigned from Robertson-Cole where he has been booker, to accept the assistant managership at Select. George Schaefer has resigned from the Realart sales staff and has been succeeded by H. C. Bissell, former R-C salesman. It's a merry life, eh, what?

* * *

The following executive committee has been appointed by President Howard J. Smith, of the Western New York unit of the M. P. T. O. A.: Sid Allen, Allen Theatre, Medina; J. Kingston, Kingston, Salamanca; C. A. Hayman, Cataract, Niagara Falls; George Welte, New Aeriel, Buffalo; J. H. Michael, Regent, Buffalo; Harry Marsey, president of General Theatres Corporation, Buffalo; F. M. Lally, Empire and Regent, Dunkirk, and the following officers of the unit, Mr. Smith, Samuel Carver, Empire, Buffalo; William Dellemuth, Broadway Lyceum, Buffalo, and Judge John W. Schatt, of the Opera House, Gowanda, N. Y. This committee will act in all business matters for the unit. Charles L. O'Reilly, president of the state league, was in Buffalo September 20 to address a meeting of the unit in the Palace Theatre building, the meeting following a luncheon in Mr. O'Reilly's honor in the Hotel Iroquois. Among the subjects discussed were: action on elimination of the daylight savings law, elimination of the thirty day protection clause in contracts and the procuring of the next meeting of the state league for Buffalo. About seventy-five owners attended.

* * *

Buffalo has put over a picture for a week run in a neighborhood house. It's "The Old Nest," which packed them in at Shea's North Park for the first seven day run in the history of local neighborhood presentations.

* * *

Paul Barron, Howard Riehl and "Andy" Sharick are now plugging for Select pictures in Western New York. "Andy," who formerly was exploitation manager, is now making a record for himself as a salesman, being second on the list in the number of sales in all exchanges of the country a few weeks ago and in the first division many times of late. Manager Richard C. Fox announces that he will soon appoint two more members of the "wrecking crew" with which he will comb the territory this fall. Mr. Fox also announces that the following houses have signed up for "Forty from Selznick:" Eckel, Syracuse; Avon, Utica; Bellevue, Niagara Falls; Temple, Lockport; Symphony, Binghamton; Strand, Binghamton, and Victoria, Rochester.

* * *

E. J. Hayes, manager of the Buffalo First National exchange, announces that Walter Price, Associated Producers' representative in Western New York, will have his home in the F. N. Office commencing September 24. All A. P. product will be distributed from the First National office after that date. George Blackmon has signed up the Rialto and Actograph theatres in Syracuse for the year's product. Mr. Hayes toured to Rochester last week for conferences with Jack Farren, Bill Callahan and others.

* * *

Archie Moses, manager of R-C Pictures, motored from Buffalo to Syracuse last week, left the gasoline buggy there and took the choo-choo for New York, where he had a conference with Charles Rogers at the home office. On the return trip Arch picked up the gondola at Syracuse and motored home along the main line, visiting exhibitors and signing up a big batch of contracts.

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Matt Vallely, manager of the Savoy and Happy Hour theatres in Lackawanna, is building a new home in Hertel avenue, Buffalo. Business must be good in the steel city.

* * *

Leo Murphy, brother of Bob Murphy, manager of the Pioneer exchange, has been in Buffalo representing the Exhibitors' Distributing and Service company of Syracuse. Leo is boosting Synchronized Music Scores.

* * *

The Rev. Father Dissell of Clyde was in Buffalo last week, booking features for presentation this fall and winter at St. John's school in his home town. Shows are given two nights each week.

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Paul Fennyvessy, of Rochester, has leased 24-sheet boards throughout the Flower City on which he is announcing a contest offering $50 for the best slogan for the Strand Theatre.

* * *

Harris Lumberg, owner of the Lumber Theatre, Niagara Falls, is building a new home in the Cataract city, which will be one of the finest and most up-to-date residences in town.

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W. A. V. Mack, manager of the Buffalo Pathe office, is now screening the entire week's product every Wednesday at the Franklin street exchange, beginning at 1 o'clock. The pictures are being shown a week in advance for the convenience of exhibitors.

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Jim Fater, H. S. Bissell and Bob Murphy are now appearing without their upper lip adornments. These mysteriously disappeared over night and all on the same date. For further information write Archie Moses or Harry Lotz. And the worst of it is that it happened in Rochester.

Someone pulled a bone when they slipped one of those big red "Dangerous Curve Ahead" signs, a Goldwyn product, right in the front window of the Buffalo R-C Pictures corporation exchange. It remained there several days. A reward of $5,000 is offered for the arrest of the culprit.

* * *

Bill Bork, booker at Universal, has been confined to his home with serious illness for the past week. He is now on the road to recovery. Mrs. Bork, who is now in charge of the Buffalo office of the Rialto Theatre Supply Company, had a fine job as nurse. Joe Miller, formerly connected with the Exhibitors' League, is now a member of the Universal staff.

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E. H. McBride, employed in the Buffalo Fox exchange advertising department, hopes soon to "get on the road" for his company. Eddie is a former Buffalo newspaper man. Leo Mullen is the new cashier at the Fox exchange.

* * *

Richard Seibold, second tenor in Shea's Criterion quartette, has left town for Oklahoma to teach. He has been succeeded by Sydney Crimi.

* * *

Creatore is now permanent conductor at Shea's Hippodrome. Adolph Schmidt, formerly director at Covent Garden, London, and recently composer of music for the New York Hippodrome productions, has arrived in town to be associate conductor, succeeding Alfred Moulton, resigned.

* * *

Paul Gray, well known theatrical and newspaper man, has been appointed manager of the Haven and Strand theatres in Olean by Nicholas Dipson, owner. Mr. Gray has been associated with Fred Quimby in the presentation of the Dempsey-Carpentier pictures.

* * *

William A. Brady was in Buffalo last week for the presentation of his new production, "Thy Name is Woman."

* * *

Howard J. Smith, manager of the Palace Theatre and president of the Western New York unit of the M. P. T. O. A., recently engaged the services of Chief Harry Isaac, a full-blooded red man, to aid in the exploitation of an attraction at his theatre.

* * *

The Jungle luncheon given by Manager Sydney Samson of the Grand and Warner exchange of Buffalo in the Hotel Statler was a big hit. About fifty exhibitors attended. The first three chapters of "Miracles of the Jungle" were screened. E. H. Arnold is now representing the exchange in Syracuse and reports business exceptionally good. Mr. Samson will soon open an Albany office. Howard F. Brink is receiving a splendid reception throughout the territory and is signing up a lot of business.

*Reginald Denny, starring in "The Leather Pushers," the series of two-reelers based on H. C. Witwer's sotry, which Knickerbocker Photoplays Corporation is producing, in a remarkable double exposure*

*SCENE FROM GAYLORD LLOYD'S COMEDY, "ROUGH SEAS," RELEASED BY PATHE.*

## Baltimore

Extensive renovations, which cost approximately $45,000, were made in Ford's Opera House, during the time it was closed this summer. This is a "legitimate" theatre which runs moving picture productions at various times.

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A short strike of the moving picture projectionists, musicians, stage hands and ticket takers, which occurred on Aug 29, 30 and 31, at Hagerstown, Md., came to an amicable settlement when contracts were signed on August 31 for the new season starting September 1.

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The Cluster Theatre, 303 South Broadway, which is owned and operated by Benjamin Cluster, will be reopened to the public on Monday, September 26. This playhouse has been entirely remodeled and enlarged.

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The Leader Theatre, 248 South Broadway, owned by Pearce & Scheck and managed by Joseph Fields, is closed and extensive remodeling work is being done.

* * *

Prof. E. V. Cupero, who has been directing the orchestra at the Century Theatre, has been transferred to the New Theatre to direct the orchestra for the big productions which are being shown there now, but he will continue to arrange the music for the Century orchestra. He has been succeeded at the Century by Charles E. Farson, conductor of the Municipal Band. Ernie Cooper who has resigned as organist at the Century, has been succeeded by John H. Eltermann. Max Rosenstein has resigned as associate conductor at the Century. Prof. Cupero also has resigned his position as director of the City Park Band, because, he says, of a disagreement with J. Cookman Boyd, president of the Park Board.

* * *

The seating capacity of the Plaza Theatre, Broadway near Gay street, has been enlarged by moving the screen farther back and other improvements have been made.

Mrs. Nellie Castleberg, widow of Joseph Castleberg, owner of the Strand and New Pickwick theatres of Baltimore and a prominent jeweler, who died August 30, was the sole legatee named in the will of her husband. The estate amounts to more than $500,000, it is understood, and the executors named are Mrs. Castleberg and Attorney Jacob France. In the Orphan's Court on Wednesday, September 7, the will was filed for probate.

* * *

The Govans Amusement Company has been incorporated under the laws of the State of Maryland by Walter D. Hackney, R. Lee Chambers and Joseph W. Starling. This company has an authorized capital stock of $100,000, and its purpose is to conduct a motion picture theatre.

* * *

Two one-story additions to be used as stores, which will cost $9,000 are to be made by the Lord Baltimore Motion Picture Theatre Company, of which Pearce and Scheck are the owners. The theatre property is at 1110 West Baltimore street.

* * *

Three properties on Fait avenue have been sold by Charles Nolte, general manager of the Greater Baltimore Amusement Company, to the Linwood Amusement Company operating the Linwood Theatre, which Mr. Nolte also manages. The site is located near the Linwood Theatre and the purchase price was $11,000.

* * *

The properties at 924-26 South Sharp street, on which Wallace High purposes to build a motion picture theatre, have been sold to him by Conrad George and John F. Macer and wife. The purchase price was $7,000, and the ground rents on the properties are $30 and $28.

## Michigan

The New Croswell Theatre, remodeled at an expense of $35,000, has reopened. Harry Angell and Robert Codd are the owners. There was a large crowd of out-of-town visitors for the event and dozens of floral offerings from friends. Messrs. Angell and Codd also operate theatres in Owosso, Buchanan and Niles in addition to their Adrian house. The Croswell Theatre was originally a church.

* * *

The Detroit exhibitors have made a new wage agreement between the local projectionists and the musicians whereby there will be no change in the scale for at least one year from Sept. 1.

* * *

W. S. Butterfield, who operates a chain of twenty-four theatres in Michigan and Ohio, announces a change in policy at two of his leading Michigan theatres. The Orpheum, Jackson, and the Majestic, Battle Creek, which in years past have always played Keith vaudeville, are to be given this season entirely to first-run feature pictures.

* * *

"Over the Hill" is now in its second week at the Washington Theatre, Detroit, and from the way business continues to grow it looks as if it will remain a third week. Following this big Fox special comes "Way Down East" for an extended run.

* * *

The Lyric Theatre, Mt. Clemens, has been sold to Manny Rosenthal. The former owner, Joe Optner, has engaged in the retail shoe business.

* * *

The Michigan Exhibitors' Association will hold its annual convention at Jackson, October 4 and 5. Efforts are being made to have all those who attend come via motor car. Arrangements are being made for the motor parties, the idea being to have exhibitors meet in different sections and then motor to Jackson. President J. C. Ritter of Detroit expects to have present Sydney Cohen, Senator Walker and other prominent officials of the National Association. A. J. Moeller, former secretary of the Michigan association, expects to be in attendance.

* * *

Harry Irons, manager of the Franklin Theatre, Saginaw, motored to Detroit the other day in his new Single-Six Packard. It was his first visit to Detroit in more than twelve months.

* * *

The Majestic Theatre, Detroit, according to latest report, has been leased to an eastern theatrical circuit, for musical comedy stock. The Majestic last season was operated by Famous Players, which still owns the house.

* * *

Harry G. Sommers, who operates the Powers Theatre in Grand Rapids, announces that he has completed plans for a new theatre there costing $300,000 which will play "legitimate" attractions as well as big feature pictures.

* * *

J. O. Brooks has been appointed Detroit resident manager for F. B. Warren Corporation. Mr. Brooks has been doing the selling since the establishment of the local office.

* * *

Gerald Meyers, of Des Moines, Iowa, has succeeded Eddie Crane as Detroit manager for Associated Exhibitors.

* * *

Mooney Schreiber announces that he has completed arrangements for the construction of a new house at the corner of Hastings and Hancock avenues, Detroit.

* * *

The Liberty Theatre, Detroit, has changed its policy of pictures exclusively, to pictures and vaudeville, changing shows twice a week. This is one of the Kunsky theatres.

* * *

Theodore Williams and Thomas Lancaster have perfected plans for a new 2,000 seat house to be erected in Ferndale, a suburb of Detroit. The building will have stores and offices. It will be ready some time in 1922.

* * *

Raymond Dulitz, former manager of the Linwood-LaSalle, has resigned to become treasurer of the New Detroit Opera House.

* * *

Charles H. Miles, head of the Miles circuit of theatres, is spending a few weeks at the Detroit office. Mr. Miles has three big houses in Detroit.

* * *

Charles Seaman, general manager of the Consolidated theatres of Grand Rapids, is back from a five weeks' motor trip through the east. Mrs. Seaman accompanied him.

* * *

The New Tuxedo Theatre, Hamilton and Tuxedo avenues, Detroit, is due to open within the next sixty days. J. M. Lesia, the lessee, has been in the picture business for a number of years. He intends to play the best pictures available.

* * *

Max Ruben has resigned as projectionist in Detroit and will devote his entire time to selling for the Michigan Motion Picture Supply Co. Mr. Ruben was former business agent for the local union.

*FROM "JANE EYRE," RELEASED BY HODKINSON*

## San Francisco

C. D. Beale, formerly connected with the Seattle office of Robertson-Cole, covering the Oregon territory, is now manager of the San Francisco branch, succeeding William Meade.

* * *

Morris Epstein, representing the Pioneer Film Corporation, is a local business visitor. In the future Pioneer productions will be released through the Pioneer Film Corporation, with the physical distribution through the Co-operative Film Exchange. This applies to Los Angeles as well as San Francisco.

* * *

For the first time since the opening of the house, the California Theatre has held a subject over for the second week, the picture to be accorded this honor being the Tony Sarg comedy, "Why They Love Cavemen."

* * *

H. L. Weed is now covering the California territory for the Co-operative Film Exchange.

* * *

Dr. W. E. Shallenberger is expected here at an early date and arrangements have been made whereby he will go on to Los Angeles with E. H. Emmick, of Progress Features. E. H. Emmick and W. O. Edmonds, of this concern, recently made a trip up the Sacramento Valley as far as Redding, to meet exhibitors and report that conditions are improving in that territory.

* * *

E. T Wakefield, formerly with Universal here, but more recently with the film industry at Salt Lake, is back in San Francisco.

* * *

Sidney Cahen, for several years with Paramount, and one of the best known men on Film Row, is now connected with the Fox Exchange as booker.

* * *

The F. B. Warren Corporation is now occupying temporary quarters at 122 Golden Gate avenue, pending the completion of its new building on Turk street. Manager W. A. Crank hopes to be permanently located in about sixty days. One of its initial releases, "Quo Vadis," recently had a two week's run at the Savoy Theatre.

Associated Producers, Inc., will move shortly to the quarters occupied by First National, and according to present plans Manager Charles Muehlman will continue in charge.

* * *

William Jobelman, for several years publicity director for the Dahnken Circuit, is back in this capacity, after having been located at Los Angeles for some time.

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Isidore Bernstein, who took a leading part in the creation of Universal City, is now devoting his attention to the bringing of producers to the new Pacific Studios at San Mateo.

* * *

Considerable elation is in evidence at the Universal Exchange over the fact that this office won the cash prize of $1,750 offered to the exchange showing the greatest increase in summer business. The prize money is to be distributed among all the employes of this office, and already one of the staff, Isidore Wolf, has invested in a new Ford car which will be used in covering his territory.

* * *

The Verdi and Crescent Theatres, well known district houses, have been sold by Markowitz and Jackson to a corporation headed by Morris Klein.

* * *

William H. Swanson, of Salt Lake City, owner of a circuit in Utah, Colorado, Idaho and Wyoming, is here selecting equipment for several of his houses.

* * *

Charles H. Newman has been made manager of the Casino Theatre by Ackerman & Harris, western representatives of Marcus Loew. He succeeds Lew H. Newcomb, who has become manager of the Centrury Theatre at Oakland.

* * *

The Bay City Theatre Company has been incorporated with a capital stock of $25,000 by A. C. Blumenthal, G. Kane and W. R. McWood.

* * *

Samuel H. Levin, proprietor of the Coliseum Theatre, is making a business trip to New York and plans to be away about six weeks.

* * *

The Circle Theatre, Oakland, has been purchased from Edward H. Blumfield and John J. Constant by Robert F. Abraham and Wallace J. Feehan.

* * *

Contracts have been awarded for the making of extensive changes and additions to the Fremont Theatre, Oakland. A new heating and ventilating plant will be installed, as well as a new organ.

* * *

A statement has been filed to indicate that H. G. Rosebaum and W. P. Wobber of San Francisco are engaged in business at Monterey as the Monterey Theatres Company.

* * *

Herman Heller and the California Theatre orchestra of eighty-five pieces formed the leading attraction at a concert offered recently at the San Francisco Exposition Auditorium, under the auspices of the Board of Supervisors.

* * *

The building strike in the San Francisco Bay district is at an end and work is under way again on theatre construction which was stopped for several months. Large crews are fast placing the Granada Theatre in shape and this house will probably be opened late in October. Rapid progress is also being made on the Loew house and on the Orpheum Junior, and work will be under way shortly on the new Curran Theatre on Geary street.

* * *

Thieves recently entered the Liberty Theatre at Sacramento, conducted by John Distasio, and made away with a projection machine and a number of reels of film.

* * *

James Beatty has placed an order with the American Photo-Player Compayn for a $35,000 Robert-Morton organ to be installed in the new Liberty Theatre at San Jose.

* * *

The theatre of W. S. Webster at Dunsmuir was destroyed by fire recently.

* * *

The Ye Liberty Theatre at Oakland has been taken over by Herbert Harris and Charles Brown of San Francisco, and is being operated as a picture and musical comedy house. The name has been changed to the Century.

* * *

John's Theatre at Oakland has been closed and the equipment taken out, the latter having been purchased by John Peters, who conducts a theatre nearby.

* * *

The Strand Theatre at Davis, representing an investment of about $35,000, was recently opened.

* * *

The Sequoia Theatre at Sacramento, conducted by P. Heber, is to be remodeled and made into a second-run house.

* * *

A. A. Richards, formerly of Turlock, is now the owner of the Lyric Theatre at Manteca, having purchased this from C. Parker.

* * *

W. R. Claman, who conducts houses at Orland and Arbuckle, has purchased the Maxwell Theatre at Maxwell.

* * *

W. S. Webster of Woodland has taken over the Palace Theatre at Dixon.

*Left: Patterson Dial, solo dancer in Tony Sarg's "The First Vamp"; right: Myrtle Morse, who is also prominent in the production*

*Artistic one-sheet posters on all R-C Pictures starring Doris May*

## Pittsburgh

Joe Lefko, manager of Federated Film Exchange Company, which has just opened its new exchange at 412 Ferry street, made a flying trip to Cleveland recently, closing up affairs there in connection with his management of Federated in the Cleveland territory, from which he was transferred to Pittsburgh. Manager Lefko was all smiles as a result of the first week's campaign by his road forces in the Pittsburgh territory The Federated product has been given a truly royal reception in the Cleveland territory, where the Loew houses, the big Allen Theatre and others of the Cleveland first run houses are using Federated comedies and novelties right up to the release date—and sometimes playing pre-release showings—but of course, no one could foretell how the product would be greeted in the Pittsburgh territory.

* * *

McIntyre and Diffenderffer, of the new Main Theatre, Uniontown, Pa., have changed the seating arrangement in their house, which met with the hearty approval of the crowds seats of the last twelve rows were elevated. In addition, changes were made in the other seats so as to give a clear and unobstructed view of the screen from every seat in the house.

* * *

Miss Kathryn Seitz, 17-year-old daughter of Harry Seitz, proprietor of the Freeport Opera House, has just returned from a trip to the Pacific Coast. While in California Miss Seitz paid a visit to Universal City, and she is very enthusiastic at the treatment accorded her at the studio.

* * *

Harry Williams is again connected with the Standard Exchange, having gotten back his old job as road man. Good luck, Harry.

* * *

Ben Costello has severed his connection with the Belle-Vernon Amusement Company. His partners, Tom Bello and John Catrino, have purchased his interest and will continue the operation of the Verdi and Strand theatres as heretofore.

# New York Critics Unite in Praising Mary Pickford in "Lord Fauntleroy"

The reviewing critics as well as the general public found great delight in witnessing Mary Pickford's "Little Lord Fauntleroy" at its premiere at the Apollo Theatre, New York City, and not one critic withheld praise and commendation.

"'Little Lord Fauntleroy' is very admirably filmed," says Alan Dale in the *New York American*. "In its way it is one of the best pictures I have seen. Its photography is not only extremely well done but the story is well told, and there are fewer concessions to the 'low brow' than one usually finds in these revamped stories and plays."

"Mary Pickford as 'Little Lord Fauntleroy,' and also, 'Dearest,' his mother! Can't you imagine it?" queries the reviewer in the *New York Times*. "You know the picture and you know the story. Is there anything more to be said? As a matter of fact there is, for the picture is finer really in some respects than you are likely to anticipate.

"This picture is not for those incapable of enjoying some of the best photography seen on the screen for a long time and some truly excellent acting by several members of the cast, notably Claude Gillingwater as the old Earl of Dorincourt. And also by Miss Pickford, especially as Lord Fauntleroy's mother.

"The settings are something to delight the eye also. They are not grand and imposing. They are true, or at least seem to the inexpert observer. Some of them are strikingly beautiful, and all of them are impressive. They fit into the part of the story to which they belong."

Louella O. Parsons in the *Morning Telegraph* declares that "Those who complain of the liberties taken with old favorites can find no fault with 'Little Lord Fountleroy.' It is pictured faithfully, just as you and I visualized it when we were children, with an almost uncanny picturization. Miss Pickford has kept the spirit of the story from beginning to end, intact."

"Mary was refreshingly novel," said the *New York Herald* critic. "She proved by her charming, delicate portrayal of the misunderstood daughter-in-law of the Earl of Dorincourt, that she need no longer be a small girl in the movies, but when the time comes when she can put up her hair she can play with authority the part of a girl who is almost ready to be married. In her quaint, old-fashioned costumes, with frizzy curls, she was endearingly Italianate. As the small nobleman her walk was quite amusing boyish and like a good wife she seemed to have taken her husband as a model."

"The children are going to love Mary Pickford as Little Lord Fauntleroy, and we should not care, in this instance, to be the one to designate the age limit of a child," says Quinn L. Martin in the *New York World*. "The charm of Miss Pickford's moments of child acting and her fine sense of humor never have been framed in a more delightful photoplay than this."

"In the dual roles of 'Little Lord Fauntleroy' and 'Dearest,' his mother," says Harriette Underhill in the New York *Tribune*, "Miss Pickford is beautiful and dignified as the mother, and beautiful and cute a sthe little Lord. The photography is marvellous and the settings are magnificent—both the exteriors and the interiors. Claude Gillingwater does an excellent piece of work as the old Earl."

"'Little Lord Fauntleroy' presents a sympathetic retelling of the story you've loved and that yours, after you, will love," writes the critic for the New York *Evening Journal*. "The film is twice as good as the others which have gone before. Mary plays a dual role. Each characterization is clean cut, intelligent and throbbing with humanness. And the moral of the story is all there, even as Mother would have it."

"In the screen version of 'Little Lord Fauntleroy,' Mary Pickford has achieved her greatest success as a film star," asserts the *Evening World's* critic. "She impersonates a dual role in an impressive way, which places her in a class by herself in the portrayal of a child part as well as that of a young mother."

"Miss Pickford delighted a capacity audience in the screen production of 'Little Lord Fauntleroy,'" writes the critic of the New York *Evening Telegram*. "There is pathos, romance and fun in 'Little Lord Fauntleroy' and a protracted run for the film is assured."

"It was inevitable for Mary Pickford to do 'Little Lord Fauntleroy,'" says the New York *Call* critic. "The fairy tale of old New York and the English ancestral manor was made for Little Mary. There was the story we all used to love, and there was adorable little Mary chasing around the streets with Cedric's curl's, and there was Mary quite grown up and dignified as Dearest."

"Yates" in the *Daily News* says: "'Little Lord Fauntleroy,' classic of childhood, flickered across the screen at the Apollo Theatre and became a classic of the films. It is an excellent example of the results that come from combining a worthwhile story, able direction, a capable cast and a talented cameraman."

"In 'Little Lord Fauntleroy,' Mary Pickford is as much, and great, a child on the screen as ever, although she is a little boy this time," says Alice Carroll in the *Revue*. "And as Dearest, Little Lord Fauntleroy's mother, she has all the beauty and dignity becoming an English noblewoman."

"Whether children still read 'Little Lord Fauntleroy' or not," says Alison Smith in the New York *Globe*, "they very obviously still adore Mary Pickford. This picture is very nearly all Mary, for she plays not only the infant prodigy himself, but the invincible Dearest. She does this in a most extraordinary series of double exposure scenes."

"'Little Lord Faunleroy' consists of about 98 per cent. Mary Pickford," writes the *Evening Mail* reviewer, "and this will cause no grief to those who love Miss Pickford for herself and as a screen star."

"Watching the screen version of Frances Hodgson Burnett's delightful childhood romance one realized that Mary Pickford was predestined to play 'Little Lord Fauntleroy'," asserts the critic of the New York *Sun*. "She has rarely had a part that suits her talents better. The yellow curls, the diminutive figure, the tender impudence of her, all conspired to make a perfect characterization of one of our favorite childhood roles."

"Mary Pickford has stamped her personality on 'Little Lord Fauntleroy' on the whole so ineradicably that it may easily be called her work," is the statement in the review of the New York *Evening Post*. "For all those who have either artistic admiration or personal affection for Mary Pickford, this film will have many points of utmost satisfaction. She plays both the little lord and Dearest, his mother, and between the two runs the gamut of her attractions."

*THEATRE OWNERS!!*
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# Carey's First Big Feature, "The Fox," Set for October

Harry Carey to be seen in his first big feature picture in October. Having successfully launched the first fall Jewel, "No Woman Knows," Universal announces that the second of the twelve Jewel pictures for this year will be released on October 15. This second Jewel will be Harry Carey in "The Fox."

Universal has been preparing for months for Harry Carey's debut as a Jewel star and feels that in "The Fox" it has something entirely out of the ordinary and quite of the quality and drawing power of the big money-making Jewels like "Outside the Law," "No Woman Knows" and "The Devil's Passkey."

For two years, Carey was the big drawing card on the Special Attraction schedule and his pictures were uniformly popular everywhere. So widespread had the demand for Carey pictures become that Mr. Laemmle determined to make him a Jewel star and give his productions all the latitude and opportunity for elaboration and completeness of detail, as well as massiveness, which characterize Jewel productions.

*SCENES FROM "THE LADY FROM LONGACRE," FEATURING WILLIAM RUSSELL. A FOX PRODUCTION*

# Outlook for Southwest Bright, Reports President of Peacock

Morris Fink, recently elected president of Peacock Productions, Oklahoma City, arrived in New York this week with the news that conditions in the film field in the Southwest are steadily improving. Fink, whose rise to the forefront of exchangedom has been rapid, is a leading authority on the state rights market, and was accordingly pressed for information by producers and distributors here upon his arrival.

His opinion on the film market in the Southwest was extremely encouraging. The rise in the price of cotton, oil and wheat in his territory, Fink declared, is a symptom of better times. Already, he said, the higher level of the agricultural and industrial market has reacted favorably on business in general, and pictures in particular have been quick to feel the change in bigger box-office receipts and increased booking.

Fink went on to state that the picture-loving public of the Southwest could not keep away from the screen even in hard times, as the screen is the chief form of amusement in the Southwestern belt and in many towns the only diversion available. He produced facts and figures based on his own company, which embraces Texas, Oklahoma, Arkansas, Kansas, Missouri, and Southern Illinois. His detailed summary of the situation left no doubt that the outlook for the year is extremely bright.

The recent expansion of Peacock Productions under Fink's leadership bears out his belief in bright days ahead. The Southwestern exchange now has offices in Dallas, Oklahoma City, Kansas City and St. Louis. So fast has been the progress of this inter-state organization that it has, within the short period of Fink's guidance, earned a reputation as one of the largest independent exchanges of the country.

# "No Woman Knows" Booking Fast; Many Circuits Take Week Runs

Following the Central Theatre showing of "No Woman Knows" the Mecca Theatre in New York City has begun to book the picture to the big circuits and theatres. The United Booking Offices, including the Keith and Proctor Circuit and the Moss Circuit, with 100 days will start with three full week runs.

Moss' Broadway starts the picture October 3 for a week. It then moves to the Eighty-first Street Theatre and then to the Flatbush Theatre. Both these are Keith houses. The S. R. S. Exhibitors of Brooklyn will show the picture mostly a full week at a time, and the Edelhertz Circuit has just signed. There are a number of exhibitor circuits which are now negotiating for the big Universal picture.

Outside of New York, the Detroit exchange booked "No Woman Knows" at the Alhambra Theatre, Toledo, a week ago and since that time there has been no end of booking activity throught the territory.

The Butterfly Theatre of Milwaukee and the Palace Theatre of Buffalo are playing the picture this week. The Walnut of Louisville, early in October, the Liberty of Kansas City, the Cozy of Topeka Kansas, the Criterion Theatre of Oklahoma City, the Tivoli of San Francisco, the Liberty of San Jose, the Capitol and Palace of Passaic, N. J., the Bellevue of Niagara Falls and the Capitol of Nickelsport, Pa., are a few of the week's bookings.

# First Marie Prevost Picture Opens at Broadway Theatre

Marie Prevost's first starring vehicle, "Moonlight Follies," a Universal Special Attraction, had its premiere on Broadway last Sunday in the Central Theatre, where it opened for a week's run. Police regulation was necessary because of the throngs at the box-office. Every seat in the house and all available standing room was taken early in the evening.

The picture, a romantic fantasie directed by King Baggot from a whimsical story by Percival Wilde, was received with great applause. The popularity of the star and the picture resulted in a near "sell-out" on Monday and crowded houses thereafter.

"Moonlight Follies" is Miss Prevost's first attempt at anything other than bathing girl comedies. In it she is cast as a flirtatious young woman who has a great time "vamping" her masculine acquaintances until she makes the mistake of flirting with the affections of a cave-man.

Although the young star presumably has put her bathing comedy days behind her, King Baggot did not overlook a great opportunity in making "Moonlight Follies," for the picture includes an attractive bathing pool sequence, and a highly amusing cave-man sequence in which the principal characters are shown in leopard skins such as were all the rage in the Pliocene or similar eras.

## "Quo Vadis" a Hit in San Francisco

Any doubt existing in the minds of exhibitors that the triumphant return of "Quo Vadis," being booked by the F. B. Warren Corporation, will not do a clean-up business, is apparently dispelled by what occurred in San Francisco for two weeks.

The picture played in that city at the Savoy Theatre, in a house that had been dark for months, at advanced prices, for two solid weeks and did a great business. Afterwards, it was booked into the Garrick Theatre for a full week—no picture ever having played the Garrick, or any other theatre in that district a full week except "The Kid." Six other large neighborhood theatres have booked "Quo Vadis" for two week runs, and the Turner and Pankin circuit booked it for week stands and extra days in every theatre on the wheel.

## Blake and Coyle Finish Picture

The completion of the first feature industrial-educational production of Blake and Coyle, who recently formed an organization for the production of industrial-educational films, is announced this week. It is titled "Woman's Crowning Glory." Jane Thomas has a prominent part. Ben Blake directed.

## New Films Begun at Lasky Studio

Work was started on two new productions at the Lasky studio, Hollywood. These are Cecil B. DeMille's production, "Saturday Night," and the new Paramount picture starring Gloria Swanson, "The Husband's Trademark."

The DeMille production is from an original story by Jeannie Macpherson, and the principal roles are being enacted by Leatrice Joy, Edith Roberts, Conrad Nagel, Jack Mower and Sylvia Ashton. The Swanson story is from an original story by Clara Beranger, adapted by Lorna Moon. Sam Wood is directing and Thompson Buchanan is supervising the production.

# Clean, Strong Pictures Like "Disraeli" Are Friend's Aim

The announcement of Arthur S. Friend, formerly a chief executive of Famous Players-Lasky, that he is sponsor for the series of George Arliss pictures now being made, has created much favorable comment. The industry generally welcomes Mr. Friend's activities because he has always stood for the highest standards of business ethics. His identification with the industry dates back to the organization in 1913 of the Lasky Company.

"The organization of Distinctive Productions, Inc., and the production of Mr. Arliss's first important photoplay, 'Disraeli,'" Mr. Friend said, "constitute the working out of an ideal which has been made possible through the splendid co-operation of Mr. Arliss and Mr. Hobart. I have always believed that in the picture industry, as in everything else, there is a real demand for clean, wholesome and worthwhile effort. First in Mr. Hobart and then in Mr. Arliss I found men who were in perfect accord, and I was certain that our first effort would be the success it has proved to be.

"My plans in the production of pictures are not pretentious in any sense. Pictures do not become distinctive because of the incorporation into them of spectacle or extravagance. I believe very firmly that they become distinctive only when they contain the qualities of real entertainment, carefully, consistently and thoroughly well put together.

"I believe, too, that the motion picture public is at least as much entitled to performances by artists as the theatre-going public, and I am sure that the real star is the one who has earned his position from the public, and not from his producer.

# Tony Sarg Adopts New Idea in Producing "Vamp Number One"

In "Vamp Number One," the sixth issue of Tony Sarg's Almanac, a new note is said to have been injected by the use of mechanical devices worked out by Mr. Sarg and his associate, Major Herbert M. Dawley. Human characters have also been made a part of the film and the modern "vamp" is shown in her latest methods of "vamping" and comparisons drawn with the way Delilah "put it over" on Samson.

Myrtle Morse was engaged to illustrate the modern way in which vamps vamp their victims. Leward Meeker, who had the juvenile lead in William A. Brady's screen production of "Life," plays opposite Miss Morse. So that Delilah's dance will be performed for the screen just as it is supposed to have been done in Samson's time. Mr. Sarg engaged Patterson Dial to do it. She is well known for her solo dance in "Aphrodite."

## Keaton's Third

Buster Keaton, serio-comic, who is making a series of two-reel superlaughtivities for Joseph M. Schenck, to be released through Associated First National, has completed "The Boat," his third since the signing of his new contract. He is supported by Sybil Sealey.

## First Nationals

Four producing organizations releasing their photoplays through Associated First National Pictures, Inc., are busy in Los Angeles making pictures.

Buster Keaton is at work on his third comedy, Eddie Cline directing. R. A. Walsh is in his fourth week of production on his dramatization of Peter B. Kyne's famous novel, "Kindred of the Dust," featuring Miriam Cooper and Ralph Graves.

Charles Ray is nearing the end of "The Deuce of Spades," a Charles E. Van Loan story. Katharine MacDonald is ready to begin "The Infidel," a story of the South Seas by Charles Logue. James Young will direct.

*MOVING PICTURE WORLD'S CLASSIFIED ADS ARE THE BEST*

# Newest Reviews and Comments

*Conducted by* EDWARD WEITZEL, *Associate Editor*

## *"Little Lord Fauntleroy"*

*Mary Pickford Reaches the Pinnacle of Her Career in Photodramatization of Famous Book*

Reviewed by Fritz Tidden.

It is hardly necessary to go into the financial possibilities of "Little Lord Fauntleroy," Mary Pickford's long awaited picturization of Frances Hodgson Burnett's childhood classic that few persons have never read and do not hold in sentimental regard. The combination of the star and title not only speak for themselves, they shout.

Once upon a time a little girl read "Little Lord Fauntleroy" and then later saw the stage version of the book, probably with Elsie Leslie in the title role. She already had been what is commonly called stage struck, with a terrific wallop. She dreamed of playing some day the role of the poor little boy who became a nobleman and the dream persisted as she took on year after year. The little girl was Mary Pickford. She has realized her dream at last, and has given to the world, both the children and grown up divisions, something that has all the fineness of the realization of a high ideal.

And in carrying out a life long wish, Miss Pickford reaches the pinnacle of her career. This is stated with full regard to her other acting triumphs. In "Little Lord Fauntleroy" she decided to play two roles, Cedric Errol and Dearie, his mother, and the decision from a standpoint of a display of talent was a notable one. She plays the little lord as well as a woman possibly can depict a boy and at all times she was the delightful comedienne she has always been known—a little better if anything. As Dearie she gives a characterization whose appeal is gripping, pulsating with the woman's quiet, self sacrificing life and constantly enforcing her lovableness in a restrained and finished acting manner. The double exposures were astoundingly adept—too good in fact, if such a thing is possible. They had the tendency to take the onlooker's mind away from what was transpiring owing to a natural wonder at the mechanics of the scenes and how they were done.

The thing that marks the picture most emphatically, and for every foot, is the absolute finish of the production in every department. Not one item seems to have been carelessly done and the result of not one ounce of energy is thus wasted. The atmosphere is perfect, the lighting and photography leaves nothing to be desired and the acting is of the highest calibre. In the latter department Claude Gillingwater gives a performance that is as fine a characterization as has been seen for some time, and an exact reproduction of everyone's preconceived notion of the earl. Gillingwater materially aids in making the picture the fine thing it is. Joseph Dowling is most excellent as Havisham. The direction, which is done by Jack Pickford and Alfred E. Green, is expert and the scenario by Bernard McConville upon which they worked furnished an especially sound ground plan.

The present film version is an unusually faithful adaptation of Mrs. Burnett's novel, and above all the translators have kept the spirit of the famous book. The story is simple in the extreme and the ultra critical will call it a little too "sweet" and wishy washy, but the manner in which it is presented positively disarms them of all reasonable criticism.

**The Cast.**

Cedric Errol (Little Lord Fauntleroy), Mary Pickford
Dearest (his mother).....Mary Pickford
The Earl of Dorincourt..Claude Gillingwater
Bevis Errol .....Colin Kenny
Wm. L. Havisham, the Earl's solicitor, Joseph Dowling
Mrs. McGinty, the applewoman...Kate Price
Dick, the bootblack.....Fred Malatesta
Hobbs, the grocer.....James A. Marcus
Minna .....Rose Dione
Her son.....Frances Marion
Rev. Mordaunt .....Emmett King
Mrs. Higgins.....Madame de Bodamere

Adapted from Frances Hodgson Burnett's novel.
Scenario by Bernard McConville
Direction by Jack Pickford and Alfred E Green
Photography by Charles Rosher
Length, 9,984

**The Story.**

A brief synopsis of the plot is all that is necessary, owing to everyone's familiarity with the book and play and its utter simplicity. Cedric Errol, the son of a disowned English nobleman, lives with his mother, affectionately called "Dearie," in New York in the days of high bicycles and leg of mutton sleeves. They are poor. When the boy has passed a score of years he is taken to England to be trained for the title of Lord Fauntleroy which he will assume at the death of his grandfather. This grandfather, the old Earl, will have nothing to do with the boy's mother, wrongly accusing her of marrying his son for pecuniary reasons, so when she and Cedric arrive at the feudal castle home the Earl makes Dearie live in the lodge house while the son enjoys all the splendors of the castle.

The boy wins his way into the heart of the old man and is the direct cause of changing his nature from a grouch to a pleasant old fellow. He has become so loved that when the mother of a hopeful claimant for the title turns up, it nearly breaks the earl's heart to lose Cedric, as seeming incontrovertible claims are set forth. But they are proved false and Cedric can remain Little Lord Fauntleroy and he is allowed to bring his mother into the castle to live with the family.

**Program and Exploitation Catchlines:**

Different statements of the fact that Mary Pickford is appearing in "Little Lord Fauntleroy," one of the world's most famous books.

*IN THIS ISSUE*


*"After Midnight" (Selznick).*
*"Little Lord Fauntleroy" (United Artists).*
*"The Primal Law" (Fox).*
*"Winners of the West" (Universal).*
*"The Rage of Paris" (Universal).*
*"One Arabian Night" (First National).*
*"The World and the Woman" (Candler Pictures).*
*"Her Winning Way" (Realart).*
*"The Idle Class" (First National).*
*"The Orderly" (Pathe).*


## *"The Wolf and the Crane"*

This is another of Paul Terry's animated cartoon series of Aesop's Film Fables modernized, and it is characterized by the same high class animated work and clever humor of the earlier issues of the series. The moral pointed out is that those who are charitable only in the hope of reward deserve but jeers. C. S. S.

## *"The Rage of Paris"*

*Universal Introduces Another New Star —Miss du Pont. Picture Below Average*

Reviewed by Fritz Tidden

For the second time in as many weeks Universal introduces a new star to their already imposing firmament. The latest addition is a blond young lady, who for some mysterious reason prefers to be known to the world simply and formally as Miss du Pont. Probably she does not wish reviewers to get familiar with her. Her beauty is of the frigid, stand-offish sort.

It would be decidedly unfair to pass judgment on Miss du Pont or speculate on her future when based solely upon her first picture. She makes her bow under most unfortunate circumstances, playing in a story that a seasoned star would have extreme difficulty in keeping interesting and surrounded by a cast that, individually, has done far better work but who seem to fall down in acting here. Lucien Hubbard, who wrote the scenario, has turned out some expert scripts, as every one knows, but he also is not up to snuff. The same case obtains with Jack Conway, the director. It would appear that for some reason or other every one was experiencing an off-day, in a manner of speaking. Even the title writer was affected, but his reactions took another form. He attempted to exceed himself, and slung English all over the place. Conway's staging of the sand storm at the climax is a fine piece of work, and deserves all sorts of praise. It is one of the few real moments in the picture.

Perhaps all lost heart when they were confronted with the story as it now stands. It has a big theme, which seems to have slipped out of somebody's hands. In all probability Miss du Pont will do far better work when she is shown to better advantage.

**The Cast.**

Joan Coolidge .....Miss du Pont
Mrs. Coolidge .....Elinor Hancock
Gordon Talbut .....Jack Perrin
Jean Marot .....Leo White
Mortimer Handley .....Ramsey Wallace
Jimmy Allen .....Freeman Wood
Mignonne LePlace .....Eve Southern
Mme. Courtigny .....Mathilde Brundage

Story by Du Vernet Rabell.
Scenario by Lucien Hubbard.
Directed by Jack Conway.
Length, 4,968 Feet

**The Story.**

Forced into a loveless marriage by her mother, Jean Coolidge, a beautiful American girl, finds her husband a brute. She runs away to Paris and studies dancing, becoming the rage of Paris. Her portrait is hung in an art gallery. Her former sweetheart, a civil engineer fresh from conquests in Arabia, sees the portrait and finds her. When she sees the portrait and finds her. When he goes back to Arabia, she follows. Her husband trails her across the ocean and into the desert, but is killed by a half crazed native during a sand storm. Then Jean and her old lover are reunited.

**Program and Exploitation Catchlines:**

A Beautiful New Star in Her First Picture. Paris and Life—They Beckoned to the Girl and She Answered the Call. "The Rage of Paris," Introducing Miss du Pont. Will Thrill You.

# Newest Reviews and Comments

## "One Arabian Night"

*Ernst Lubitsch-Pola Negri Production Imported by First National Is "Sumurun" Filmed*

Reviewed by Fritz Tidden.

The Arabian Nights story, "The Hunchback," was used some time ago as the basis for a spectacularly artistic pantomime called "Sumurun," produced by Max Reinhardt, and after its long European success was brought to this country. Another Continental, the now famous Ernst Lubitsch, has combined some of the original with the stage adaptation and made a screen version of the celebrated tale, which is released by First National under the magnetic title, "One Arabian Night." Pola Negri has been entrusted with the role of the dancer, and the director is seen on the screen for the first time in this country in the part of the hunchback clown. The wide and well deserved fame of all parties concerned make the present picture a positive drawing card of huge proportions. It will undoubtedly prove as strong a box-office attraction as an exhibitor may secure.

American spectators of these imported film dramas founded upon either historical or imaginary but always well-known stories have come to expect in them a combination of highly expert direction, spectacular and correctly atmospheric productions and unusually fine acting. It is the latter that is predominant in "One Arabian Night." Negri duplicates, in her present characterization, the excellence of the performances in the other pictures she has appeared in here and she is just as physically attractive. The other members of the cast that did great work were not mentioned in the introduction so cannot be given the individual credit they wholly deserve for their most talented performances. Herr Lubitsch essayed to play the role of the hunchback and gave another evidence of the fact that a director should stay in his own province. He seriously overacted his part. Also the important roles of the merchant's clownish slaves were overdrawn.

Comparisons may be odious but they are now necessary. The production, especially the exteriors, do not measure up to what Lubitsch has shown this country before. However, a number of the interior scenes contribute some of glamour and mystery that is necessary for American consumption of Oriental stories. The original "Arabian Nights" tales truly enough may not have much of this glamour, but the average film devotee thinks something is missing if he does not find it in productions with Eastern settings. Herr Lubitsch's direction of the individual scenes contrasts favorably with his previous work, especially in his handling of crowds. The action, for the most part, moves smoothly.

An Adaptation of an "Arabian Nights" Tale.
Directed by Ernst Lubitsch.
Length, 7,650 Feet.

**The Story**

Here is the romance of Zuleika, favorite wife of a great Sheik, beloved by the Sheik's son, and, in turn, loving a young rug merchant whom she has seen from one of the palace windows. The young Sheik's pursuit of the girl leads his father to order her execution but at the critical moment the young man wins her reprieve by confessing it is he, not Zuleika, who is faithless to the aged ruler. About this time a band of strolling entertainers arrives in the city. A beautiful dancer, a hunchback clown and an old hag make up the company. Achmet, a slave dealer, seeks the dancer for the old Sheik, but the hunchback, who loves her, refuses to part with her. The young Sheik sees the girl dancing and a mutual affection results, but in the meantime the slave dealer has brought the old Sheik to see her and he, too, wishes her. His word is law and the girl is delivered unto him. Introduced into the harem, she is made first wife succeeding Zuleika. The latter, thus relieved of her obligation to her master, connives with her confidant, Haidee, to visit the young rug merchant at his shop.

Meanwhile the heart-broken hunchback has taken a sleeping potion and has been hidden in a case in the merchant's shop. When Zuleika departs with the rest of the harem girls, two cases are required to carry her purchases. In one is the hunchback, in the other the rug merchant. The latter is carried into the palace and smuggled into the harem. The hunchback, released from his case and revived by the old hag, who is a member of his troupe, determines to risk his life for a sight of his lost dancing girl, and climbs the facade of the castle to a casement window in her apartments.

As the hunchback attains the window, he sees the dancer and the young Sheik. The old Sheik enters and makes to kill his son, but the girl steps in front of him and receives the fatal sword thrust. As she falls the young Sheik flees, pursued by his father. The latter deals him a fatal blow, leaves him, and goes to reclaim Zuleika for his favorite. He is trailed by the hunchback, who, having entered the palace, swears vengeance for the death of the dancing girl. The Sheik surprises Zuleika and her merchant lover in the harem surrounded by the women of the palace. The wives try to thwart the Sheik but he advances to slay the erring pair. As he raises his sword the hunchback, concealed by foliage, reaches forth and stabs him in the back. The Sheik expires. Zuleika and the merchant escape from the palace.

**Program and Exploitation Catchlines:**

The Dazzling Romance of the Harem—the Master Creation of Lubitsch, the Director of "Passion," and With Pola Negri as the Wild, Desert Dancer.

More Beautiful Madcap Ne'er Threw a Careless Kiss—Scoffer at All Men's Love Yet Slave at Last to Her Own.

One of the One Thousand and One Arabian Nights Brought Before Your Eyes.

## "The Idle Class"

*Chaplin Plays Dual Role in His Latest, a Two-Reeler, with a Laugh a Minute*

Reviewed by Fritz Tidden.

Most people will agree that life is too serious—the laughs are too far apart. Persons will tell you that there is a superabundance of gloom, what with this, that and the other thing. But now along comes a perfect antidote, supplied by a celebrated young doctor of just such conditions by the name of Charles Chaplin in a tonic called "The Idle Class," his latest prescription, which is in a two-reel dose. It is a sure cure. The laughs are crowded into minutes. An exhibitor can become a philanthropist and make money at it by giving these laughs to his community.

What an opportunity this is, when the public, his wife and child, are still chuckling over memories of "The Kid," and impatiently wondering when the next Chaplin is coming along, to be able to give this large family the funniest man in the world in his latest gloom chaser, "The Idle Class."

As usual, Chaplin wrote the book and lyrics of this farce and also performed the direction as well as the leading role, which in this instance is a dual one. It seems to be prevalent that prominent stars play two parts in one picture, so not to be outdone Chaplin characterizes two men of the "idle class," a member of "society" and a tramp. In neither is he funnier than the other. And funny he is in both goes without saying. In fact this performance is his usual high art in low comedy.

"The Idle Class" as a whole is excrutiatingly humorous so it is hardly necessary to pick it to pieces and detail the good points scene by scene. It is full of Chaplinisms. What more can be said? But it may be said that the most hilarious moments are during the long golf game incident. And it should be recorded that there is not the slightest tinge of vulgarity to any part of the picture. Edna Purviance and Mack Swain lend the star able support.

It is to laugh!

## "The World and the Woman"

*Woman's Regeneration Pleasantly Told in Candlar Pictures, Inc., Release, State Right, Starring Jeanne Eagels*

Reviewed by Jessie Robb.

This release of the Candlar Pictures, Inc., which stars one of the Broadway leading women, Jeanne Eagels, is strongly religious in tone. It deals with the regeneration of a woman of the streets through the love of a small child, the kindness of the simple country people and the open fields and woods, where she feels the presence of God and becomes a power for good in the community through her ability as a faith healer. The director has handled and developed this drama in a pleasant manner, without undue stress on the religious scenes. In other words a sweet sentimentality has been judiciously avoided. The production is visually attractive.

Jeanne Eagels, who has the reputation for beauty, handles her role with delicacy and a commendable restraint. She is ably supported by the members of the cast.

**The Cast**

Mary ..... Jeanne Eagels
James Palmer.....Thomas A. Curran
Harry Bradley.....Boyd Marshall
Jim Rollins.....Wayne Arey
Mrs. Rollins.....Grace de Carlton
Little Dot.....Ethel Mary Oakland

Story and Direction by Philip Lonergan.
Length, 5 Reels.

**The Story**

James Palmer, man-about-town, is entertaining a party at a late supper. Mary, a woman of the streets and half famished, looks in the window. She is seen and asked in. Palmer offers her a position as maid at his hunting lodge.

In the country she is happy. One Sunday she meets little Dot. The child is attracted and Mary goes with her and her parents to church. She is visibly affected by the service. Palmer comes to the lodge and tries to force Mary into her old life. She flees to the home of Dot's parents. Dot has a severe fall and is given up by the doctor. Kneeling at the child's bed, Mary has a vision of the Christ, who commands her to heal. Dot rises from the bed, well. Then Mary places her ability at the disposal of the community. Palmer comes and exposes her former life. She is overwhelmed and when Jim Rollins brings his crippled wife, Mary is unable to help her. Palmer tells Rollins that Bradley was the man who ran down his wife. Bradley, who was responsible for Mary's downfall, has followed her when she leaves the village. Rollins seeks Bradley and has almost killed him; when, glancing down the hill, he sees his wife walk at Mary's command. Leaving Bradley, he rushes to his wife and tells Mary of Bradley's condition. Mary cares for him and they are reunited.

**Program and Exploitation Catchlines:**

A Woman's Regeneration Skillfully and Reverently Told in This Candlar Pictures, Inc., Release. Jeanne Eagels, Broadway's Beautiful Leading Woman, Is the Star.

# Newest Reviews and Comments

## "After Midnight"

*Selznick Drama of the Underworld Full of Tense Situations. Conway Tearle Starred*

Reviewed by Mary Kelly.

The cryptic dangers and dark intrigue of San Francisco's Chinatown have been artfully suggested without the usual obvious touches that make such pictures overdrawn, in "After Midnight." There is enough uncertainty at all times and a prevalence of melodrama that is good because it is sustained and consistent, to keep the spectator tense and watchful. Successfully, the moments of suspense accumulate until the spectacular climax, skilfully planned and thrillingly executed, breaks forth in the last big scene in the opium den.

Conway Tearle is a picturesque actor, realizing the power of restraint. His is an interesting but improbable task—the delineation of twin brothers, so minutely resembling each other that when the substitution takes place, even the wife of one is unsuspecting. The essential differences between the characters of the two, Mr. Tearle visualizes, and portrays with subtlety and poise. Zena Keefe has a role that is contributory rather than individualistic, but she is womanly and charming enough to make it stand out as a bright spot in a picture of mysteries. The entire cast responds spiritedly to the directing of Ralph Ince, to whom much credit is due.

**The Cast**

Gordon Phillips.....Conway Tearle
Wallace Phillips.....Conway Tearle
Mrs. Gordon Phillips.....Zena Keefe
Mock Sing.....Warren Black

Story by John Lynch.
Scenario by Edward J. Montague.
Direction by Ralph Ince.
Length, 4,500 Feet.

**The Story**

Wallace Phillips, a frequenter of Chinatown, is discovered one day while talking to Toy Sing, daughter of Mock Sing, owner of an opium den, by Harris who finds him to be useful. Without knowing Phillips' identity, Harris sees the close resemblance to the wealthy young Gordon Phillips whom he has secreted in one of Mock Sing's dens, for the purpose of exacting a large sum of money. Harris makes a bargain with Wallace to go to the Phillips residence, pose as Gordon, and assist him in stealing the family bonds. Wallace agrees.

Arriving at his brother's mansion, he finds Gordon's wife, a beautiful young woman who immediately mistakes him for her husband and upbraids him for his drunken debaucheries. The butler recognizes him as he has known Wallace from childhood, and they plan to get Gordon and bring him back to safety. Harris thwarts all attempts, however, and is infuriated at Wallace's refusal to deliver the bonds.

A note signed by Toy Sing reaches Wallace one night, begging him to come to her assistance. He leaves Gordon's wife, who is fast falling in love with the man she believes to be her reformed husband, and goes to the Chinese girl's rescue. It was all a game, as Toy reveals, to get him away from home, so that Mrs. Phillips could be abducted. Wallace hastens back, finds his butler gagged, and learns that a gang of Chinese had entered and taken away his brother's wife. He arrives at Mock Sing's again and with Toy's assistance, reaches the hole where his brother and wife are being held as prisoners. Harris is trying to force them to sign away their rights when Wallace breaks in and knocks him down. Before the fight is over, the police arrive. Toy is shot during the skirmish, and Gordon, overcome with dope and maltreatment, dies. Wallace who had already confessed his identity, is accepted by the girl.

**Program and Exploitation Catchlines:**

A Melodrama of Chinatown Full of Oriental Intrigue With a Thrilling Exchange of Identity and an Appealing Love Story.

He Looked Into the Eyes of His Brother's Wife and Could Not Lie. He Told Her He Was Not Her Husband—But She Had Already Fallen in Love With Him.

The Little Chinese Maid Loved Him Even Though She Knew It Was Hopeless; and When the Chance Came to Save Him, She Gave Up All, Even Life, for Her American Hero.

**Exploitation Angles:** The setting being in Chinatown, gives chance for effective prologue and atmospherical lobby. Play up melodramatic angle of darkness and mystery. Mention Zena Keefe as well as the star.

## "Winners of the West"

*New Departure in Serials Made by Universal. Art Acord, Featured Player.*

Reviewed by Jessie Robb.

Universal has made a new departure in serials with the laudable purpose of not only minimizing censor troubles for the exhibitors, but providing clean, wholesome, unobjectionable and, at the same time, entertaining and thrilling amusement for serial patrons, of whom a large percentage are young people. This production company has "conceived the idea of basing these films on characters in American history, historic adventure," as the press book aptly has it. The idea employed by writers of both adult and juvenile historical novels—that of creating fictional characters and having them share the exploits, adventures and life of historic personages has been used. The picturesque period of American history of 1849 when gold was discovered on Sutter's Creek, California, and Captain John C. Fremont started west over the pathless and perilous prairies to blaze a wagon route for civilization is the basis and background for this serial.

Judging from the first three episodes, "The Power of Gold," "The Blazing Arrow," and "The Hill of Horror," great care has been taken to make the picture historically accurate in costumes, sets, manners and the smallest details. There is plenty of action extremely well directed. The cast has been selected not only to look, but to act the strenuous life of the hardy pioneers. Excellent photography.

**The Cast.**

Capt. John C. Fremont.....Burton C. Law
Arthur Standish .....Art Acord
Louis Blair .....Percy Pembroke
Squire Blair .....Jim Corey
Dr. Edwards .....Burt Wilson
Elizabeth Edwards .....Myrtle Lind
Settlers, Indians, Hunters, Etc.

Story and Scenario by Ford Beebe.
Directed by Edward Laemmle.
Length, 18 Episodes.

**The Story.**

Following the discovery of gold at Sutter's Creek, Cal., Captain John C. Fremont stops at Boonville, Missouri, on his way to the Coast. Arthur Standish, hunter and trapper, comes in town. He has a quarrel with Louis Blair over a horse Blair intends to buy. Fremont interferes and gives the horse to Arthur. Squire Blair fraudulently keeps from Arthur the news of his father's death in California along with information regarding a map of a mine. Louis gets the information and makes a copy of the map.

Captain Fremont's account of the gold discovery arouses the village. A party is formed. Arthur stays behind to pay a debt which Squire Blair tells is owing him. Shortly after news is brought to the village that Indians have attacked the wagon train. Arthur finds out about the mine and leaves to help the beseiged train. He succeeds in saving Betty from the Indians but it seems as if all were doomed when Fremont's men ride to the rescue. Then the two trains join for mutual protection and many are the adventures which befall the company until they win a fortune in California gold.

**Program and Exploitation Catchlines:**

Something New in Serials! Historical Romance and Adventure in the Days of the "Roaring Forties" When Gold Was Found in California. A Universal Accurately and Splendidly Produced.

## "The Primal Law"

*Western with a Somewhat Different Story Is Fox Picture Starring Dustin Farnum.*

Reviewed by Jessie Robb.

Dustin Farnum has returned to the screen under the Fox banner. His initial bow is made in a photoplay, which while a Western, has the novelty of different material than the usual run of this class of screen entertainment. There is no fair damsel to be rescued from distress; nevertheless, she is there to supply the love interest. The ruling principle of the life of Brian Wayne, played by Dustin Farnum, is of absolute loyalty and devotion to his friends. The action of the story is caused by his adherence to this ideal when he wages a lone fight against the unscrupulous machinations of a gang of tricksters to defraud the young son of his dead partner of his rights.

In the presentation of the screen version the story is slow in the beginning, but soon quickens when there is enough physical action of the most vigorous type. There is much gun play, riding and several corking good fights in which Farnum puts in hard work. The action swings from the ranch, saloon and dance hall to the city and back again to a happy ending.

Farnum has a congenial role and plays it to the limit. The cast is adequate with small Frankie Lee making an engaging Bobbie Carson.

**The Cast.**

Brian Wayne .....Dustin Farnum
Janice Webb .....Mary Thurman
Carson .....Harry Dunkinson
Travers .....Philo McCullough
Meacham .....William Lowry
Norton .....Charles Gorman
Ruis .....Glen Cavender
Bobbie Carson .....Frankie Lee
La Belle .....Mme. Marstini
Mat Lane .....Alan Cavan
Peter Webb .....Edwin Tilton

Story by E. Lloyd Sheldon.
Scenario by Paul Schofield.
Direction by Bernard Durning.
Photography by Lucien Andriot.
Length, 5,320 Feet.

Brian Wayne and Carson are joint owners of Willow Ranch. Bobbie is Carson's young son, to whom the men are devoted. Travers tries to persuade the men to sell the ranch. He wishes to secure the property at a low price for Janice Webb, whom he hopes to marry.

Travers bribes some desperadoes to raid the ranch, thinking to depress values. Janice is riding, meets Bobbie and is caught in the raid. Carson is killed. He leaves Brian as Bobbie's guardian so that La Belle, his mother and notorious woman of the dance halls, may not have him.

Wayne has sold the ranch, the papers are signed when Bobbie comes in covered with oil. Wayne realizes that he has been tricked and in a fight tears up the deed. Travers takes the case to court. It seems as if Wayne will lose his property and Bobbie. But justice prevails and he also wins Janice.

**Program and Exploitation Catchlines:**

Stalwart Dustin Farnum, Again a Fox Star, Appears in a New Style Western of Romance, Chivalry, Devotion and Action.

## "King Alfonso's Busy Day"

Kings haven't any "cinch," according to an illustrated page of the life of King Alfonso of Spain, shown in Charles Urban's Review No. 82.

This shows one day of the king's life, and on this particular day he is an extremely busy monarch, and the impression is given that the other 364 out of each year are hardly less strenuous. He is shown reviewing his troops, making a speech to the people, consulting on engineering projects, laying the cornerstone of a building, encouraging aviation and attending church.—T. S. daP.

# Newest Reviews and Comments

## "Her Winning Way"

*Realart Presents Mary Miles Minter in a Story to Which Her Personality Lends Some Interest*

Reviewed by T. S. daPonte.

In selecting Mary Miles Minter to play the leading role in "Her Winning Way," Realart gave to the film the only attractiveness to which it can lay claim. The events portrayed are too improbable and too inconsequential to be given the name of "plot," the spectators evidently being expected to take the theme for granted with no thought as to its improbability, and let it go at that.

However, Miss Minter's charm and beauty go a long way toward bolstering up the ridiculous situations, and giving the picture something to make it interesting to persons of average intelligence. As Ann Annington, she is altogether charming, and the large following which she enjoys will probably help to make the production a paying proposition. The remainder of the cast, for the most part, overact their roles, and lend to their characterizations something of ludicrousness.

Helen Dunbar, as Mrs. Hargrave, makes the best of her part, but that she could believe or hope that her son, Harold Hargrave, could possibly fall in love with so unattractive a character as Evangeline is made to appear in the production, is something that even the most gullible movie fan would ridicule.

**The Cast**

Ann Annington.....Mary Miles Minter
Harold Hargrave.....Gaston Glass
Mrs. Hargrave.....Helen Dunbar
Evangeline ..... Grace Morse
Dr. Claude Cravat.....Omar Whitehead
Nora.....Clara Clark Ward

Directed by Joseph Henabery.
Length, 4,715 Feet.

**The Story**

A firm of magazine publishers want an interview with Harold Hargrave, a noted writer. Ann Annington, one of the publishing firm's book reviewers, is given the assignment. Knowing that Hargrave has refused to talk for publication, Ann obtains a position in his apartment as maid-of-all-work, and then proceeds to "vamp" him. Finally he becomes aware of the fact that he loves her, and as she loves him, too, she promises not to publish the intimate details of his affairs which she has learned by working as a domestic, and all ends happily.

## "No More Gasoline"

A clear idea of the people, buildings and landscapes of Brazil is given by this one-reel Chester Outing distributed by Educational. The photography is exceptionally fine. After viewing the sights of Rio de Janeiro, two men tackle the job of climbing Corvocado, a precipitous mountain near the city. Refreshed by numerous stops for black coffee and by a dip in a mountain stream, they finally reach the summit and are rewarded for their exertion by wonderful views of the city and the coastline. The subject also shows an exceptionally interesting version of the "maxixe" as danced by South Americans. S. S.

## "The Vagrant"

This two-reel Mermaid Comedy featuring Lloyd Hamilton and distributed by Educational is reminiscent of "Easy Street." Chaplin's favorite film policeman has the principal part opposite Hamilton. The picture is pure burlesque on the life of a loafer and has many laughable incidents, chief among them being where Hamilton sends business to a girl selling foot remedies by the simple method of hammering people's feet. It is good average entertainment. S. S.

## "Snooky's Labor Lost"

Children particularly, and in fact all who like clever animals will be pleased with this Chester Comedy distribued through Federated Exchanges, featuring "Snooky, the Humanzee." Snooky does some unusually good work in this picture, directed by Harry Williams and Mort Peebles. Particularly clever is his work where on two different occasions he ties knots in a rope, one time, around the leg of a chicken. There is also a clever dog that takes a board and makes a seesaw for the baby, and two horses, one a pony and the other a large horse that show wonderful training. This is in fact one of the best of the Snooky series and those who have enjoyed the earlier offerings will surely like this one. C. S. S.

## "The Lucky Number"

Not only has this single reeler, the second of the series featuring Gaylord Lloyd, a better story than the first one, but it shows Lloyd to much better advantage as a comedian, and he does good work. He has a style of work that is very promising and resembles very much that of his well-known brother Harold whom he strongly resembles. Some of the business is not altogether new, but it is funny. The subject is also one offering good comedy possibilities as it deals largely with the attempt of a plumber to repair several leaks in a swell mansion. Lloyd has good opportunities and makes excellent use of them, as the plumber's helper. C. S. S.

## Pathe Review No. 123

A novel feature of this number of the Pathe Review is the Ditmars section, "Dinner Time in Frogland," picturing a wide variety of frogs enjoying their noonday repast, the manner in which these animals partake of their food, the quickness with which they are able to secure insects and worms with their tongues is very interesting. Pool players will particularly like the section, "Slick Clicks," showing several difficult and fancy shots by Fred B. Hall. These are duplicated in "slow motion" by the Novagraph camera showing the remarkable skill and dexterity necessary to make the shots. Hy Mayer contributes a section, "Down to The Fair," showing various typical events at a county fair, while the Pathecolor section shows in natural tints a unique character in Japan, the Gold Fish Peddlers plying their trade. C. S. S.

## "The Stork's Mistake"

Of novel character and especially interesting to women and children is this first of a series of two-reel Campbell Comedies for Educational. All of the principal parts are played by children. The childhood superstition about where babies come from has furnished a striking scene of the office of Dr. Stork, where scores of real babies await disposal, and his "factory" where they are "made." It is revealed that babies left too long in the furnace come out colored. The subject ends with a decided punch when a baby is kidnapped and rescued by a beautiful white horse. A St. Bernard dog, a monkey and other animals, all of them well trained, contribute to the fun. It is all imaginative stuff and well handled except in a couple of instances, and it should please almost everybody. S. S.

## Movie Chats No. 66

A vacation in Scotland would just about fill the bill for those who like beautiful scenery along with their rest, according to Charles Urban's Chats No. 66. These pictures show scenes of the land where men wear skirts almost as short as those of women in this country. The first "shot" takes you across the Connell Ferry, the world's largest single span bridge. Then there's a trip across one of the Scottish lakes, and a view on the summit of Mount Ben Nevis.

A sudden switch to other sights gives a good idea of hog raising in the United States, and illustrates on what a vast scale it is carried on.—T. S. daP.

## "The Orderly"

*French Production Distributed by Pathe Is of Mediocre Quality with Morbid Theme*

Reviewed by C. S. Sewell

However absorbing as a work of fiction De Maupassant's story upon which the Pathe feature, "The Orderly," may be considered, it loses much of its force in its transition to the screen. As presented, it is liable to have a depressing effect upon the spectators, starting as it does with the suicide of the leading woman and ending with the killing of the Orderly by her husband because he will not reveal the name of his wife's lover.

This picture was produced in France by a director who is not credited on the screen, and is thoroughly French throughout. Some of the scenes are interesting, especially those in Paris which are good "shots" of the Eiffel tower and other places of interest. The manner in which the story is told detracts from the interest. The woman is found dead in her bath and a letter which she leaves relates the events leading up to the suicide, each episode being pictured as her husband reads about it.

There is a strong tendency to overact on the part of the players, judged by American standards. About the best portrayal is given by the Orderly who has a minor role. The leading woman is too portly to be an ideal type for the role, and decidedly fails to register in the scenes where she appears as a girl, and the Colonel has a peculiar walk that detracts from his work.

Taken altogether, this production is considerably below the standard of the average American production.

**The Cast**

Jeanne .....Nathalie Kovanko
Col. de Limousin.....K. Colas
Philipe .....Paul Hubert

Adapted from story by Guy De Maupassant.
Length, Five Reels.

**The Story.**

Col. De Limousin is notified by a maid that his wife has been in her bath more than an hour. With the assistance of the orderly he breaks open the door and finds her dead. A letter from her soon reaches him and as he reads there is presented a story showing the events which lead up to her love affair with another officer, starting at the time when she was left an orphan and adopted by the Colonel. As the plot develops, it is also revealed that the orderly, used as a messenger, also declares his love, and the Colonel's wife, in constant fear that he will reveal her secret when she repulses him, finally commits suicide. The Colonel calls the orderly before him and shoots him when he declines to reveal the name of his wife's lover.

**Program and Exploitation Catchlines:**

French Production Adapted from a Story by that Master of Fiction, Guy DeMaupassant.

A Production Abounding in French Atmosphere Throughout, Enacted by a French Cast.

**Exploitation Angles:** Sell this on the French scenes and offer it as an interesting contrast between the French and American methods. Take the attitude that you offer it as a curiosity, and you can get away with it.

# CURRENT FILM RELEASE DATES

*Numbers following titles of pictures indicate pages on which consensus of reviews appeared. "R" refers to Reviews. "C" signifies pages where may be found resume of reviewer's opinions. "Ex." indicates pages on which have appeared stories of the exploitation of that production. Unless otherwise specified, all subjects are five-reel dramas.*

## FOX FILM CORP.

**SPECIAL.**

Over the Hill. 10,700 Ft. R; Vol. 46, P-628.
A Virgin Paradise. 9,000 Ft. R-729; C-885.
A Connecticut Yankee in King Arthur's Court. 7,600 Ft. R; Vol. 48, P-305; C; Vol. 49, P-135.
Thunderclap. 6,700 Ft. R-730.
Shame. 8,200 feet. R-789; C-885.
Perjury. 7,400 Ft. R-932; C-273.
Footfalls (Tyrone Power). R-448.

**WILLIAM FARNUM.**

His Greatest Sacrifice. R-205; C-267. 6,500 Ft.

**PEARL WHITE.**

Beyond Price. R-326.

**TOM MIX.**

A Ridin Romeo. R-640; C-291.
The Big Town Round-up. R-339; C-395.
After Your Own Heart. R-828; C-885.
The Night Horseman. R-318; C-397.

**DUSTIN FARNUM.**

The Primal Law.

**BUCK JONES.**

To a Finish. R-929; C-397.

**WILLIAM RUSSELL.**

Children of the Night. R-845; C-895.
Singing River. R-731; C-163.
The Lady from Longacre.

**SHIRLEY MASON.**

The Mother Heart. R-748; C-803.
Lovetime. R-439; C-589.
Ever Since Eve. R-732; C-49.

**TWENTIETH CENTURY BRAND.**

Get Your Man (Buck Jones). R-536; C-47.
Play Square (Walker-Murphy). R-92; C-163.
Hickville to Broadway (Eileen Percy). R-209;C-273.
What Love Will Do (Walker-Murphy).
Little Miss Hawkshaw (Eileen Percy).
While the Devil Laughs. C-273.

**SERIALS.**

Fantomas (Twenty Episodes). R; Vol. 48, P-215.

**CLYDE COOK.**
(Two Reels Each)

The Jockey. C; Vol. 49; P-630.
The Guide. R-639.
The Sailor.
The Toreador. R-446.

**AL ST. JOHN SERIES.**
(Two Reels Each)

Small Town Stuff.
The Happy Pest.

**MUTT AND JEFF CARTOONS.**
(One Reel Each)

Darkest Africa.
Not Wedded But a Wife.
Crows and Scarecrows.
Painters Frolic.
The Stampede.
The Tong Sandwich.
Shadowed.
Turkish Bath.

## PIONEER FILM CORP.

Indiscretion (Florence Reed—Six Reels).
A Man There Was (Victor Seastrom—Six Reels). R; Vol. 43; P-1682.
Beyond the Crossroads (Ora Carew—Six Reels).
Liquid Gold (Guy Empey—Six Reels).
Luke McLuke's Film-osophy.
Sonny Series.
A Western Adventurer (William Fairbanks). R-540.
The Mystery Mind (15 Episode Serial).
Oh! Mary Be Careful (Madge Kennedy). R-321.
The Forgotten Woman (Pauline Stark).
A Millionaire for a Day (Arthur Guy Empey).
In Society (Edith Roberts).
Wise Husbands (Gail Kane—Six Reels).
The Leech (Claire Whitney—Six Reels).
Peeps Into the Future (Six Two-reelers).
His Brother's Keeper (Martha Mansfield).

## FAMOUS PLAYERS-LASKY

**June.**

The Traveling Salesman (Roscoe Arbuckle) 4,514 Ft. R-88, C-149.
The Wild Goose (Cosmopolitan—6,494 Ft.) R-322, C-459.
White and Unmarried (Thomas Meighan—4,458 Ft.). R-642; C-699.
Appearances (Donald Crisp British Productions—5,336 Ft.). R-112; C-395.
One a Minute (Douglas MacLean). R-746. C-189. 4,510 Ft.
The Bronze Bell (Ince—Vance Production). R-237; C-395.
Sham (Ethel Clayton—4,888 Ft.). R-431.
A Wise Fool (George Melford Production—6,768 Ft.). R-640; C-699.

**July.**

The Woman God Changed (Cosmopolitan Prod.) 6,306 Ft. R-538, C-803.
Too Much Speed (Wallace Reid). 4,629 Ft. R-750; C-789.
The Mystery Road (Paul Powell-British Production). R-635. 4,956 Ft. C-695.
Life (Wm. A. Brady Prod.). R-Vol. 47, P-247. C-Vol. 47; P-580; 4,838 Ft.
Behind Masks (Dorothy Dalton). 4,147 Ft. R-340; C-395.
The Lost Romance (Wm. DeMille Prod.). 6,443 Ft. R-325.

**August**

The Princess of New York (Donald Crisp-British Prod.). 6,000 Ft. R-450.
The Whistle (Wm. S. Hart). 5,359 Ft. R-Vol. 49; P-627; C-705.
Passing Thru (Douglas MacLean-Ince Prod.). 4,594 Ft. R-320.
The Conquest of Canaan (Thomas Meighan). 7,015 Ft. R-441; C-493.
Wealth (Ethel Clayton). 5,141 Ft. R-237; C-789.
Crazy to Marry (Roscoe Arbuckle). 4,693 Ft. C-789.
Experience (Richard Barthelmess). R-827; C-49.

**September**

The Hell Diggers (Wallace Reid). 4,277 Ft. R-95; C-273.
The Great Moment (Gloria Swanson). 6,372 Ft. R-635; C-695.
At the End of the World (Betty Compson). 5,729 Ft. R-929; C-49.
Dangerous Lies (Paul Powell British Production).
The Golem (Special). 5,398 Ft. R-116; C-291.
The Affairs of Anatol (Cecil De Mille Production). 8,806 Ft. R-446.
Beyond (Ethel Clayton). R-319; C-397.
Cappy Ricks (Thomas Meighan). R-96; C-163.

**ARBUCKLE COMEDIES.**

The Sheriff.
A Desert Hero.
The Garage.

**MACK SENNETT COMEDIES.**
(Two Reels Each)

Are Waitresses Safe?
An International Sneak.

**BURTON HOLMES.**
(One Reel Each)

Spanish Holidays.
Solomon's Temple.
Toledo and Segovia.
Marvelous Manhattan.
The Cruise of the Vera Cruz.
Boro-Bodor and the Bromo.
Torrid Tampico.

**PARAMOUNT MAGAZINE.**

Issued Weekly (One Reel Each—Contains magazine subjects and cartoon).

## AMERICAN FILM COMPANY

The Blue Moon. Vol. 48, P-99.
Their Mutual Child (Margarita Fisher—Six Reels).
Sunset Jones (Charles Clary and Irene Rich) R; Vol. 49, P-995; C-49.
Payment Guaranteed (Margarita Fisher). R; Vol. 49, P-991.

## PATHE EXCHANGE INC.

*Pathe Review (One-Reel Educational) and Topics of the Day (One-half Reel) Issued Weekly. Pathe News (Topical) Issued Every Wednesday and Saturday. George B. Seitz and June Caprice star in "The Sky Ranger" Serial. Juanita Hansen is star of "Yellow Arm" Serial. Charles Hutchison is star of "Hurrican Hutch."*

**Week of July 31.**

No. 14 of The Sky Ranger (Liquid Fire).
No. 7 of The Yellow Arm (In the Dead of Night).
The Money Maniac (Perret Production). R-540; C-645.
What a Whopper (Snub Pollard—One-Reel Comedy). R-732.
All Aboard (Harold Lloyd Reissue—2-3 Reel). R-636.
The Country Mouse and the City Mouse (One-Reel Cartoon Fable). R-732.

**Week of August 7.**

No. 15 of the Sky Ranger (The Last Raid).
No. 8 of the Yellow Arm (Smuggled Aboard).
Teaching the Teacher (Snob Pollard—One Reel Comedy). R-730.
The Tip (One Reel—Harold Lloyd Reissue).
The Cat and the Canary (2-3 Reel Cartoon Fable).

**Week of August 14.**

No. 9 of The Yellow Arm (The Kingdom of Deceit).
The Black Ace (Edgar Jones—2 Reels—Drama).
Spot Cash (Pollard—One Reel—Comedy).
Rainbow Island (Lloyd—One Reel—Reissue).
The Fox and The Crow (2-3 Reel Cartoon—Fable).

**Week of August 21.**

No. 10 of the Yellow Arm (The Water Peril).
The Secret of Butte Ridge (Tom Santschi—2 Reel Drama).
The Mountain Lion (Bob and Bill Series—1 Reel).
Name the Day (Pollard Comedy—1 Reel).
Move On (Harold Lloyd Re-issue—One Reel).
The Donkey in the Lion's Skin (2-3 Reel Cartoon Fable).

**Week of August 28.**

No. 11 of the Yellow Arm (Pawns of Power).
The Mayor of Misery (Edgar Jones—2 Reel Drama).
Stop Kidding (Eddie Boland—1 Reel Comedy).
By the Sad Sea Waves (Harold Lloyd Reissue—1 Reel).
Mice at War (2-3 Reel Cartoon Fable).

**Week of September 4**

No. 12 of The Yellow Arm (The Price of a Throne).
The Wolver (Tom Santschi—Two Reel Drama).
The Jail Bird (Snub Pollard—One Reel Comedy).
Over the Fence (Harold Lloyd—One Reel Reissue).

**Week of September 11**

No. 13 of the Yellow Arm (Behind the Curtains).
My Lady O' the Pines (Holman Day Two-Reel Drama).
On Their Way (Eddie Boland One-Reel Comedy).
The Fashionable Fox (2-3 Reel Cartoon Fable).
One-quarter Inch (Harold Lloyd One-Reel Reissue).

**Week of September 18.**

No. 14 of The Yellow Arm (The False Goddess).
Mother O'Dreams (Tom Santschi-two reel drama).
The Civet Cat (Bob and Bill Series—One Reel).
The Hermit and the Bear (2-3 Reel Cartoon).
Late Lodgers (One Reel Comedy-Pollard).
Bashful (Harold Lloyd Reissue—One Reel).

**Week of September 25.**

No. 15 of the Yellow Arm (The Miracle).
No. 1 of Hurricane Hutch (The Secret Cipher).
The Chink (Eddie Boland—One-Reel Comedy).
The Hare and the Tortoise (Two-third Reel Cartoon Fable).
Nettine the Leopard (One Reel—Major Allen—Hunting Film).
Rough Seas (Gaylord Lloyd).

# CURRENT FILM RELEASE DATES

## UNIVERSAL FILM MFG. CO.

**JEWELS.**

Reputation (Eight Reels—Priscilla Dean). R-205; C-267.
Outside the Law (Six Reels—Priscilla Dean). R. Vol. 48-465.
No Woman Knows (7 reels). R-447.

**JEWEL COMEDIES.**

Blue Sunday (Lyons-Moran).
Roman Romeos (Lyons-Moran).
A Monkey Movie Star (Joe Martin).
Robinson's Trousseau (Lee Moran).

**SPECIAL ATTRACTIONS.**

The Kiss (Carmel Myers). R-236; C-395.
Short Skirts (Gladys Walton). R-340; C-395.
Man Trackers (George Larkin). D-427; C-493.
Luring Lips (Edith Roberts). R-539; C-589.
Danger Ahead (Mary Philbin). R-732; C-789.
A Daughter of the Law (Carmel Myers). R-828; C-885.
Open Shutters (Edith Roberts). R-931; C-49.
The Shark Master (Frank Mayo). R-210.
The Rowdy (Gladys Walton). R-320.
Action (Hoot Gibson). R-211; C-397.
Moonlight Follies (Marie Prevost). R-449.

**SERIALS.**

The Diamond Queen (Eileen Sedgwick).
The White Horseman (Art Acord).
Do or Die (Eddie Polo).
The Terror Trail (Eileen Sedgwick).

**WESTERN DRAMAS.**

(Two Reels Each.)

Beating the Game (Hoot Gibson).
Both Barrels (Jack Perrin). R-92.
The Valley of Rogues (Jack Perrin).
The Danger Man (Jack Perrin).
Range Rivals (M. K. Wilson).
The Rim of the Desert (Jack Perrin).
Roaring Waters (George Larkin).
The Cowpuncher's Comeback (Art Acord).
The Call of the Blood (Art Acord).

**CENTURY COMEDIES.**

(Two Reels Each.)

The Whiz-Bang (Bud Jameson).
Golfing (Brownie, the Dog).
Alfalfa Love (Brownie the Dog).
In Again (Harry Sweet).
High Life (Harry Sweet). R-831.
The Clean Up (Baby Peggy Jean).
Hold Your Breath (Charles Dorety).
Stealin' Home (Harry Sweet).
Brownie's Little Venus (Brownie, the dog).
High Life (Harry Sweet).

**STAR COMEDIES.**

(One Reel Each.)

A Model Made.
Twelve Hours to Live.
His Unlucky Berth.
The Misfit Pair.
No Clothes to Guide Him.
Where Is My Wandering Wife?
His Ill Luck.

## ASSO. PRODUCERS

Devotion. R-340; C-493.

**THOMAS H. INCE PRODUCTIONS.**

Lying Lips (House Peters-Florence Vidor—Six Reels). R; C-R, Vol. 49, P-31.
Mother O'Mine. R-747; C-47.
Cup of Life. R-318; C-397.

**J. PARKER READ, JR.**

A Thousand to One (Hobart Bosworth—Six Reels). R; Vol. 47, P-1082; C-R, Vol. 48, P-164.
I Am Guilty (Louise Glaum). R-85; C-149.
Greater Than Love. R-829; C-885.

**ALLAN DWAN PRODUCTIONS.**

A Perfect Crime (Monte Blue). R; Vol. 49, P-45.
A Broken Doll. R-751.

**MAURICE TOURNEUR PRODUCTIONS.**

The Last of the Mohicans (Barbara Bedford—Six Reels). R; Vol. 47, P-589; C-R, P-714; Ex. Vol. 48, P-827.
The Foolish Matrons. R-114; C-189.

**MACK SENNETT PRODUCTIONS.**

A Small Town Idol (Ben Turpin). R; Vol. 48; P-967; C-R, Vol. 49, P-31.
Home Talent. R-752; C-189.
She Sighed by the Seaside (Two Reels).
Made in the Kitchen (Two Reels).
Call a Cop (Two Reels).
Love's Outcast (Two Reels—Ben Turpin). R-739.

**J. L. FROTHINGHAM.**

The Ten Dollar Raise. R-323; C-387.
Pilgrims of the Night. R-831; C-885.

## FIRST NAT'L EXHIBITORS

Not Guilty (Sidney Franklin Production).
The Girl in the Taxi (The Carter DeHavens).
Bob Hampton of Placer (Marshall Neilan Production). R-90; C-267.
Gypsy Blood (Pola Negri). R-321; C-387.
Playthings of Destiny (Anita Stewart).
Courage (Sidney Franklin). R-536.
The Sky Pilot (Cathrine Curtis Productions) R; Vol. 49, P-994; C-47.
Scrap Iron (Charles Ray—7,500 feet). R-641, C-803.
Peck's Bad Boy (Jackie Coogan). R-87, C-49.
Bob Hampton of Placer (Neilan Production). R-90.
Golden Snare (Curwood Production). R-438; C-943.
Stranger Than Fiction (Katherine MacDonald).
Salvation Nell (Pauline Stark). R-234; C-395.
The Sign on the Door (Norma Talmadge). R-541; C-789.
Nobody (Jewel Carmen-Roland West Prod.). R-636; C-695.
The Child Thou Gavest Me (Stahl prod.).
A Midnight Bell (Charles Ray). R-831; C-885.
Toonerville's Fire Brigade (2 Reels). R-830.
Wedding Bells (Constance Talmadge). R-930. C-397.
Serenade (R. A. Walsh Production). R-320; C-397.
Wife Against Wife (Whitman Bennett Production).
On eArabian Night (Pola Negri).
The Playhouse (Buster Keaton).
Bits of Life (Marshall Neilan Special).

**"BIG FIVE" ATTRACTIONS.**

Passion (Pola Negri—Nine Reels). R; Vol. 47, P-513; C-R, P-714; Ex. Vol. 48, P-67-1048.
Sowing the Wind (Anita Stewart—Six Reels). R; Vol. 48, P-392; C-R, P-668.
The Kid (Charles Chaplin—Six Reels). R; Vol. 48, P-390; C-R, P-668; Ex. Vol. 49, P-55, 155, 158.
Man—Woman—Marriage (Dorothy Phillips—Nine Reels). R; Vol. 48, P-391; C-R, P-668.
The Oath (R. A. Walsh Prod.).

## METRO PICTURES CORP.

Jan. 31—The Off-Shore Pirate (Viola Dana—Six Reels. R; Vol. 49, P-194; C-R, Vol. 49, P-360.
Feb. 7—Passion Fruit (Doralina—Six Reels). R; Vol. 48, P-596; C-R, P-1033.
Extravagance (May Allison). R; Vol. 49, P-410; C-R, P-469.
Mar. 28—Puppets of Fate (Viola Dana—Six Reels). R; Vol. 49, P-992, C-47.
April 11—A Message from Mars (Bert Lytell—Six Reels). R; Vol. 49, P-518, C-47.
April 25—Uncharted Seas (Alice Lake—Six Reels). Vol. 49, R-880, C-149.
Coincidence. R-209; C-387.
The Last Card. R-747; C-47.
Home Stuff. C-47; R-747.
Fine Feathers. R-847; C-493.
Over the Wire (Alice Lake). R-116; C-943.
The Man Who (Bert Lytell). R-428; C-589.
Life's Darn Funny (Viola Dana). R-634; C-695.
The Conquering Power (Rex Ingram Prod.). R-339; C-493.
Big Game (May Allison—6 Reels). R-829; C-49.
A Trip to Paradise (Bert Lytell). 6 Reels. R-92.
The Match Breaker (Viola Dana). R-92; C-163.
The Infamous Miss Revell (Alice Lake). R-209.
Junk (Bert Lytell).
There Are No Villains (Viola Dana). R-94; C-163.

**NAZIMOVA PRODUCTIONS**

Camille. R-446.

**S-L PRODUCTIONS.**

Garments of Truth (Gareth Hughes—Six Reels). R-209. C-397.
The Hunch (Gareth Hughes—Six Reels).

## L-J-SELZNICK ENTERPRISES

**ELAINE HAMMERSTEIN STAR SERIES.**

The Miracle of Manhattan. R-92; C-267.
The Girl from Nowhere. R-539; C-163.
Remorseless Love. R-827; C-49.
Handcuffs or KiKsses.

**EUGENE O'BRIEN STAR SERIES.**

Gilded Lies. R-878; C-387.
The Last Door. R-431; C-539.
Is Life Worth Living? R-541; C-49.
Clay Dollars.

**OWEN MOORE STAR SERIES.**

The Chicken in the Case. L-5,261 Ft. R; Vol. 48, P-728.
A Divorce of Convenience. R-639; C-163.

**CONWAY TEARLE STAR SERIES.**

Bucking the Tiger. R-206; C-387.
The Fighter. R-830; C-163.
After Midnight.

**SPECIAL PRODUCTIONS.**

The Sin That Was His (William Faversham). L-5,600 Ft. R; Vol. 47, P-641; C-R, P-1002.
Red Foam (Ralph Ince Special). L-5,500 Ft. Vol. 49, P-192; C-163.
Who Am I? R-440; C-49.
Conceit (All Star).
A Man's Home (All Star).
The Greatest Love (Vera Gordon).
The Highest Law (Ralph Ince).

**REPUBLIC**

The Great Shadow (Tyrone Power).
Man's Plaything (Grace Davidson and Montague Love).
Mountain Madness (Ed Coxen and Ora Carew).
The Gift Supreme (Bernard Burning).
Children of Destiny (Edith Hallor).

**SHORT SUBJECTS.**

(Released by Select.)

William J. Flynn Series.
Chaplin Classics.
Selznick News.
Kaufman Masterpieces.

**REVIVALS.**

Poppy (Norma Talmadge).
Up the Road With Sallie (Constance Talmadge).
Scandal (Constance Talmadge).
The Lone Wolf (Hazel Dawn and Bert Lytell).

## GOLDWYN DISTRIBUTING

Song of the Soul (Vivian Martin). R; Vol. 46-1155; C; Vol. 47-36.
Guile of Women. R; Vol. 49; P-194; C-R, Vol. 49; P-360.
Hold Your Horses—L-4,610 Ft. R; Vol. 48, P-730; C-R, P-1033.
What Hapened to Rosa—L-4,148 Ft.; R; Vol. 49, P-880; C-947.
Roads of Destiny (Pauline Frederick). 4,955 Ft.; R; Vol. 49, P-629; C-R, P-705.
The Concert (All Star). R; Vol. 49, P-46; C-R, Vol. 49, P-135; 5,574 Ft.
Don't Neglect Your Wife (Gertrude Atherton Production). 5,574 Ft. R; Vol. 49, P-409. C-695.
A Tale of Two Worlds (Gouverneur Morris Production). 5,649 Ft. R; Vol. 49, P-415; C-R, P-469.
Cabinet of Dr. Caligari (German Impressionistic Film). 5,157 Rt.; Vol. 49; C-R, 828.
Snowblind (All Star). R-542.
Made in Heaven (Tom Moore). R; Vol. 49, P-995; C-149.
Wet Gold (Williamson Production). R-437; R-439.
Head Over Heels (Mabel Normand).
Boys Will Be Boys (Will Rogers). R-208.
An Unwilling Hero (Will Rogers). C-789; R-446.
Beating the Game.

**GOLDWYN-INTERNATIONAL COMICS.**

Too Much Pep.
Fatherly Love.
The Chicken Thief.

**EDGAR COMEDIES.**

Get Rich Quick Edgar. C; Vol. 49, P-513.
Edgar the Detective. C-876.
Edgar's Feast Day. R-488.

# CURRENT FILM RELEASE DATES

## EDUCATIONAL FILMS CORP.

Kinograms (Sundays and Thursdays).

**Selig-Rork.**

The Northern Trail. R-111.
The Policeman and the Baby. R-111.

**Chester Comedies.**
(Two Reels.)

Ready to Serve. R-338.
Snooky's Wild Oats. R-112.
Snooky's Twin Troubles (2 Reels).

**Christie Comedies.**
(Two Reels.)

Man vs. Women. R-751.
Scrappily Married. R-845.
The Reckless Sex.
Nothing Like It. R-829.

**Torchy Comedies.**

Torchy's Double Triumph. R; Vol. 49, P-418.
Torchy's Promotion.
Doggone Torchy. R-447.

**Mermaid Comedies.**

Bang. R-643.
Robinson Crusoe, Ltd. R-111.
Holy Smoke. R-339.

**Vanity Comedies.**

How She Lied. R-112.
Ninety Days of Life. R-439.
Chicken Hearted. R-831.

**Specials.**

Valley of Ten Thousand Smokes (One Part).
Modern Centaurs (One Part).

**Robert C. Bruce Series.**

Voices of the Sea. C; Vol. 49, P-629.
The Merry Little Put Put. R-326.

**Chester Outing Scenics.**

The Red Trail's End.
Music in the Air. R-830.

**Gayety Comedies.**

Here Pro Tem. R-235.
Assault and Flattery. A-439.
Wild and Willy. R-732.

**Chester Screenics.**

From Dear to Dam.
Buzz-z-.

**Miscellaneous.**

Golf (Slow Motion).
Dixie. R-643.

**Punch.**

The Love Egg. R-111.

## ARROW FILM CORP.

**Features.**

Headin' North (Pete Morrison).
Cyclone Bliss (Jack Hoxie). R-92.
Dead or Alive (Jack Hoxie).
The Sheriff of Hope Eternal (Jack Hoxie). R-115.
The Star Reporter.
The Stranger in Canyon Valley.
Dangerous Paths (Neva Gerber).
The Yankee Go-Getter (Neva Gerber).
God's Country and the Law (Curwood Productions).
Screenart Series.
The Broken Spur (Jack Hoxie). R-821.

**Serials.**

The Blue Fox (Anna Little). R-539.
Thunderbolt Jack (Jack Hoxie).

**Comedies.**

Broadway Series.
Hank Mann Series.
Spotlight Series.

**Novelty.**

Sport Pictorials (One Reel Each).

## ASSO. EXHIBITORS

**FEATURES.**

The Devil (George Arliss).
What Women Will Do (Anna Q. Nilsson).
The Rider of King Log (Special). C-495.
The Road to London (Bryant Washburn). R-642; C-47.

**HAROLD LLOYD COMEDIES.**
(Two Reels Each.)

Now or Never.
Among Those Present.

**PLAYGOERS PICTURES.**

The Butterfly Girl. R-97.
Women Who Wait.
They Shall Pay. R-208.
Home-Keeping Hearts.
The Family Closet.
Discontented Wives.

## W. W. HODKINSON

**ERNEST SHIPMAN.**

Gods Crucible (All Star).

**BENJAMIN B. HAMPTON—GREAT AUTHORS' PICTURES.**

The Spenders (Claire Adams). Vol. 47, P-769; C-R, Vol. 48, P-194.

**ZANE GREY PICTURES, INC.**

The U. P. Trail (All-Star—Seven Reels.) R-434; Vol. 47, P-386; C-R, P-580.
The Man of the Forest. R-434, C-603.

**J. PARKER READE, JR., PRODUCTIONS.**

Love Madness (Louise Glaum—Seven Reels). R; Vol. 45, P-1067; C-R, P-1211.
The Brute Master (Hobart Bosworth). R; Vol. 47; P-639; C-R, P-852.

**ROBERT BRUNTON PRODUCTIONS.**

The House of Whispers (J. Warren Kerrigan). R; Vol. 47, P-1080; Vol. 48, C-R, P-46.
The Coast of Opportunity (J. Warren Kerrigan). R; Vol. 47, P-1080.

**IRVIN V. WILLAT PRODUCTONS.**

Down Home.
Partners of the Tide. R; Vol. 49, P-515; C-R, P-581.
The Face of the World. R-538; C-539.

**J. L. FROTHINGHAM PRODUCTIONS.**

The Breaking Point (Bessie Barriscale). R; Vol. 48, P-729; C-R, Vol. 49, P-31.
The Other Woman (Six Reels). R; Vol. 49, P-627; C-R, P-705.

**ROCKETT FILM CORPORATION.**

The Truant Husband.
Keeping Up With Lizzie (Enid Bennett). R-324; C-387.

**HUGO BALLIN.**

Pagan Love.
East Lynne. R; Vol. 49, P-415; C-R, P-469.
The Journey's End. R-113; C-539.

**RENCO FILM CORPORATION.**

Lavender and Old Lace. R-92; C-149.

## VITAGRAPH

**SPECIAL PRODUCTIONS.**

The Heart of Maryland. R; Vol. 49, P-629; C-R, 823.
The Son of Wallingford.

**ALICE JOYCE.**

Her Lord and Master (Six Reels). R-754, C-947.
The Scarab Ring.
The Inner Chamber (Six Parts). R-94; C-273.

**CORRINE GRIFFITH.**

It Isn't Being Done This Season. R; Vol. 49, P-414; C-273.
What's Your Reputation Worth? R-759; C-R, 823.
The Single Track.
Moral Fibre.

**EARLE WILLIAMS.**

The Silver Car. R-541; C-47.
Lucky Carson.
Bring Him In
A Master Stroke. C-273.

**ANTONIO MORENO PRODUCTIONS.**

Three Sevens. R; Vol. 49, P-991; C-49.
The Secret of the Hills

**ALICE CALHOUN'S PRODUCTIONS.**

Closed Doors. R-433; C-803.
Peggy Puts It Over.
The Rainbow.
The Matrimonial Web.

**WILLIAM DUNCAN.**

Where Men Are Men. R-450.
Steelhart. R-450.

**LARRY SEMON COMEDIES.**

The Bakery. R-642.
The Fall Guy.
The Bell Hop.

**JIMMY AUBREY COMEDIES.**

The Nuisance.
The Back Yard.
The Applicant.
The Riot.

**SERIAL.**

The Purple Riders (Joe Ryan—Fifteen Episodes). Vol. 49, R-877.

## REALART PICTURES

Ducks and Drakes (Bebe Daniels). R; Vol. 49; P-628; C-R, P-705.
The Outside Woman. R; Vol. 49, P-627; C-947.
The Little Clown (Mary Miles Minter). 5,031 Ft. R; Vol. 49, P-877, C-947.
The House That Jazz Built (Wanda Hawley). 5,225 Ft. R; Vol. 49, P-990; C-387.
The Magic Cup (Constance Binney). R-86; C-267.
Sheltered Daughters (Justine Johnstone). R-209.
Two Weeks With Pay (Bebe Daniels). R-541; C-699.
A Kiss in Time (Wanda Hawley). R-846; C-291.
The Land of Hope (Alice Brady). R-114; R-236.
Such a Little Queen (Constance Binney). C-589.
Moonlight and Honeysuckle (Mary Miles Minter). R-830; C-885.
Don't Call Me Little Girl (Mary Miles Minter). R-113; C-291.
A Private Scandal (May McAvoy). R-847; C-291.
The March Hare (Bebe Daniels). R-538; C-695.
A Heart to Let (Justine Johnstone). R-636; C-695.
Little Italy (Alice Brady). R-539; C-695.
Her Sturdy Oak (Wanda Hawley). R-838; C-885.
One Wild Week (Bebe Daniels). R-451.
Little Italy (Alice Brady).
The Land of Hope (Alice Brady). R-114; C-695.

**SEASON 1921-22.**

Room and Board (Constance Binney). R-319; C-273.
Her Winning Way (Mary Miles Minter).
Everything for Sale (May McAvoy).

## R-C PICTURES

What's a Wife Worth? (Cabanne Production—Six Parts). R-432.
Good Women (Gasnier Production — Six Parts). R-208; C-803.
Nobody's Kid (Mae Marsh). R-322; C-695.
If Women Only Knew (Six Parts). R-542; C-885.
Beach of Dreams. R-541; C-189.
Black Roses (Sessue Hayakawa). R-88; C-149.
Salvage (Pauline Frederick). R-433; C-803.
Cold Steel (Six Reels). R-538; C-699.
Live and Let Live (Cabanne Production—Six Reels. R-537; C-47.
The Greater Profit (Edith Storey). R-115; C-695.
When Lights Are Low (6 Parts). (Sessue Hayakawa). R-236; C-789.
The Sting of the Lash (Pauline Frederick). Six Reels. R-931; C-397.
Shams of Society (Walsh-Fielding Prod.). Six parts.
A Wife's Awakening (Gasnier Prod.). Six parts. R-94; C-397.
Moon Madness (Edith Storey). C-273.

## FEDERATED EXCHANGES

Screen Snapshots.

**SPECIALS.**

Hearts and Masks. R-209.
The Servant in the House. Vol. 46, P-248.
Dangerous Toys. R; Vol. 49, P-989.
God-Bad Wife.

**MONTE BANKS COMEDIES.**

Bride and Gloom.
In and Out.
Peaceful Alley. R-830.

**HALLROOM COMEDIES.**
(Two Reels.)

Friday the Thirteenth. R-237.
We Should Worry. R-436.
We Should Worry.
We'll Get You Yet.
After the Dough.
Two Faces West.
Meet the Wife.

**Serial.**

Miracles of the Jungle.

**CHESTER COMEDIES.**

Snooky's Twin Troubles (2 Reels). R-830.

# CURRENT FILM RELEASE DATES

## UNITED ARTISTS

Nov. 28—The Mark of Zorro (Douglas Fairbanks). Ex. Vol. 47, P-618; Vol. 48, P-933; C-P, P-1002; Ex. Vol. 48, P-62; Vol. 48, P-161.
Jan. 9—The Love Light (Mary Pickford—Eight Reels). Vol. 48, P-466. C-R, P-538. Ex. Vol. 49, P-60.
March—The Nut (Douglas Fairbanks) R-309; Ex. Vol. 48, P-1043.
Dream Street (D. W. Griffith Production). Vol. 49, R-876; C-387.
Through the Back Door (Mary Pickford) R-489; C-495.
Carnival (Harley Knoles Prod.). 6,000 Ft. R-113; C-395.
The Three Musketeers (Douglas Fairbanks). R-211; C-397.
Disraeli (George Arliss). R-96; C-163.

## MISCELLANEOUS RELEASES

**AMERICAN FILM CO.**

From the West (William Russell).
The Virtuous Outcast (Mary Miles Minter).
The Man from Medicine Hat (Helen Holmes).
Quick Action (William Russell).
Sally Shows the Way (Mary Miles Minter).
The Moonshine Menace (Helen Holmes).
High-Gear Jeffrey (William Russell).
Youth's Melting Pot (Mary Miles Minter).
A Crook's Romance (Helen Holmes).
A Rough-shod Fighter (William Russell).
The Loggers of Hell-Roarin's Mountain (Helen Holmes).
Silent Shelby (Frank Borzage).

**KINETO COMPANY OF AMERICA, INC.**

**Kineto Reviews.**

(Released Through National Exchanges, Inc.) (One Reel.)

Trip of the U. S. S. Idaho.
Boy Scouts.
Was Darwin Right?
Primitive Life in Tennessee.
Combatting the Elements.
Bear Hunting in California.
A Naturalist's Paradise.
Let's See the Animals.
Holy City.
Panama.
Vegetarian.
Water Babies.
Beauty Spots.
Acrobatic Flies.

**CHARLES URBAN'S MOVIE CHATS.**

(Released Through State Rights Exchanges.)
First Series from No. 1 to 226, inclusive (One Reel).
Second Series from No. 27 to 52, inclusive (One Reel).

**EXCEPTIONAL PICTURES CORP.**

October—Martin Johnson's "Jungle Adventures." R-449.
November—His Nibs (Chic Sale).

**MAX LINDER.**

Be My Wife. R-750; C-163.

**MARC KLAW, INC.**

J' Accuse. C-495.

**U. S. NAVY.**

Our Navy in Action (Two Reels). R-751.

**NATIONAL EXCHANGES, INC.**

Welcome Children.
Shadows of the West (Hedda Nova).
The Lotus Blossom.
The Great Reward (Serial—Francis Ford and Ella Hall).
King Cole Comedies (One-Reel Each—Bobby Burns).
Kineto Reviews (One-Reel Educational).
Rainbow Comedies (Edna Shipman and John Junior) (Two Reels each).

**F. B. WARREN CORP.**

The Blot (Lois Weber Production). R-930; C-163.
Quo Vadis (Reissue) (6 Reels). R-95; C-397.
Good and Evil (Lucy Doraine). R-447.
Girl from God's Country (Nell Shipman). R-448.

**TEMPLE PRODUCING COMPANY.**

Johnny Ring and The Captain's Sword. 4,670 Feet. R-95.

**RUSSELL PRODUCTIONS**

Frank Briadwood Series (Two Reel Westerns).
Leo Maloney Series (Two Reel Westerns).

**CAPITAL FILM COMPANY.**

Ranger and the Law (Lester Cuneo).
Lone Hand Wilson (Lester Cuneo).
Fritzi Ridgeway Series (Two Reel Westerns)
Neal Hart Series (Two Reel Westerns).
Helen Gibson Series (Two Reel Westerns).
Al Jennings Series (Two Reel Westerns).
Capital Two Reel Comedies.
Witches Lure (All Star Cast).

**WARNER BROTHERS.**

Why Girls Leave Home (Anna Q. Nilsson). R-210. C-273.

## STATE RIGHT RELEASES

**ADVENTURES OF TARZAN SERIAL SALES CORP.**

Adventures of Tarzan (Serial—Fifteen episodes) (Elmo Lincoln-Star).

**AFFILIATED DISTRIBUTORS.**

The Lonely Heart (Kay Laurell).

**ASSOCIATED PHOTOPLAYS.**

Western Hearts. C-49.
Crossing Trails (Pete Morrison) (Cliff Smith Production).

**AYWON FILM CORP.**

The Fighting Breed (Snowy Baker). R-930.
The Jack Rider (Big Boy William). R-930.
The Vengeance Trail (Big Boy Williams). R-451.
The Shadow of Lightning Ridge (Snowy Baker). R-451.

**BLANCHFIELD.**

The Tell Tale Eye (Allen Russell).

**C. C. BURR.**

Burn 'Em Up Barnes (Johnny Hines). R-211.

**EQUITY PICTURES.**

Whispering Devils (Rosemary Theby and Conway Tearle—Six Reels). R; Vol. 46, P-112; C-R, P-388.
Mid-Channel (Clara Kimball Young). R; Vol. 46, P-523; C-R, P-608.
Straight from Paris (Clara Kimball Young). R-876.
The Black Panther's Cub (Florence Reed). R; Vol. 48, P-1092
Hush (Clara Kimball Young). R-87; C-149.
Charge It (Clara Kimball Young). R-848; C-163.
Heedless Moths (Audrey Munson). R-748.

**C. B. C. FILM SALES.**

The Victim.
Dangerous Love.
Captivating Mary Carstairs (Norma Talmadge Reissue).
Screen Snapshots (One Reel, semi-monthly—through Federated Exchanges).
Hallroom Boys Comedies (2 Reels-twice a month—through Federated Exchanges).
Star Ranch Westerns (2 Reels—twice a month).

**GEORGE H. DAVIS.**

Isobel, or The Trail's End. R; Vol. 47, P-645; Ex. Vol. 49, P-156.
The Heart of the North (Roy Stewart). R-208.

**THE FILM MARKET.**

The Supreme Passion (Six Reels). Vol. 49, P-194; C-R, P-581.
The Ne'er-Do-Well (Reissue—Seven Reels).
The Spoilers (Reissue—Nine Reels).
Jimmy Callahan Comedies (Twelve Two-Reelers).

**FILM DISTRIBUTORS LEAGUE**

**(Reissues)**

Sept. 11—Jungle Child (Dorothy Dalton).
Sept. 18—American Aristocracy (Douglas Fairbanks).
Sept. 25—The Gun Fighter (Wm. S. Hart).
Old Folks at Home (Sir Beerbohm Tree and Mildred Harris).
Going Straight (Norma Talmadge).
Bond of Fear (Roy Stewart).
Matrimoniac (Douglas Fairbanks and Constance Talmadge).
Truthful Tulliver (Wm. S. Hart).
The Primal Lure (W. S. Hart). R-93.

**GRAPHIC.**

Mother Eternal (Vivian Martin—Seven Reels). R; Vol. 49, P-990; C-45.

**HILLFIELD, INC.**

The Man Worth While (Romaine Fielding). R-210.

**HORIZON PICTURES, INC.**

14 Talmadge Reissues (Two Reels).

**JANS PICTURES.**

Man and Woman. R-447.
The Amazing Lovers.

**RICHARD KIPLING.**

Outlawed. R-327.
The Battlin' Kid.

**VICTOR KREMER.**

The Stampede (Texas Guinan).
I Am the Woman (Texas Guinan).
When Love Is Young (Zena Keefe).
Winding Trail (Buck Manning).

**GEORGE KLEINE.**

Quo Vadis (Eight Reels).
Julius Caesar (Six Reels).
Conquest Programs (Eleven Programs Totaling Eighty Reels).

**PACIFIC FILM COMPANY.**

George Ovey Comedies (Single Reel—Every Two Weeks).
Vernon Dent Comedies (Single Reel—Every Two Weeks).
Irene Hunt Newspaper Stories (Two Weeks—Every Two Weeks).
The Call of the Wild. R-323.

**PLYMOUTH PICTURES, INC.**

Denver Dixon Comedies (Series of Twelve—One Reel Each).
Minta Durfee Comedies (Mrs. Roscoe Arbuckle—Five Two-Reel Pictures).
Every Woman's Problem (Dorothy Davenport). R-312; C-R, 823.

**C. B. PRICE CO., INC.**

Your Daughter—And Mine (All-Star Cast). Vol. 48, P-964.
His Pajama Girl. R-321.

**PRIZMA INCORPORATED.**

Danse Du Ventre.
The Sweetest Story Ever Told.
Gardens of Normandy. C; Vol. 49, P-625.
A Day with John Burroughs. C-754.

**PRODUCERS' SECURITY CORPORATION.**

When Dawn Came. C-R, Vol. 49, P-360; R; Vol. 48, P-101.
Diane of Star Hollow. R-880, C-47.
On the Trail (Two-Reels). R-488.
Squire Phin.
Welcome to Our City.
The Right Way (six reels.)
Mr. Bingle (Daddy Dumplins).
The Soul of Man (6 Reels).
Mr. Potter of Texas.
The Lost Battalion (6 reels).
Arabian Nights (6 reels).
Cissy Fitzgerald Comedies (2 reels).
Elephant Comedies (2 reels).
Tricked (2 reels).
Patsy's Jim (2 reels).
The Rope's End (2 Reels).
Corporal Jim's Ward (2 reels).

**REELCRAFT PICTURES.**

**Sun-Lite Comedies.**

Bride and Broom. R-732.
Baby-Baby.
Mother's Lamb.
Don't Mary.
Tuning Up.
Washed Out.
Hot Cakes.
Scream Street.
Lion Liars.

**Mirth Comedies.**

(Two Reels Each.)

Sweet Daddy.
Chick Chick. R-634.
Vacation.

**RAINBOW FILM CORPN.**

A Girl's Decision. R-93; C-397.

**RADIOSOUL FILMS.**

You and I. R-310; C-R, Vol. 49, P-860.

**M. B. SCHLESINGER.**

Things Men Do. R; Vol. 49, P-628.

**SUNNYWEST FILMS.**

Judge Her Not (Jack Livingston).
Wolves of the Range (Jack Richardson).
Shadows of the Law (Fritzi Ridgeway).
A Hated Lover.
Reclaimed (Mabel Julienne Scott).
Fifteen Two-Reel Shorty Hamilton Westerns.

**SONORA FILMS.**

The Twice-Born Woman. R-235. C-789.
Tradition. R-441. C-273.

**SUNRISE PICTURE CORPORATION.**

The Price of Silence (Peggy Hyland). Vol. 48, P-150; C-R, P-282.

**WESTERN PICTURES EXPLOITATION.**

A Dangerous Pastime.
That Something. R-758.
Scattergood Stories (Two Reel Comedies).

**WESTERN PICTURES CORP.**

Partners of the Sunset (Allene Ray).
Lady Luck (Allene Ray).

**WILK AND WILK.**

**(Lee Kids Comedies).**

The Circus Imps.
The Dixie Madcaps.

**WORLD FILM CORPORATION.**

Whispering Shadows (Lucy Cotton).
The Wakefield Case (Herbert Rawlinson). R-757; C-49.

# PROJECTION

By F. H. RICHARDSON

### *From Ireland*

A projectionist who requests that we name him only as "Inquirer from Ireland," sends in an order for the lens charts, and writes:

I would be extremely grateful for your opinion as to the queries inclosed on a separate sheet of paper. I am using an anistigmat lens which gives an excellent picture at a throw of forty-two feet, and I have no wish to change the lens. However, I am ordering your lens charts, which should take the projectionist out of the old guess work system and establish this part of the optical system on a scientific basis.

A carbon copy of your reply in the department will be esteemed. Money order covering the lens charts is attached hereto. Should you publish the above, or the queries, please print same as coming from "Inquirer—Ireland."

Information desired is as follows:

1. Objective lens Anistigmat E. 3. 1. F=2¾ inches.
2. Direct Current, 40 to 50 amperes used.
3. What is the best combination of condensers for same?
4. What is the correct distance of front condenser from the aperture?
5. What is the correct distance of shutter from the front of projection lens?

### *Condition Not So Bad*

Your condition is not so bad, in so far as the optical end of things is concerned, and, using good anistigmat lenses it is possible to get an acceptable picture at forty-two feet, always provided the picture be not too large. One very important bit of information you have failed to give, however, is the working distance of the projection lens—meaning by that the distance from the film to the first surface of the projection lens.

The condensing system, as indicated by the lens charts, is as follows: For 50 amperes a 6½ inch plano convex collector lens (lens next the light source) and a 7½ inch plano covex converging lens, spaced with the apex of their curved surfaces not to exceed 1-16 of an inch apart, with the center of the condenser (point midway between the two lenses) just a little bit less than 17 inches from the aperture.

For 40 amperes you should have two 6¾ inch plano convex lenses, spaced not to exceed 1-16 of an inch apart, with 18½ inches from the center of the condenser to the aperture.

The lens charts start out by taking as their basis the minimum distance at which an arc of a given amperage can be located from the face of a condenser without setting up undue amount of breakage. This is of prime importance, because locating the arc anything else than the minimum permissible distance means very great light loss.

For instance, quoting from memory only, if an arc crater be located 2½ inches from the surface of a condenser lens of 4¼ inch free opening, it would collect just as much light as would a condenser lens with 7¼ inches free opening if the arc be located 3½ inches away from the surface of the lens.

With the crater located the minimum distance from the collector lens the distance from the center of the condenser to the aperture must be such as will give a working size spot at the cooling plate, remembering that the crater diameter will be magnified at the spot as many times as distance crator to center of collector lens will divide into distance center of condenser to aperture.

### *Condition Might Be Altered*

This condition, however, might be somewhat altered if you are using a condenser of smaller diameter than those used over here. We use a 4½ inch condenser lens, which has about 4¼ inches free opening where a slide carrier is not used, but I understand that in some European countries a three-combination condenser of smaller diameter than this is in vogue.

Just what this condition would set up I do not know, as I have not had the opportunity to study it. Your condition beyond the aperture will not be bad, I think, though I do not understand the lens markings you have given. I would advise this: Lay a piece of paper about two feet long on the top of a flat table, drawing a straight line across it to represent the optical axis. At the left hand end establish a point on either side of this line, distant from it exactly ½ the full diameter of the free opening of your condenser.

A distance away from this equal to the distance from the front surface of the condenser to the film to the projector aperture, establish two points, one on either side of the line and distant therefrom exactly ½ the diameter of your projector aperture measured its wide way, in other words one half of 29-32 of an inch.

Now draw a perfectly straight line from the upper condenser point exactly through the lower aperture point, and another from exactly the lower condenser point exactly through the upper aperture point and on beyond the aperture three or four inches.

Next measure the exact distance from the film to the first lens surface of the projection lens, and at a point that distance from the aperture points establish two points equidistant from the line representing the free diameter of your projection lens.

### *Reduce Diameter of Condenser*

If these points fall inside the lines you have drawn, then the projection lens is not picking up all the light, and you will have a better condition if you reduce the diameter of your condenser by placing a metal strip against its front surface, reducing its diameter until all the light from the condenser passes through the projection lens.

If this is not clear to you, advise me and I will send you illustrative drawing. If there is anything further I can give you in the way of information, let me know.

Oh, yes, I almost overlooked your number 5 question. When using a lens of that extremely short focal length, your revolving shutter should be placed just as close as you can get it to the lens, because the narrowest point of the beam will be either there, or inside the lens itself.

Also, may I ask why you are so bashful? A few letters from Irish correspondents, with their name attached, would, I think, form a point of contact between projectionists of the United States and projectionists of the Land of the Shamrock. I am very sure our men over here would read them with a great deal of interest.

### *Notice to All*

**PRESSURE on our columns is such that published replies to questions cannot be guaranteed under two or three weeks. If quick action is desired remit four cents, stamps, and we will send carbon copy of department reply as soon as written.**

**For special replies by mail on matters which, for any reason, cannot be replied to through our department remit one dollar.**

*THE LENS CHART*

***Are You Working by "Guess" or Do You Employ Up-to-Date Methods?***

**You demand that your employer keep his equipment in good order and up to date. He owes it both to himself and to you to do so, but you owe it to him to keep abreast with the times in knowledge and in your methods.**

**The lens chart (two in one, 11x17 inches, on heavy paper for framing) is in successful use by hundreds of progressive projectionists.**

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**Address Moving Picture World, either 516 Fifth Avenue, New York City; Garrick Building, Chicago, Ill., or Wright & Callender Building, Los Angeles, Cal.**

### *Amperage and Light*

Corporal Thomas Napoletano, Marine Barracks, Paris Island, S. C., says:

Brother Richardson: A friend and myself got into a friendly argument this morning, the subject of which was: "At the present time we are using 60 amperes, A. C., at our arcs. If we raise the amperage to 120, or 100 per cent., would the screen results be 100 per cent. better?" I claim it would, since if we were using 25 amperes and raised to 50 the result would be 100 per cent. increased light, therefore why should not the result be 100 per cent. better when we raise from 60 amperes to 120?

We have agreed to let you be the judge in this matter, and will thank you for such information as you may care to give on the subject. If the gain in light at the screen would not be 100 per cent., then what would be the percentage, the throw being 95 feet and the picture 18 feet?

### *Too Many Considerations*

It would be utterly impossible to answer your question categorically, because too many considerations enter into the equation. I will, however, for the benefit of all concerned, try to explain the various points involved in such a question.

First let us begin at the beginning. The spot is, as you doubtless know, a badly out of focus photograph or image of the crater, which, with the A. C. current arc, is presumed to be the crater of the upper carbon. The magnification of the crater will be as many times as the distance from the crater to the center of the condenser is divided into the distance from the center of the crater to the cooling plate.

For instance: If you had a crater ½ inch in diameter located 4 inches from the center of the condenser, and the distance from the center of the condenser to the aperture were 16 inches, then the magnification of the crater would be as many times as four is contained in 16, or 4 times, therefore the diameter of the spot would be ½ x 4=2 inches.

That law holds good not sometimes, but always. This is the reason the distance from condenser to aperture varies when using different amperages. Supposing you had a crater ¼ inch in diameter and used the same distances, you would not then have a 2 inch diameter spot, but instead you would have a spot equal to ¼ x 2=½ in.

### *Pull Condenser Back*

Under this condition, therefore, we must pull our condenser back and use a condenser which will locate the arc at a distance from the center of the condenser and locate the center of the condenser at a distance from the aperture which will produce a workable spot under the law quoted.

For instance, supposing the first named dis-

tance (called distance x) were 3 inches, and the second named distance (called distance y) were 18 inches, then the magnification would be ¼ x 6=1-3 inches, therefore we would have a spot of that diameter.

That is the way that part of it works, and this automatically acts to alter the divergence of the rays beyond the aperture, so that with the low amperage and small crater the projection lens is almost sure to pick up all the light which gets through the aperture, whereas with high amperage and at distance "y" a condition might very easily prevail in which the projection lens would not pick up all the light.

*So, You See*

So you see, Friend Napoletano, the thing is not quite as simple as it looks.

And now let us examine the matter from another angle. With your optical system as it is for practical projection, place a disc of very thin metal—the very thinnest you can get—over the front surface of the condenser and flat against it.

In order to make the experiment I shall describe, it is absolutely essential that the metal be of extreme thinness and that it lie absolutely flat against the glass. In the center of your disc punch a very, very small hole, about the smallest you can possibly make. Now with a 25 ampere crater project the light through this tiny hole. You will find a very small spot of light on the cooling plate, which is a photograph of the crater. This spot will not nearly cover the aperture.

Now increase your amperage gradually and you will find that this spot grows larger until at about 60 it should cover an area equal to the entire aperture of the projector, which means that if you increase the amperage any more than this, all the additional light will fall on the cooling plate outside the area of the aperture, which means that the center of the condenser is now working up to its maximum capacity.

*Plug the Hole*

Now plug this hole and punch another, say one inch from the center of the condenser, and you will find at 25 amperes the same size spot will appear that appeared when the hole was in the center, but the spot will not be located in the center of the aperture, therefore it will have to be increased to greater size before it will entirely cover the aperture.

If the first named spot covered the aperture at 60, then probably the last one would cover it at 70 or 75, but when it does cover it, then all the central zone of the condenser out to a circle representing the second hole will be working at its maximum capacity, and so on out until at about 120 amperes you can make a spot on the cooling plate with a hole clear out to the edge of the condenser, cover the entire aperture, beyond which no further light can be forced through the aperture, because the condenser is working up to its maximum capacity.

Now, answering your question, you will get a practical 100 per cent. increase at the arc for each increase in amperage until a pin point in the center of the condenser is projecting a spot big enough to cover the entire aperture. Beyond that point you will not get 100 per cent. increase, and the increase you will get will gradually become less and less until you bring the entire condenser up to its maximum capacity.

You are using A. C. at the arc, and since 120 ampere crater would not very greatly exceed the area of the 60 ampere D. C. crater, you ought to get practically 100 per cent. increase in screen illumination up to that point.

I cannot say just how it would work out, because I have never experimented with A. C. current ampereage as high as that. I have, however, explained the principles involved, and believe from what I have said you should be able to understand the matter.

If anything is not clear, advise me and I will try and straighten it out.

## *Does Not Agree*

Henry L. Saunders, projectionist, Eldon Theatre, Dendron, Va., says:

In the Handbook I find many things of which I most heartily approve; also one or two points upon which I do not agree with you. However, no book and no writer is presumed to be perfect, and, after all, I admit there are very few things in the Handbook that do not prove up in the end.

On page 200, in discussing the question of leader on film and its uses, you say that it aids in framing before starting; you also condemn the projectionist who does not frame before starting.

This is O. K. in the two-projector house, and the man who does not do it deserves censure.

However, when one has only one projector, and the audience is squawking for one to get the picture on, I think it is foolish to take time to thread in frame. I hold that in matters of this kind one is compelled to do the best he can, acording to the local conditions.

I have three houses under my wing, one in Dendron, one in Wakefield and one in Waverly, and only one of them is equipped with two projectors. In that one I have two type S motor driven Simplexes. In Wakefield there is one Powers 6B, and at Waverly one Powers 6.

Use D. C. at the arc all the way round.

Your lens charts are the goods, and no mistake. Get about 50 per cent. more light, and a thousand per cent. more satisfaction since I have been using them.

*The Equipment*

At home, here in Dendron, I have a 5 h. p. 480 volt motor, belt connected to 110 volt D. C. generator, and use a 35 ampere rheostat. Get very good light, using a ⅝ cored upper and ¼ inch Silver Tip lower carbon.

In Waverly we get D. C. from 220 volt lines, using two 110 volt rheostats in series. Use 40 amperes, and have as nearly as possible a perfect light; same carbon combination as at Dendron. Drive the Powers 6 with a Fidelity motor.

At Wakefield I have the best outfit of the three, Power's 6B and a Hertner transverter. The transverter was purchased from a theatre which burned out, and the panel board was destroyed. Ordered a new one from the factory, but it has not yet arrived.

Did not have a field rheostat, so for the present just tapped the field wire on one side of the line and I am running with good results. Generator heats a little, but not enough to hurt.

Project an eleven foot picture at 60 feet, using 50 amperes,and pretty nearly burn the screen up with the light. Use ¾ cored upper and 11-36 Silver Tip lower. I am unable to beat the Columbia Silver Tip combination for D. C.

Pardon this lengthy epistle, but I have been reading the department for so long that I feel that we are old acquaintances.

*No Apology Necessary*

If a letter is as interesting as is yours, no apology for its length is necessary.

You are quite right with regard to your remarks concerning the one-projector house. There are so few of them left that I did not consider that proposition in the third edition of the Handbook. The trouble is that if I gave everything consideration that really ought to have consideration and attention, the Handbook would have at least twelve hundred pages.

As a matter of fact, I believe that I could fill fully fifteen hundred pages with real, good, valuable mater pertaining entirely to projection matters.

I am glad you secured good results from the use of the lens charts. You are not the only one who has done that.

I like your remark: "got about fifty per cent. more light and 1,000 per cent. more satisfaction." There speaks the real projectionist. That sort of chap does not like to waste light and current, but over and above that is the fact that he knows the thing is wrong, and a thing that is wrong gets on his nerves.

It is not satisfactory. He isn't the "Aw that's good enough" dub, who not only depends entirely upon the union for advancement, but literally lies down on the union.

Glad to hear from you at any time, Brother Saunders, and if there is anything I can do to help you, do just like your audience does to you—squawk.

## *A Long Time Silent*

Fred R. Wolcott, who has a place of business on Carbon street, Syracuse, N. Y., where he makes lantern slides and provides stereopticon and motion picture entertainments, breaks a silence extending over a considerable period of time with the following:

I am glad to see, as I read the department from week to week, that you are alive, and at it just the same as when your address was 116 Chicago avenue, Chicago, Ill. I have not bothered you since I sent in cuts of my carbon holders, away back in 1911 or 1912, but now I am going to ask you about "Absolute Facts" in August 6th issue.

I was making pictures before there were any dry plates made, and have been showing pictures ever since they were made and for sale. Have met all kinds of men in the business, some smart and some considerably smarter. I have, however, never yet found one smart enough to show me any sign of an image of any picture on any projector before it reached the lens, or had passed through the most minute pin hole in very thin paper.

I am old, but not too old to learn, and surely would like to know how it is possible to invert an image before it reaches the lens, when there is no image to invert.

*Means Nothing*

Crossing of light rays means nothing at any point, only as light power. Now, if you have discovered any means by which you can find any image, inverted or otherwise, before a transparent picture with light source behind it reaches the projection lens, I wish you would wise me up to it.

I just found one of your little Handbooks of 1907, which was given me by Lewis M. Swaab, of Philadelphia. Figure 4, page 25, looks familiar.

Made one and jerked the handle off the first jerk. But those were the Happy Days. Nothing heavier then than number 10 wire, which would sometimes burn off three or four times a night. The hands of the projectionist (then operator) bore every resemblance to those of a blacksmith.

How little we cusses knew then compared with modern motor drive projectionist. Well, if you bother to read all this letter, I will know you are getting as old and lazy as am I, but I nevertheless hope you will live and look after the projection department for many years to come.

*Once in Ten Years*

My dear Wolcott, you certainly are getting old and lazy, in proof of which fact you admit having writen but once in nearly ten years. Well, there is some truth in your accusation. Maybe I am not getting exactly lazy (I don't have time), but I certainly am no younger than I was when I lived in Chicago Avenue. Fifty-five years old I will be on the 25th day of October, and I can see the sun of life and the western horizon at the same time, though that fact does not bother me even a little bit.

When my time comes to be projected into the Unknown Beyond, I shall at least leave behind

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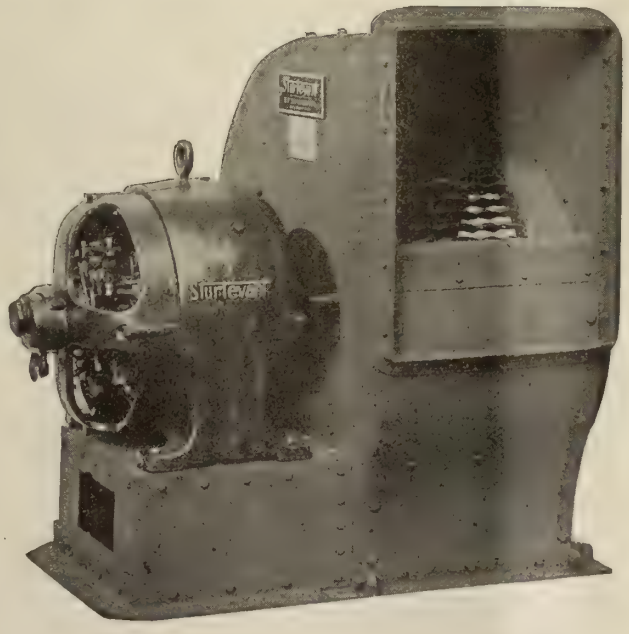
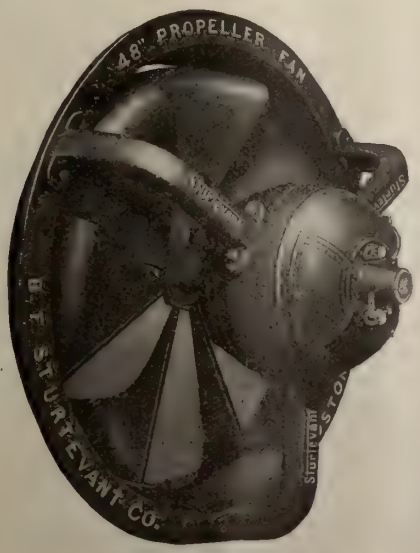
*This is the time of year to give some thought to the coming winter, especially to the matter of Heating and Ventilation.*




Are you entirely satisfied with your present method of heating and ventilation? Are you burdened with an outfit that eats up all profit for the purchase of coal? Do your patrons continually complain of draughts when the entrance doors are opened? Can you keep your house at an even temperature of 70 degrees during the coldest days of winter?

*Let us tell you something about the wonderful results to be had by the installation of a Sturtevant Heating and Ventilating System. Suitable for all size theatres. A postal will bring you our bulletin on this subject.*




**Electric Propeller Fan furnished in all sizes for small and large theatres.**

Every theatre owner knows that it is equally as important to keep his house comfortable and well ventilated in the winter as it is to have it cool during the summer. The principal point in the matter, however, is to get an equipment that will stand up to the work demanded of it. One that is ready at the turn of a switch to fulfill your every requirement. The Sturtevant System is absolutely reliable and economical in its operation.

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me the consciousness of work done the best I knew how to do it. And that's that.

As to your remarks concerning the image, why I am up at the summer home now, and have not an August 6th number here, but presume it refers to one of the articles in the Griffin-Kiwul argument.

If I am correct in this I think you are perhaps both right and wrong in your contention. Certainly there is no image until the point of conjugate foci is reached, also, while there may be paper and tobacco there may be no cigarette, but there is nevertheless the makings, and in the case of the inversion of the image, when a man says that the image is inverted in the sense the term is used in this particular argument, it does not mean that the actual image is turned bottom side up.

*It Simply Means*

It simply means that at this point the light rays are so directedl that they will produce an inverted image at the point of conjugate foci. If you will stop and think a moment, Neighbor Wolcott, you will see that it could not be otherwise, because, as you very truly say, there is no image at any point except at the point of conjugate foci. Either before or beyond that point the image disappears.

Wish I had one of those little Handbooks here. I would like to know what you are talking about, although I think it must have been the glass dowser handle. If so, you certainly must have given the darned thing some jerk, or else it was cracked in the first place.

Let me thank you for your good wishes. I assure you I appreciate the friendship of you all, particularly of the old timers who lived through "those happy days."

---

## *Unconscious Favors*

R. R. Waddell, Dayton, Ohio, says:

Inclosed find fifty cents, stamps, for the lens charts.

I am not a member of any Local, because projecting pictures is only an incident in my position here as director of safety and welfare work for this company. At the same time I take a great deal of pride in that part of the job, and feel gratified that I need offer no apology for screen results.

Everything I know about projection has come from the Handbook, which I bought three years ago, and from the department, which I have read each week for lo these many moons. I am very grateful for those two very reliable sources of knowledge.

In our welfare hall, we have a complete installation, consisting of a new Simplex projector, using 110 volts A. C., through a Fort Wayne Compensarc. We also have a 12 foot Crystal Bead screen, which gives wonderful results, even in the "amen" corner of the old church auditorium, which was converted to its present use some several months ago.

Our shows are given at the noon hour, two or more days each week. We make use of Industrial films for the most part, running an occasional comedy to break the monotony.

In closing, let me thank you cordially for the many unconscious favors you have done me.

*Making Shows More Enjoyable*

Well, Friend Waddell, if I have done you those favors, then I have also at the same time done favors to a great many other people, because helping you to put on a better show has made that show the more enjoyable for the Dayton Malleable Iron Company employe.

Insofar as the Handbook be concerned, a very great pleasure to me is the knowledge that the book has enabled thousands of men located in villages and small towns to put on a really creditable show, which means that it has increased the daily enjoyment of many millions of people. That is the one particular thing above all others that I am proud of in connection with the Handbook.

It is a fact that there are, among professional projectionists, a considerable number who have opposed the Handbook, and the department, because it did teach somebody besides the already professional projectionist. These men, I think, do not quite realize what they are asking when they ask that knowledge be suppressed in order that they who are themselves in many instances none too well posted, may prosper.

I have never paid any attention to that kind of an argument, and do not ever intend to, because *the welfare of the motion picture industry and the people at large is a thousand times greater than the interests of a comparatively few men who object to the promulgation of knowledge, because it will force them to get busy and study, in order to keep ahead in the profession.*


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## *Studying the Picture*

Out of the probable twenty-five thousand working projectionists in the United States and Canada, I wonder how many can say that they have actually studied the picture?

How many are there who have been projecting continuously for five years, who can truthfully say they have been at real pains to compare the action of moving objects in their pictures with the reality, and therefore are in a position to judge intelligently as to whether or not any given action on their screen is reproduced naturally or otherwise?

It has for many years been my contention that the high-class projectionist must, in the very nature of things, have at least some elements of the artist in his make-up, or if he has not, then he must make a real study of the movement of objects, because in his hands lies the power to instantly alter the speed of any action in the picture.

And after all, of what does that quality in a man or woman consist which makes him or her an artist? I venture the assertion that after all it is the ability, and the natural tendency to closely observe nature, and to be able to reproduce nature in pictures or in statuary.

Of course the word "artist" has of late been stretched and made to cover almost anything from a cloak model up, but in the present instance I am considering only the meaning of the term as it was understood until comparatively recently.

*It Must Be Conceded*

If my contention in this matter be correct, or if it contain the elements of correctness, then it must be condeded that the projectionist must of necessity, in order to produce high-class work, be something of an artist. This for the reason that he is continuously called upon to reproduce nature on the screen, and there is not a single action in the whole course of the play which he cannot greatly change or alter merely by changing the speed of projection.

If a man takes a step and in the process of taking that step consumes one-quarter of a second of time, and the projection speed be such as will cause the man to take the step in one-quarter second of time, there is an entirely different effect than if the speed be such as will cause him to take the step in one-eighth second of time, or in one-half second of time.

Theoretically motion picture photography is at a certain given rate of speed; practically it is not, and the variation is quite wide indeed. It is unnecessary to go into the various reasons for this condition, but they are such that a standard, unvarying rate of camera speed probably will never be attained. One reason for this is the wide variation in actinic value of the light under the varying conditions under which pictures are taken.

The projectionist must follow the speed of the camera if the original scene is to be reenacted at its full face value, and at present there is only one way in which this may be done, viz.: he must know when a figure or a moving object, no matter what it is, moves naturally, and in order to accomplish this he must be a close student of movement. He must observe and must know how horses and other animals move, and how human beings move under varying conditions.

I repeat, how many projectionists have made a real study of this fundamentally important item in their business?

*What He May Say*

The projectionist may say it is useless to study such things, because of the fact that a schedule compels him to project at a certain unvarying rate of speed.

This, however, is NOT a good excuse. It is true theatre managers do compel the abuse of the photoplay by compelling adherence to a fixed schedule, which is not based on the requirements of the work in hand, but this is no reason why the projectionist should fail to equip himself with that knowledge necessary to perfect work.

In the spoken drama the success or failure depends upon the excellence of the work of from three to a dozen actors, who daily go through the program of the play. In a photoplay drama the success or failure in the last analysis depends to a large extent upon one man, and that one is the projectionist who can place on the screen an artistic, natural reproduction of the original, or a bunch of jumping shadows.

I therefore say, with all the emphasis of which I am capable, projection is of such importance that one day it will be recognized as one of the professions, and will be paid for accordingly.

---

## *Positive and Negative*

William S. Wahl, Boston, Mass., writes interestingly on various topics, and asks the following question:

What is the difference between a positive lens and a negative lens? By this I mean what is the difference in optical effect?

The answer to Brother Wahl's question is very simple indeed. A positive lens upon which a parallel beam of light is incident will converge the rays to a focus at some point beyond the lens.

A negative lens upon which a parallel beam of light is incident will spread the rays beyond the lens, instead of converging them.

Put in another way, with a positive lens a parallel beam becomes converging beyond the lens; with a negative lens it becomes diverging

---

TO-DAY'S PROJECTIONIST
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Columbia

# Columbia Projector Carbons

From the beginning of the motion picture industry, every notable improvement in projector carbons has been a Columbia achievement.

*Columbia White Flame Carbons for Alternating Current:* The only carbons yielding a sharp and pure-white light, steady and silent, with alternating current.

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We invite correspondence with a view of bettering your projection.

NATIONAL CARBON COMPANY, Inc.
Cleveland, Ohio San Francisco, Calif.
*Canadian National Carbon Co., Limited, Toronto*

*American Carbons for American Pictures*

# Better Equipment

Conducted by E. T. KEYSER

# *Empty Your Cash Drawer Into Your House and the House Will Keep the Drawer Full*

HOW many of you exhibitors realize how fortunately you are situated in regard to the matter of credits?

This same credit matter is something which, at present, is raising particular Sheol in almost every other line of business activity. "Charge it," says the lady shopper when purchasing a few yards of silk, and the dry-goods merchant is fortunate if, in addition to making an entry on his books and waiting for his money, he is not obliged to deliver the goods to milady's home.

"Send around a dozen of eggs, two pounds of butter and seven and one-half pounds of granulated sugar," says little Johnny and produces the grocery book. Maybe the grocery man will get his money the first of the month and maybe he will not.

The butcher expects to be hung up and with this expectation he tries to figure out the correct percentage for bad debts and slow payments to add to each bill and is verbally and mentally crucified as a robber for so doing by the very people who keep him waiting the longest.

On the other hand, the picture theatre patron passes the cold cash through the ticket window before he enters the house and the exhibitor knows every night just how many admissions he has sold during the day, because he has the actual money to show for them.

*No Picture Theatre Admissions on Tick*

No one negotiates for picture theatre admissions on a credit basis and the happy exhibitor has no one owing him.

Just because of this, the cash in the safe and the credit in the bank ofttimes act as a temptation to acquire a new car, a new residence, more furniture, or a lot of expensive and unnecessary luxuries when the same money might be better expended upon a theatre that is proving such a fine little ready cash getting proposition.

The exhibitor who judiciously empties his pocketbook into his house will find that the house will reciprocate by keeping his pocketbook full.

By this I do not mean an unwise expansion in order to accommodate record crowds, because record crowds do not materialize at every performance.

It is a great deal better to have a moderate sized overflow who cannot be accommodated than to endeavor to get all the business in town, and in the endeavor assume a permanent overhead that makes it necessary that such business must always be done unless a loss is to be faced.

*Cannot Do All the Business*

No man can expect to do all the business in his community and one who is short-sighted enough to try to grasp one hundred per cent. of the trade in any line is only overreaching himself.

At the same time, the exhibitor who knows his business can figure out pretty accurately the percentage of the population to whom his program appeals and it is a wise and judicious investment on his part to see that he does not leave a loophole in his territory for competition based on better service to the patrons.

A house may be attractive without unduly expensive decorations and seats may be comfortable without involving great expenditure. But beauty in a house and comfortable seating, while attractions in themselves, will not compensate for a bad program, poor projection and bad atmospheric conditions.

In these days, when the manufacturers of projection machines and Richardson's handbook and department are making high-grade projection possible in the smallest houses, there is no reason for poor screen results.

> **Whenever you spend any money to make your house more attractive, don't hide the expenditure under a bushel—make a big noise about it and let everyone in the town know what you are doing and why.**

Until comparatively recently, the problem of selecting a screen to suit a house arrangement was little understood, but, today, it is possible to obtain screens from which satisfactory views may be obtained from almost any part of a house no matter what its dimensions, or the number of balconies or galleries with which it is provided.

*All of Them Good*

It may be confidently asserted that all screens, as built today, are good under the particular conditions which they are designed to meet. Their varying degrees of visibility and their reflecting qualities adapt each to certain particular seating arrangements, and it requires only a study of the subject and a little experimenting for the exhibitor to provide his house with a screen which will give him the maximum number of good seats, bearing in mind that a certain type of screen which is perfectly satisfactory in one type of house may fall down when used in a differently arranged theatre.

No matter how poor the public service current may be appliances may now be had at moderate cost which will convert it into an efficient servant.

Any one of the various types of arc controls will do much to lighten the labors of the projectionist and permit him to secure better results. Automatic curtain controls permit the easy handling of the curtains and insure their being drawn at the correct time.

*A Big Asset*

A ventilating system, which insures good atmospheric conditions both summer and winter, is one of the biggest assets which a picture house can possess, and such systems are not expensive when it is taken into consideration that the increased summer business done by the houses possessing them soon pays for the installation.

Another big asset that may be relied upon to increase the attendance is the comfort and convenience of the patron before he reaches his seat. Ticket selling apparatus which materially reduces the time consumed in paying for and receiving a ticket and some method of indicating to the patron just where he may find one or more vacant seats tends to reduce the queue in the lobby and the crush at the back of the house, for it is this queue and this crush that so often discourages those who would otherwise be patrons of the house.

A mighty big convenience to the exhibitor who wishes to carefully pre-view his program is one of the many excellent types of portable projectors which take standard width film. These occupy but little space and will allow screening one's program in the manager's office without interfering with the work of the projectionist and his professional machines.

*Not Making Most of Opportunities*

Since midsummer, the Moving Picture World has shown how millions of dollars are being expended in erecting new picture houses. Many of these have been called into being simply because present houses in the same territory have not taken advantage of their opportunities to make the most of the patronage which a little judicious expenditure would have insured.

It is an easy proposition for a man already on the ground to win new and hold old trade, by making his house a model of its size and class, and a small house, properly equipped, is, in many localities a far better paying proposition than one of greater dimensions, which necessitates an overhead and demands and attendance considerably greater than that upon which a properly equipped smaller house may always rely.

It is a whole lot better to put the price of a good car into a ventilating system and let the ventilating system earn the cost of two such cars in increased attendance than to buy a car first and let the disgusted patron paronize another house down the street.

*Liberally, Not Extravagantly*

But in purchasing equipment, do not overdo it, solely because some supply dealer will give you a long credit. Buy up to the limit of what you know to be a conservative investment but buy it expecting to pay cash for it and limit your purchases to that for which you can afford to pay. It does not matter how long your credit is, you must pay for the equipment some day, and the house that makes a bid for your patronage by practically telling you to pay for it when you feel like is probably not in a position to give you as good service as a concern that makes business-like terms. Besides, in dealing with the latter, you are considerably more apt to treat your house liberally instead of extravagantly.

And, having purchased the new equipment, do not neglect to make the loudest kind of a noise about it. Utilize your program, your newspaper advertising, and your lobby display space to tell your patrons just how much the new acquisitions will add to their comfort or how much better show it will enable you to give them.

Stand the new projectors in the lobby and

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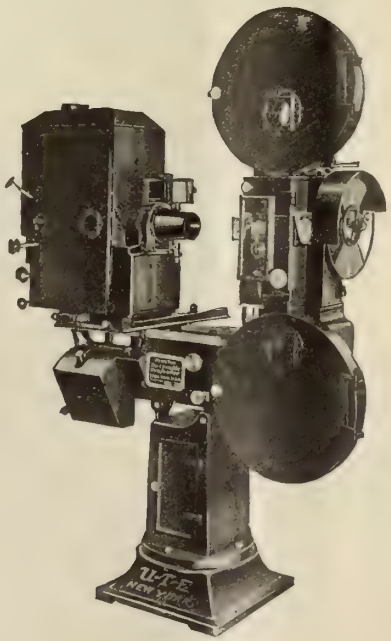


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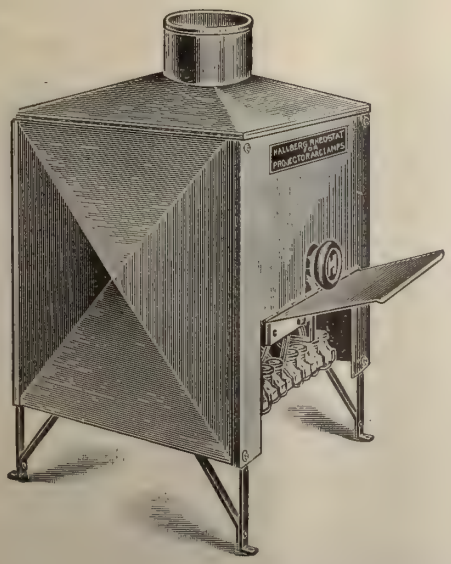


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placard them so that every incoming patron and those who pass the house will know how much you paid for them and just how much they will improve your future screening.

Tell them all about the new vending machine and how and why it will reduce their waiting.

*Tell Them All About It*

Tell them about the new screen and how and why it is going to make every chair in the house to all interests and purposes a reserved seat.

Tell them about tthe new ventilating apparatus, the new organ, the new heating system and the new chairs. In fact, whenever you spend any money to make your house more attractive, don't hide the expenditure under a bushel—make a big noise about it and let everyone in the town know what you are doing and why.

The great American public likes to be told the why and wherefore, and, reckoned in dollars and cents, there will be found a vast difference whether you make a bad statement to your public that you are improving projection results and giving them a more convenient house or whether you back up your statements with the reason why and show them the actual goods upon which the statement is based.


**GOVERNMENT REGULATION ADMISSION SIGNS**

**PROVISIONS OF REVENUE ACT OF 1918 CONCERNING TAX OF ADMISSION**

**Art 56. SIGNS TO BE POSTED.**—In the case of every place, admission to which is subject to tax, the proprietor or manager must keep conspicuously posted on the outer entrance and near the box office one or more signs accurately stating each of the established prices of admission, and in the case of each such price the tax due and the sum total of the established price and the tax.

**ETCHED BRASS SIGN with changeable figures. A very beautiful design. Complete, with 4 price tags....$4.50**

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**The development of moving picture theatres**

Since moving pictures were in their infancy we have been building picture theatres. One of the first to be built was designed and supervised by us.

And we have kept pace with the development of this great business in all its phases.

**Hoffman - Henon Co., Inc.**

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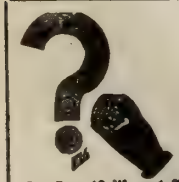

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*THE PRECISION IN ALL ITS GLORY*
*Surrounded by pretty girls in Boston Labor Day parade*

## *Projectors Play Star Part in Labor Parade*

One of the most conspicuous floats in the Boston Labor Day parade was that of the Boston Motion Picture Supply Company, Simplex distributors for Southern New England.

This float represented a miniature stage setting in which was placed a motion picture screen. Facing the screen was a sloping floor upon which were mounted several rows of regulation theatre seats. In line with these seats and shooting directly at the screen was a complete Type "S" Simplex motor driven projector finished in French ivory enamel with nickeled trimmings.

A member of the Operators' Union with an assistant was in charge of the machine.

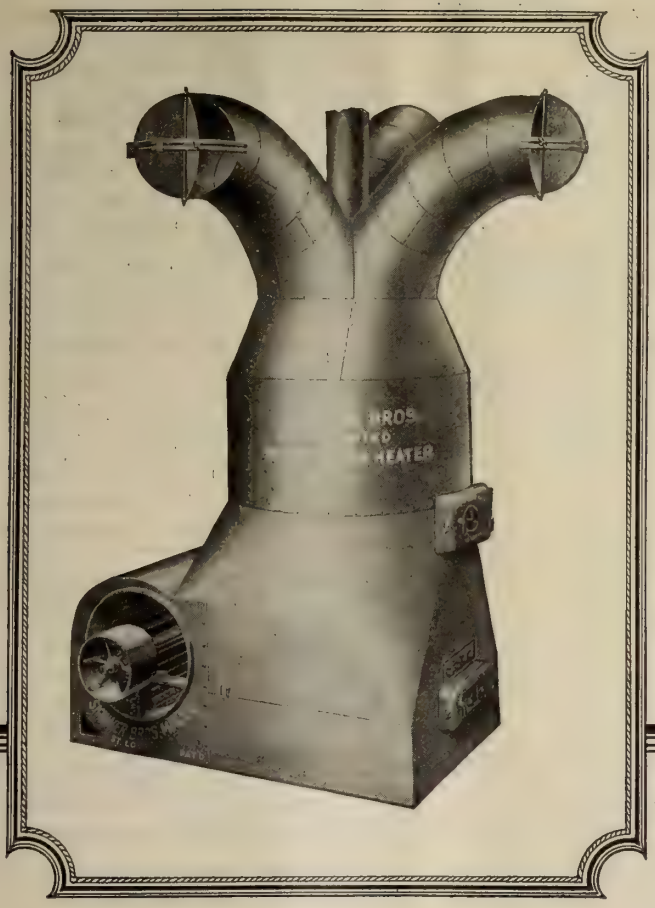
The "Audience" occupying the theatre seats upon the float consisted of five pretty young women representing popular movie stars while a young man impersonated Charlie Chaplin.

The Simplex machine in its attractive setting received a great share of attention, not only along the line of march but at the start and finish of the parade and whenever a halt was called.

The Power's float used in the Labor Day Parade in Boston was arranged for Boston Local 182 by the Exhibitors Supply Co., 49 Church street, Boston, Mass., distributors for Power's projectors in Massachusetts and northern New England. This float attracted unusual attention as it was the first exhibition by any local of the I. A. T. S. E. of the new Power's G. E. high intensity arc lamp.

This equipment has been installed in the Sel-

*NICHOLAS POWER COMPANY'S CONTRIBUTION*
*To the general joyousness of the Boston Labor Day parade*



## *Mechanical Details*

The Skinner Bros. Patented Direct-Fired Heater consists of a heavy cast iron fire pot mounted over a powerful fan wheel and enclosed in a sheet-steel casing with outlet hoods at the top. Burns coal, coke or wood, same as an ordinary furnace. No more trouble to operate—absolutely odorless. Cold air from the floor level and from outside is drawn into the heater by the fan wheel, forced up and around the fire pot, heated and gently diffused through outlet hoods to all of the open building space.

# *Keeps Your Theatre Warm and Well Ventilated*

Install a Skinner Bros. Patented Direct-Fired Heater and it will keep every part of your theatre at an even, comfortable temperature—there will be no places too hot while others are too cold, no drafts, no complicated system of outside pipes or ducts.

Besides this, the Skinner Bros. Patented Direct-Fired Heater will constantly supply your theatre with fresh air, and force the bad impure air out through the regular ventilator openings in your building.

You know, of course, what the assurance of proper heating and ventilating conditions mean to the people who patronize your theatre—naturally such a theatre is much preferred to one that is always full of cold or stuffy, impure air. Install a Skinner Bros. Patented Direct-Fired Heater and insure the conditions your patrons require.

Read the brief description of the heater at the top—then find out just what it will do for you. Remember if our system should fail to do exactly what we claim for it, it will become immediately returnable to the factory for full cash refund. Send the coupon today.

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**1440 S. VANDEVENTER AVE.** **ST. LOUIS, MO.**

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Cleveland.....628 Marshall Bldg.
Chicago.....1520 Fisher Bldg.
Indianapolis.....342 Occidental Bldg.
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# HEATING SYSTEM

Skinner Bros. Mfg. Co., Inc.
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Please send me complete details of Skinner Bros. Patented Direct Fired Heaters.

Name.....

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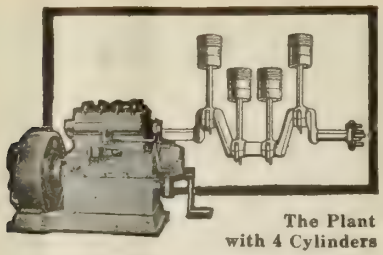

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The continuous flow of power not only means a continuous flow of flickerless current direct from the generator, but means greater economy in operation and much longer life.

Built from 22 years' engine making experience. Hundreds in use the world over. Specially efficient for motion picture work, either permanent or traveling. Also for circuses, carnivals and traveling shows.

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wyn Theatre, Boston, for Douglas Fairbanks' film success, "The Three Musketeers."

## *Morris of Greenville Submits a Good List*

Here is what the projectionist of the Greenville, Texas, Opera House, a Southern Enterprises theatre, has to say regarding the tool question.

If any of our readers have a better list to submit we trust that they will not allow any undue bashfulness to interfere with the expression of their ideas for publication.

September 12, 1921.

Editor Equipment Section,
Moving Picture World.

I have read with much interest your articles on "Better Equipment," and think that more space should be given to tools. I can not at the present time compare my list with that of Mr. Smith, but hope to, in the near future. The folowing constitutes my present assortment of tools:

1 Pair 8" cutting pliers.
1 Pair 8" carbon pliers.
1 Pair 6" round nosed pliers.
1 Pair 6" long nosed pliers.
4 Screw drivers (2", 4", 6" and 8").
1 Intermittent tool.
1 Small vice.
2 Flat files (½" and 1").
1 Round file.
3 Pin punches.
1 Center punch.
2 Flat point cold chisels (¼" and ½").
1 Diamond point cold chisel.
1 Brace.
1 Set drills (⅛" to ⅞").
1 Small push drill.
1 10" Hacksaw, and blades.
1 Keyhole saw.
2 Hammers( large, small).
1 Belt punch (four sizes).
1 Ice pick (for small belts).
1 Pair 6" inside calipers.
1 Pair 6" outside calipers.
1 Pair 6" dividers.
1 Adjustable wrench.
1 8" stilson wrench.
1 Combination square.
1 Small level.
1 18" rule.
1 12" flexible steel scale.
1 50' tape measure.
1 Jack knife.
1 Large oil can.
1 Small oil can.
2 Pair scissors.

Very truly yous,
R. P. Morris,
Projectionist.


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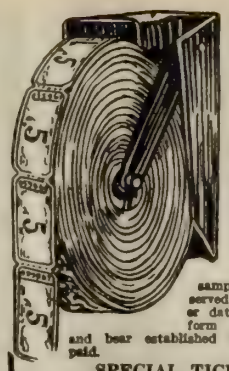

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# A New Booklet on a New Subject

## "The Motion Picture Theatre, Its Interior Illumination and the Selection of the Screen"

*Prepared by the Kodak Research Laboratory*
*Published by the Eastman Kodak Company*

This booklet, the result of a long series of practical experiments conducted by experts at the Kodak Research Laboratory offers to the trade for the first time accurate information on a subject of first importance to all owners and managers of motion picture houses.

It points the way in specific terms to theatre lighting so ideal that printed matter —a program for example—can be read without eye-strain even while the picture is on the screen.

*The booklet is free on request.*

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MANAGER AT LIBERTY—Willing to go anywhere that affords chance for good man. WILL CONSIDER ACCEPTING assistant managership if salary is right. Best of reference. A. M. W., care Moving Picture World, New York City.

PROJECTIONIST OF NINE YEARS' experience wishes position. Will go anywhere. Can repair any make machine. John Grove, Rossiter, Pa.

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## MISCELLANEOUS

FIVE THOUSAND YARDS Battleship Linoleum; four thousand of best grade cork carpet Government surplus stock at less than wholesale prices. Redington Co., Scranton, Pa.


## *Theatre Activities*

CONWAY, ARK.—Harry Adams and Charleton Martin have taken over management Ideal Theatre.

BOISE, IDAHO—Rialto Theatre will open early in September under management R. W. Cort.

EVANSTON, ILL.—C. R. Meyers is new manager Hoyburn Theatre.

KNOXVILLE, IA.—Adams Amusement Company has leased Grand Theatre to Donald West and Harold Dais.

INDEPENDENCE, KANS.—Harvey and S. Murry have purchased Best Theatre.

LUCAS, KANS.—Mr. and Mrs. G. G. Hadlock have purchased the Gilbreth interest in moving picture theatre and taken over management.

MARTINSBURG, W. VA.—Martinsburg Amusement Company has been organized with $300,000 capital.

BIRMINGHAM, MICH. — Birmingham Hotel & Amusement Company has plans by Maurice H. Finkel for four-story theatre and hotel building to be erected on west side Woodward avenue.

HIGH POINT, N. C.—High Point Amusement Company has been organized with $550,000 capital.

ENID, OKLA.—D. S. Smithhisler and G. E. Darland have leased New Billings Theatre for five years.

SHATTUCK, OKLA.—J. R. Davis has purchased Empress Theatre from Paul and John Barcafer.

CINCINNATI, O.—Borger Theatrical Productions Company has been organized with $15,000 capital by George F. Borger, William N. Grady, James A. Ward, A. F. Morrison and Henry Coletta.

GREAT FALLS, S. C.—Potter & Shackelford, Greenville, have contract to erect moving picture theatre for Republic Cotton Mills.

MINNEAPOLIS, MINN.—Famous Players-Lasky Corporation has authorized Benjamin N. Schneider, real estate broker, to secure site for erection of theatre, to cost $250,000.

LAREDO, MO.—Don Woods has sold Princess Theatre to Frank Jasper.

PIEDMONT, MO.—N. W. and S. A. Eads have purchased Princess Theatre.

PORTLAND, ORE.—Universal Film Company has purchased Colonial Theatre from Foster & Kleiser.

SALEM, MASS.—Koen's Theatre, of Newton, Inc., has been organized with $100,000 capital.

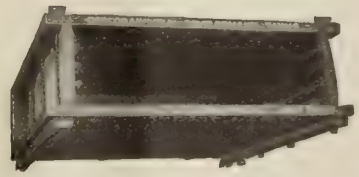
SALEM, MASS.—Koen's Theatre, of Somerville, has been organized with $100,000 capital.

JERSEY CITY, N. J.—K. & T. Amusement Company, 15 Exchange Place, has been organized with $125,000 capital to conduct amusement enterprises.

AKRON, O.—Akron Amusement Company has been organized with 20,000 capital by Hartley T. Palmers.

FORT WORTH, TEXAS. — Thompson Bailey Amusement Company has been organized with $31,000 capital by C. W. Bailey, O. R. Thompson and M. R. Carb.

NEW YORK, N. Y.—Max J. Kramer has sold Valentine Theatre at Fordham road and Valentine avenue to Benen Realty Company for price reported at $300,000.

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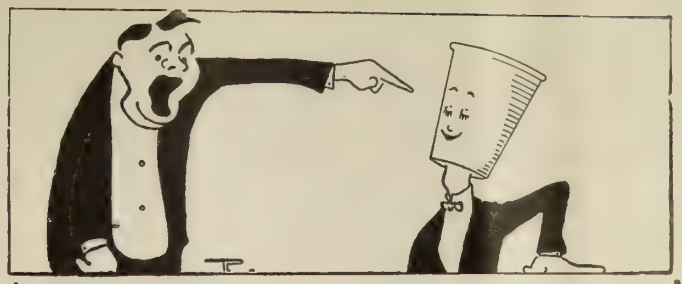

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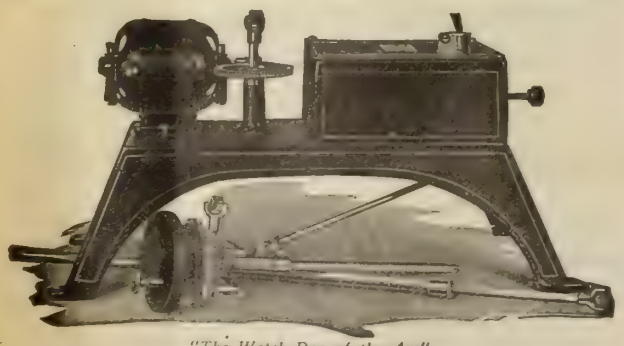

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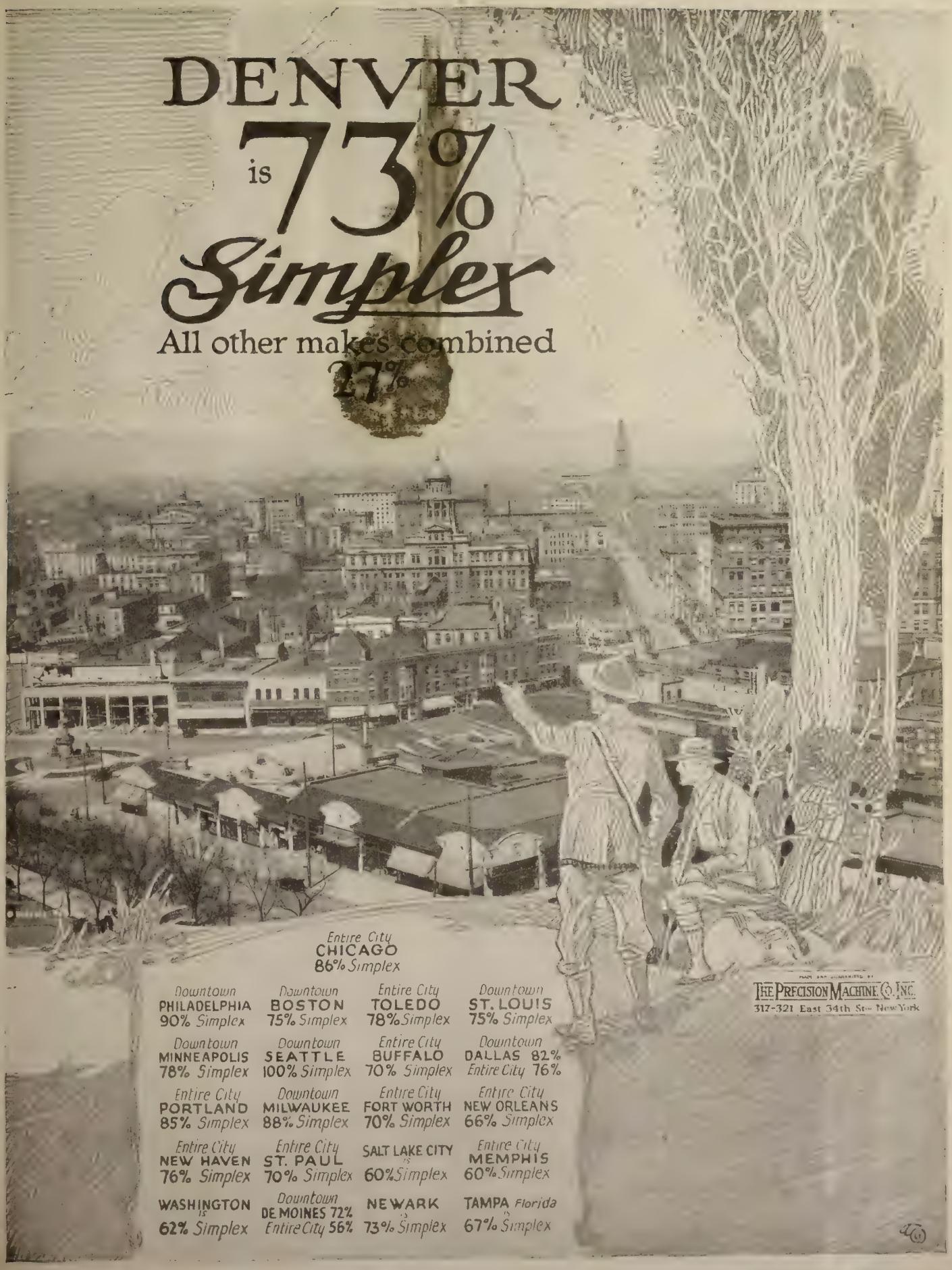
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is 73%
Simplex
All other makes combined
27%
Entire City
CHICAGO
86% Simplex
Downtown
PHILADELPHIA
90% Simplex
Downtown
BOSTON
75% Simplex
Entire City
TOLEDO
78% Simplex
Downtown
ST. LOUIS
75% Simplex
Downtown
MINNEAPOLIS
78% Simplex
Downtown
SEATTLE
100% Simplex
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FORT WORTH
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ST. PAUL
70% Simplex
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# POWER'S PROJECTION

## HONOR TO WHOM HONOR IS DUE

Progress

GEORGE ALBIN PUBLICITY

## MARY PICKFORD

as

## Little Lord Fauntleroy

From the Novel by Frances Hodgson Burnett

Directed by Jack Pickford and Alfred E. Green
Scenario by Bernard McConville
Photography by Charles Rosher
Musical Setting by Louis F. Gottschalk
Presentation by Joseph Plunkett
(Courtesy MARK-STRAND)
Screen Curtains by John Wenger
Power's Projectors Installed by
Will C. Smith, Motion Picture Equipment Corporation
Chief Projectionist, Anthony De Mott

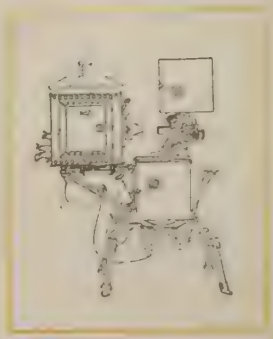
**Cast**

Cedric Errol (Little Lord Fauntleroy) / Dearest (his mother) ..... MARY PICKFORD
The Earl of Dorincourt (his grandfather), CLAUDE GILLINGWATER
Bevis Errol (eldest son of the Earl).....COLIN KENNY
Wm. L. Havisham (the Earl's solicitor)....JOSEPH J. DOWLING
Mrs. McGinty (the applewoman).....KATE PRICE
Dick (the bootblack).....FRED MALATESTA
Hobbs (the grocer).....JAMES A. MARCUS
Minna.....ROSE DIONE
Her Son.....FRANCIS MARION
Rev. Mordaunt.....EMMETT KING
Mrs. Higgins.....MADAME de BODAMERE

To Little Lord Fauntleroy Mary Pickford has given a full measure of that personal charm and dramatic talent which she so abundantly possesses. In this play, however, she has also shown a true genius, an infinite capacity for detail, which makes Little Lord Fauntleroy a perfect production. Every phase of the direction and rehearsal of this exquisite play received her personal attention up to within a few hours of the premier on September 15th. It is therefore highly gratifying to us that, sparing no effort and no expense and after consultation with others having extensive experience in the showing of films

## MARY PICKFORD SELECTED POWER'S TYPE-E PROJECTORS WITH POWER'S G. E. LAMP

for the Premier Presentation of Little Lord Fauntleroy
at the Apollo Theatre, Times Square, New York
September 15th, 1921



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EDWARD KARL, PRESIDENT
NINETY GOLD ST. NEW YORK, N.Y.

# MOVING PICTURE World

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ADOLPH ZUKOR PRESENTS

## Elsie Ferguson in "FOOTLIGHTS"

*by* Rita Weiman

*Directed by* John S. Robertson

*Photoplay by* Josephine Lovett

"MY goodness, Miss Ferguson, why can't you have a 'Footlights' every release? It's just fine. There's not a minute from start to finish that we're not with you, tooth and nail. It's a grand film!"

—*Mae Tinee in the Chicago Tribune*

*A Paramount Picture*

*Published by* CHALMERS PUBLISHING COMPANY

516 FIFTH AVENUE, NEW YORK CITY

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Vol. 52, No. 6 OCTOBER 8, 1921 Price 25 Cents

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# "THE SHEIK"

*Founded on the world famous novel by E·M·Hull·*

with

## Agnes Ayres and Rudolph Valentino

A George Melford Production

presented by Jesse L·Lasky

Scenario by Monte M·Katterjohn

FAMOUS PLAYERS-LASKY CORPORATION

*A Paramount Picture*

Jesse L. Lasky presents

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THEY can't print the book fast enough for the demand. It's the big conversational topic of the year. Everyone has read it or heard of it or wanted to borrow it or discussed it or wanted to read it or hid it or wondered when it would be made into a picture.

And now it is *a* picture!

FAMOUS PLAYERS-LASKY CORPORATION

*A Paramount*

# EIK"

with AGNES AYRES and RUDOLPH VALENTINO

AND such a picture! Nothing more vivid, more colorful, more enthralling, more romantically gripping has ever been seen. Consummately acted, filled with stupendous scenes, throbbing with love romance. As sure as you're born, "The Sheik" is in for the box-office knock-out record of the entire season!

*Picture*

SATURDAY

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NATIONAL advertising of "The Sheik", including a two-page double spread in The Saturday Evening Post of November, 19, 1921, makes the theatre that shows it a ***national*** institution. It lifts it immediately from the neighborhood showhouse, from the small town theatre, or from the big city picture palace to a national landmark, known to the public, respected, approved, praised, supported, overflowingly patronized. The exhibitor of "The Sheik" is more than a local theatre manager or owner. By booking it, advertising it and showing it, he immediately makes his house a National Institution.

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**NATIONAL JOY WEEK** by showing to Joy fans her first big comedy drama **"THE FOOLISH AGE"**

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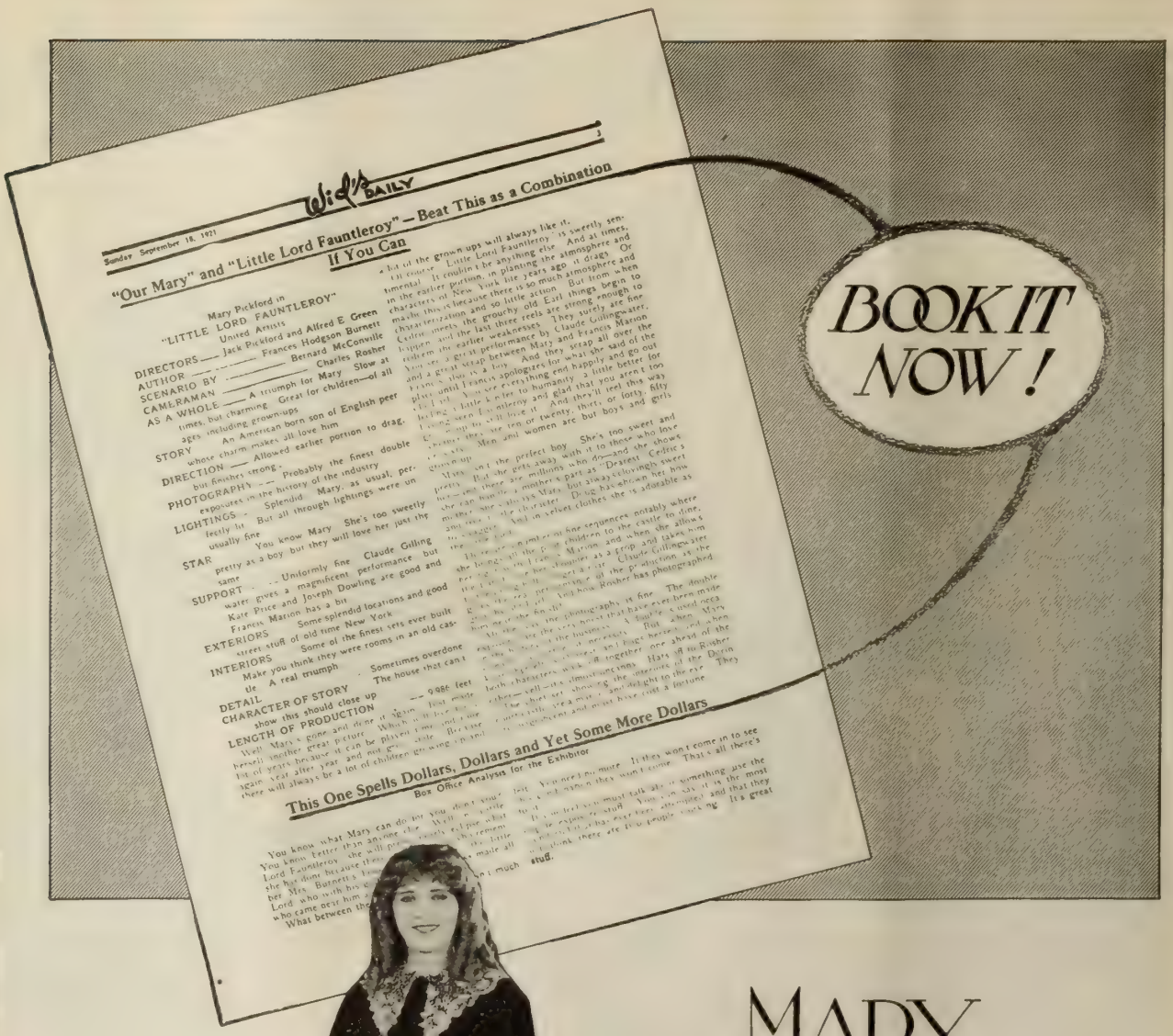

Wid's DAILY

Sunday September 18, 1921

"Our Mary" and "Little Lord Fauntleroy"—Beat This as a Combination If You Can

Mary Pickford in
"LITTLE LORD FAUNTLEROY"
United Artists

DIRECTORS — Jack Pickford and Alfred E Green
AUTHOR — Frances Hodgson Burnett
SCENARIO BY — Bernard McConville
CAMERAMAN — Charles Rosher
AS A WHOLE — A triumph for Mary Slow at times, but charming. Great for children—of all ages including grown-ups
STORY — An American born son of English peer whose charm makes all love him
DIRECTION — Allowed earlier portion to drag, but finishes strong
PHOTOGRAPHY — Probably the finest double exposures in the history of the industry
LIGHTINGS — Splendid. Mary, as usual, perfectly lit. But all through lightings were unusually fine
STAR — You know Mary. She's too sweetly pretty as a boy but they will love her just the same
SUPPORT — Uniformly fine. Claude Gilling water gives a magnificent performance but Kate Price and Joseph Dowling are good and Frances Marion has a bit
EXTERIORS — Some splendid locations and good street stuff of old time New York
INTERIORS — Some of the finest sets ever built. Make you think they were rooms in an old castle. A real triumph
DETAIL — Sometimes overdone
CHARACTER OF STORY — The house that can't show this should close up
LENGTH OF PRODUCTION — 9,986 feet

This One Spells Dollars, Dollars and Yet Some More Dollars

Box Office Analysis for the Exhibitor

BOOK IT NOW!

# MARY PICKFORD

in

# "Little Lord Fauntleroy"

*from* FRANCES HODGSON BURNETT'S *famous story*

SCENARIO BY BERNARD McCONVILLE
PHOTOGRAPHY BY CHARLES ROSHER
DIRECTION BY JACK PICKFORD AND
ALFRED E. GREEN

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MARY PICKFORD CHARLIE CHAPLIN
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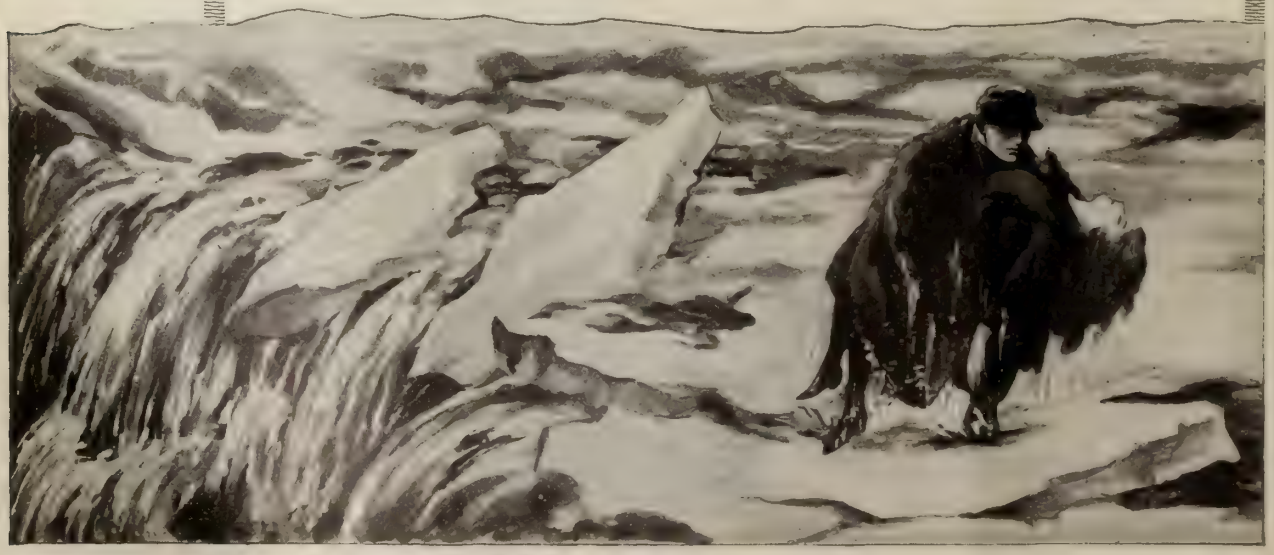

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*in*

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*by Louis N. Parker*

*Directed by Henry Kolker*

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RELEASES OF THE SCREEN

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JOHAN BOJER

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# THE MAN FROM LOST RIVER

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FRANK LLOYD'S PRODUCTION

# LOST RIVER

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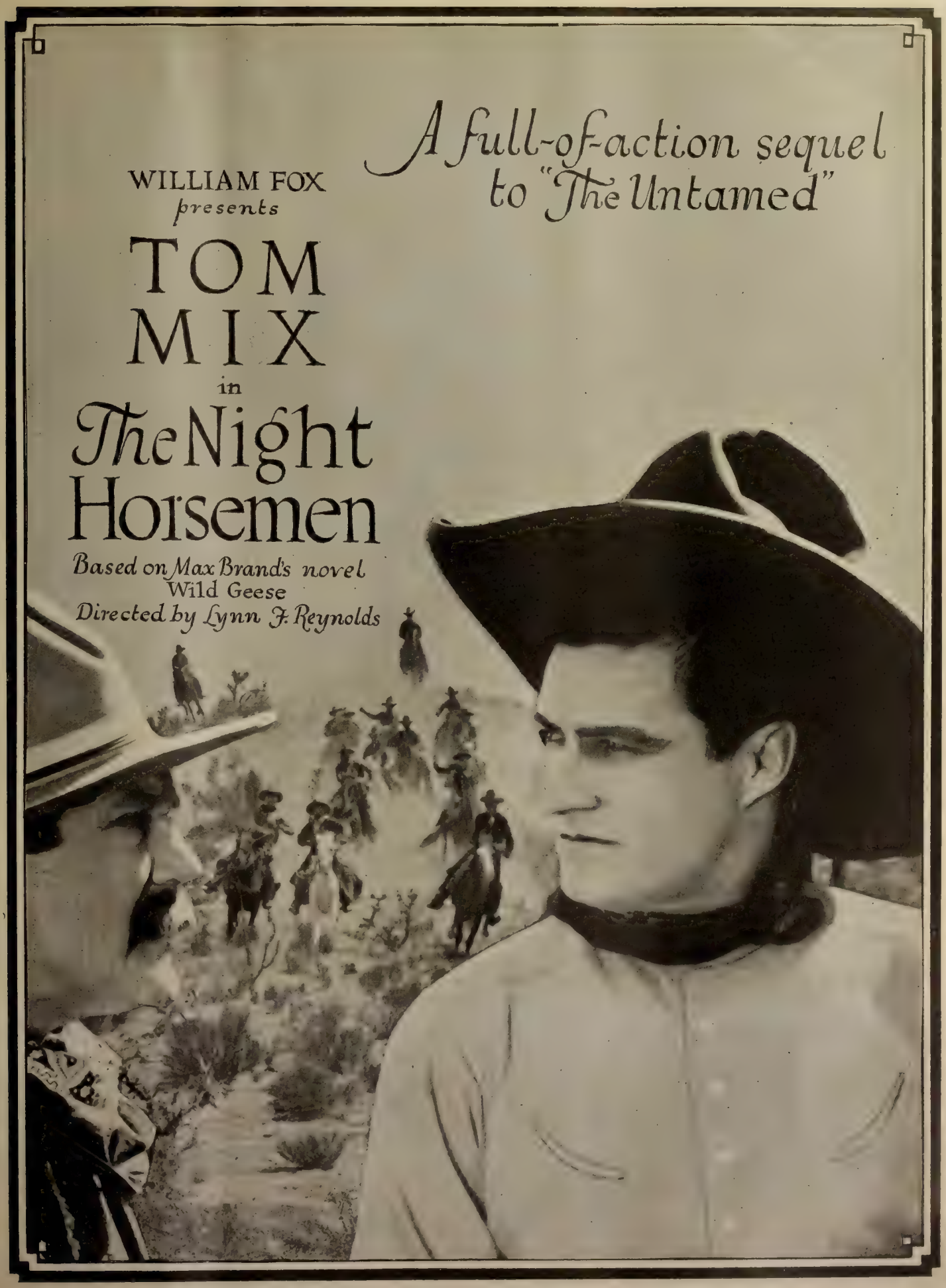
# THE MAN FROM LOST RIVER

BY KATHARINE NEWLIN BURT

DIRECTED BY FRANK LLOYD

A GOLDWYN PICTURE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BEDFORD
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Story by John Breckenridge Ellis
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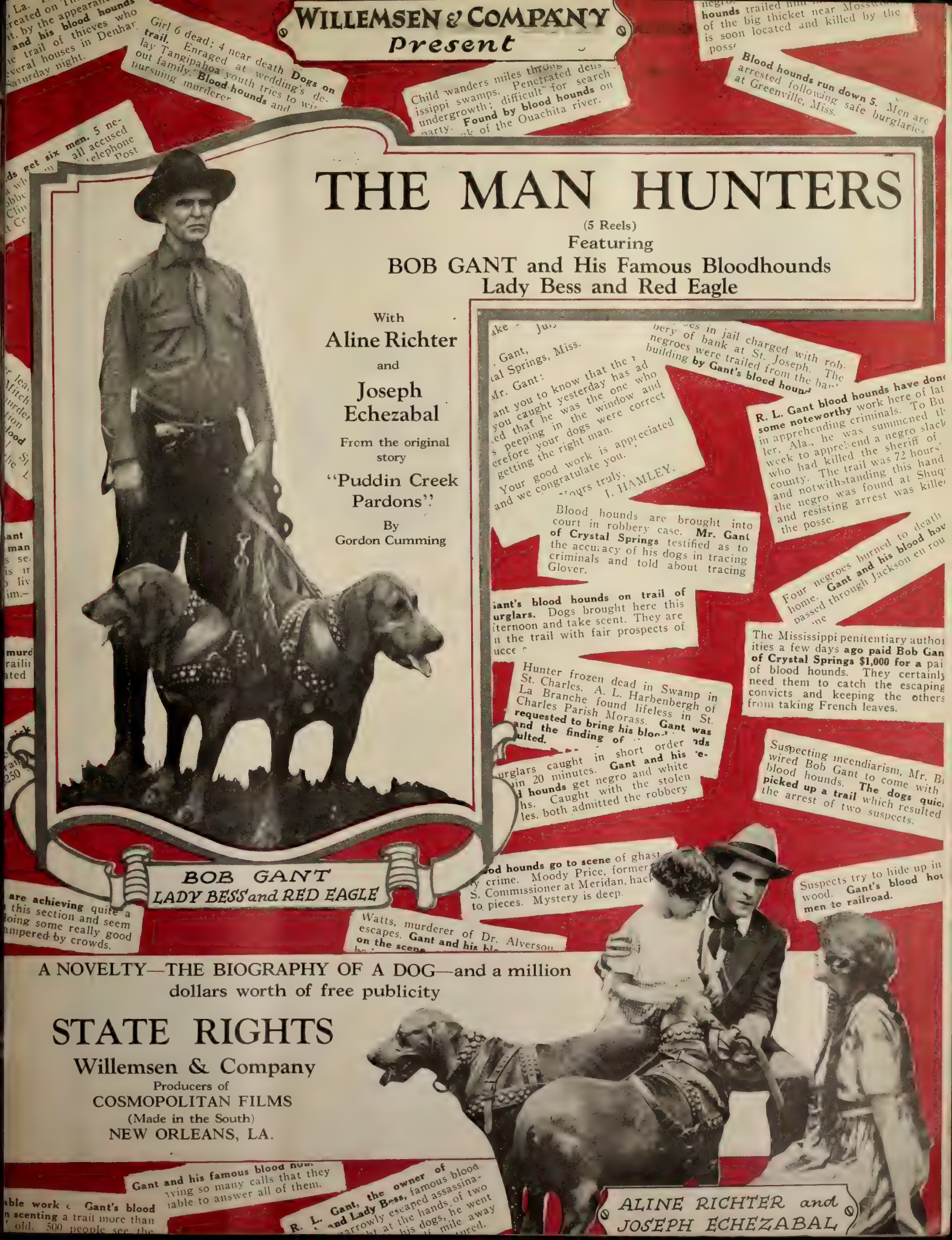
WILLEMSEN & COMPANY
Present
THE MAN HUNTERS
(5 Reels)
Featuring
BOB GANT and His Famous Bloodhounds
Lady Bess and Red Eagle
With
Aline Richter
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Joseph Echezabal
From the original story
"Puddin Creek Pardons"
By
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BOB GANT
LADY BESS and RED EAGLE
A NOVELTY—THE BIOGRAPHY OF A DOG—and a million dollars worth of free publicity
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Producers of
COSMOPOLITAN FILMS
(Made in the South)
NEW ORLEANS, LA.
ALINE RICHTER and JOSEPH ECHEZABAL

## The Time Has Come! Let's Smash Monopoly Once and for All.

W. E. Shallenberger,

Every Arrow Picture Is an Independent Picture . .

produced by a master producer

enacted by popular, clean-living stars . . . .

offered to exhibitors and exchanges at a sane price which permits a good, reasonable profit.

## God Made the Bull— Man Put the Ring in Its Nose

Do you get that? The bull can rage and roar, paw the earth, and snort fire from its nostrils. Put a ring in its nose and a man can lead it to slaughter.

Is there a ring in your nose? Are you being led to slaughter to fatten the wallets of a group which wants to seize your business?

The amusement business is one of first importance to mankind. But there's no place in it for any group which tries to "own" it, and "own" you.

Wake up! Show these would be dominators who you are and what you are.

Don't let 'em put a ring in your nose.

Show **independent** pictures.

Yours for Independence,

**Arrow Film Corporation**

**220-224 West 42nd Street, New York**

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**Inter-Ocean Photoplays, Ltd., 162 Wardour St., London**

See Your Independent Exchanges Anywhere

C. C. Bridwell, Davenport (Iowa) exchange man wires: "Your comedy franchise wonderful. Twenty-five inquiries Iowa and Nebraska exhibitors. Certainly is a winner."

W. E. Shallenberger

When It's an Arrow Picture, It's a Box-Office Success.

# You Can't Afford to Miss These

# 52 ARROW COMEDIES

Offered as a Unit
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Cinch Them for Your Territory—and Make Money

Short subjects—good, clean comedies. These comedies feature foremost fun makers—favorites everywhere. Get details from your Independent Exchange.

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From an Arrow-Speed Comedy

Show Your Independence

Fall and Winter 1921 1922

# BEN WILSON Announces

Season's Announcement.

A Series of Four Specials from PETER B. KYNE'S well known stories, the first: "A MOTION TO ADJOURN," published in Saturday Evening Post, now in the making.

*Co-Stars*

**ROY STEWART and MARJORIE DAW**

Six Five-Reel Western Productions

*starring*

**JACK HOXIE**

Four Five-Reel Society Dramas

*starring*

**NEVA GERBER**

A Serial De Luxe now being filmed in Yellowstone National Park

*starring*

**ANN LITTLE**

Ben Wilson

Marjorie Daw

Roy Stewart

Ann Little

Jack Hoxie

Neva Gerber

Distributed by Arrow Film Corp. W. E. Shallenberger, President. 220 west 42nd St., New York City.

Produced at Berwilla Studios Ben Wilson, Pres., 5821 Santa Monica Blvd., Los Angeles, California.

The Best Picture That Has Ever Carried the Selznick Trademark

# "A MAN'S HOME"

*The Photoplay without a Fault*

Ask Hiram Abrams what he thinks of "A MAN'S HOME"

LEWIS J. SELZNICK
PRESENTS

# "A MAN'S HOME"

From the Play by Anna Steese Richardson and Edmund Breese
Scenario by Edward J. Montagne

A *Big* Subject for the *Biggest* Photoplay of the Year

*It's a*

# Ralph Ince Production

Directed as Ralph Ince alone knows how to direct.

## He Was Given a Story

which has wider and stronger appeal than that possessed by any other current photoplay.

## It Offers a Cast

of unequalled excellence—each member with a real part to play, ideally suited to the part, and a Box Office Attraction wherever pictures are shown.

Harry T. Morey  Kathlyn Williams
Grace Valentine  Faire Binney
Matt Moore  Roland Bottomley

SELZNICK
REG U S PAT OFF.
PICTURES

HARRY T. MOREY

Ask Al Lichtman what he thinks of "A MAN'S HOME"

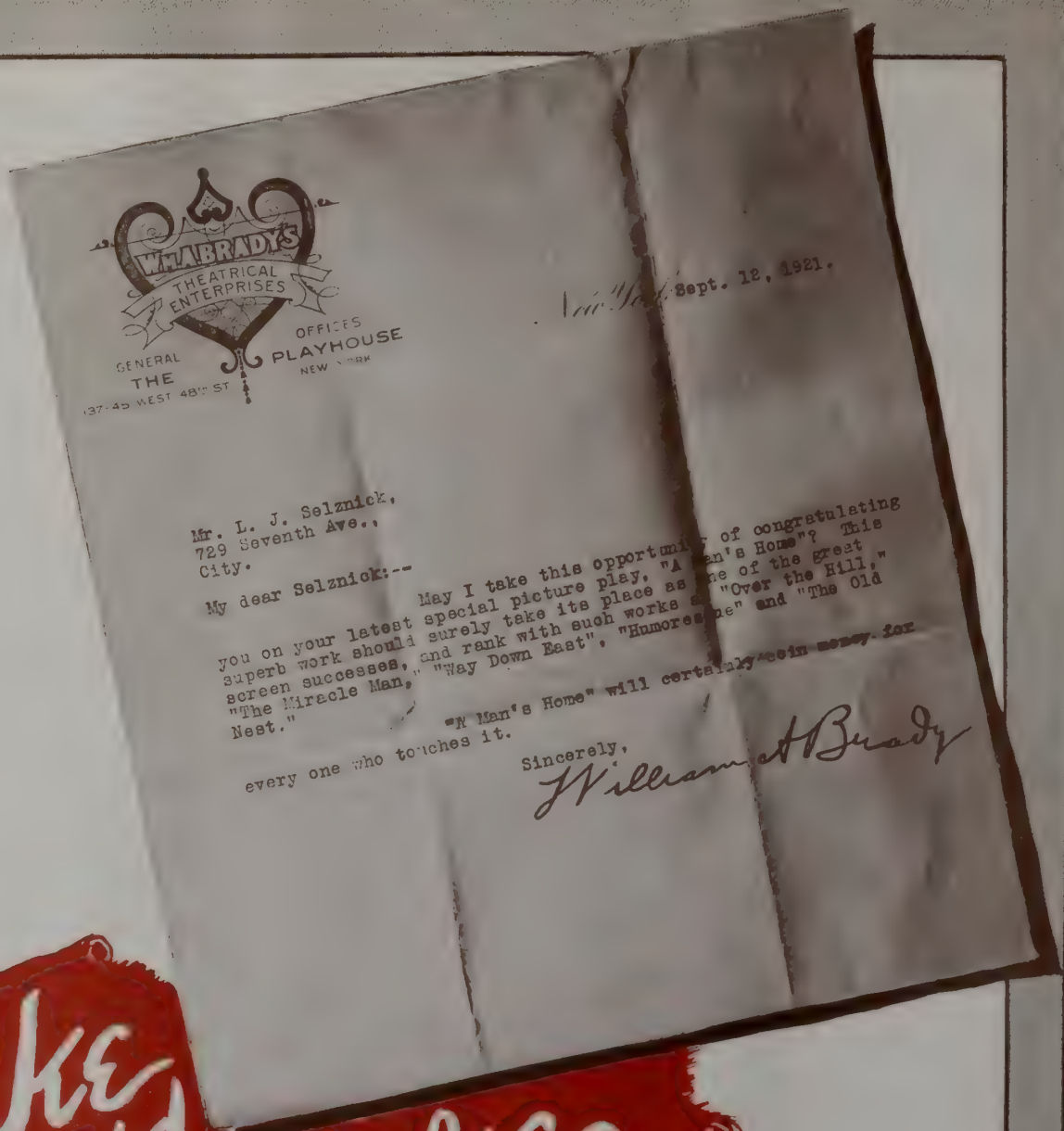
MATT MOORE

KATHLYN WILLIAMS

GRACE VALENTINE

ROLAND BOTTOMLEY

FAIRE BINNEY



WM. A. BRADY'S
THEATRICAL ENTERPRISES
GENERAL OFFICES
THE PLAYHOUSE
137-45 WEST 48TH ST NEW YORK

New York, Sept. 12, 1921.

Mr. L. J. Selznick,
729 Seventh Ave.,
City.

My dear Selznick:--

May I take this opportunity of congratulating you on your latest special picture play, "A Man's Home"? This superb work should surely take its place as one of the great screen successes, and rank with such works as "Over the Hill," "The Miracle Man," "Way Down East", "Humoresque" and "The Old Nest."

"A Man's Home" will certainly coin money for every one who touches it.

Sincerely,

William A. Brady

# Take the word of ONE of the Country's Foremost Showmen

CHAS. O. BAUMANN, PRESIDENT

# Great Northern Finance Corporation

**Capital $1,000,000**

**NEW YORK** **LOS ANGELES**

*FINANCE INSTITUTION*

WE will lend money, discount or purchase negotiable paper, notes, drafts, acceptances, contracts, producers' and distributors' accounts and evidences of debt generally.

WE will finance and participate in financing motion picture enterprises, including production, distribution and exhibition and all of the tributaries.

**Knickerbocker Building**

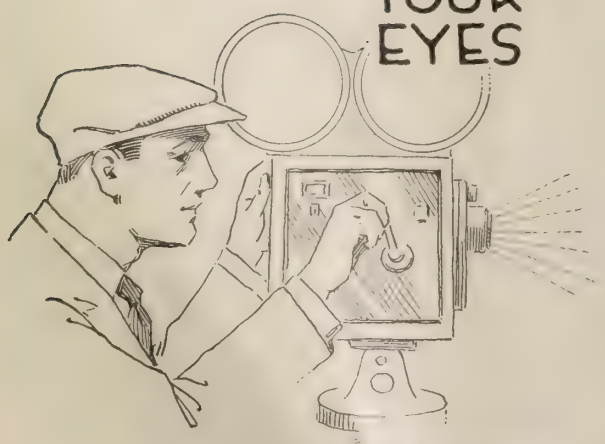
**152 West 42nd St., New York City, Telephone Bryant 2989**

# The Biggest News Reel Messrs. Lee and choose

# INTERNATI

# for Shubert Vaude

THE WORLD BEFORE YOUR EYES



THE biggest News Reel contract ever closed was consummated when Messrs. Lee and J. J. Shubert chose INTERNATIONAL NEWS as the best of all news reels for their whole chain of Shubert Vaudeville Theatres.

"'The Cleanest, the Most Enterprising, the Best' is the Shubert Motto," says Lee Shubert.

Two facts stand out in the closing of this enormous contract which you, the Exhibitor, will do well to note. The First is that up-to-date vaudeville houses (and picture theatres) must have a News Reel in order to satisfy their patrons—the Second is that the big, new chain which is the whole talk of the amusement world has chosen INTERNATIONAL NEWS as the one News Reel on which it can count absolutely for 100% satisfaction.

# BOOK IT YOURSELF TO

# Price Reduction

## POSITIVE TURE FILM

Price of Eastman Positive and white or tinted base foot unperforated, f. o. b., over $\frac{1}{4}$ of a cent a foot.

## KODAK CO.

NEW YORK

# GUILTY!

EXCEPTIONAL PICTURES

of entertaining
of bringing pleasure and enjoyment
of weaving a spell of romance and fascination

*That is the unanimous and unqualified*

## VERDICT of

13 New York daily newspapers
Times, Daily News, Telegraph, Herald, Tribune, World, Journal, Telegram, Call, Mail, Eve. World, Globe, Post

2 New York weekly newspapers
Zit's, New York Review

4 Motion Picture trade papers
News, World, Trade Review, Herald

3 Reviewing publications
Wid's, Harrison's Reports, Reeland Reviews

1 Special Report National Board of Review

*23 solidly enthusiastic decisions for

## MARTIN JOHNSON'S "JUNGLE ADVENTURES"

*presented by*

Exceptional Pictures Corporation
ALEXANDER BEYFUSS
Vice-President and General Manager
Executive Offices: 1540 Broadway, New York City

*Facsimile copies of every criticism mailed to anyone upon request

Pola Negri in ONE ARABIAN NIGHT
The Peer of Oriental Dramas
A FIRST NATIONAL ATTRACTION

# *The Principal Characters in*

# "ONE ARABIAN NIGHT"

*A-A-A-Ah!*

## The Dancer!

The wild desert dancer—more beautiful madcap ne'er threw careless kiss. Scoffer at all men's love yet slave at last to her own.

*Beware!*

## The Mighty Sheik!

Master of the Palace Magnificent—Lord of a hundred wives – swift to wrath, avenging disloyalty with death—but himself disloyal ever. His one ungratified wish the love of the beautiful dancer.

*Oh, Man!*

## The Hunchback Clown

Behold in him symbol of man's folly—the old fool's folly longing for youth's caresses trust in a woman's guile! A sad, sad jester is he—yet noble is his love and beautiful, for his wild desert dancer.

*Beauteous One!*

## The Favorite Wife

Unwilling recipient of the Sheik's favor, risking life for true love, spared the block because of the nobility of an unwanted lover. Behold Zuleika, who finds happiness where another would have found despair. She is the best beloved.

*The Rogue* (a bad one)

## The Slave Dealer

He knows where the beauties grow, he knows women's hearts, he knows men's greed—he slinks and grovels and loves nothing but gold. Coward! Miser! Victim of eunuch and slave, yet master of humankind. A creature of no regrets—a merry jester.

*Hist!*

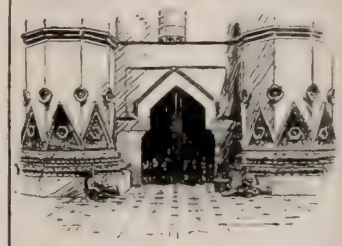
## The Chief Eunuch!

Tough is his lot—verily his is a dog's life—keeper of the hundred jealous wives in the mighty Sheik's harem. Sorry the day for him when the Sheik commands, "Go forth and bring me *the* beautiful dancer!" Some job! as you shall see.

*She's Sly!*

## Haidee, the Schemer

What cares she for the law of the Harem? The mighty Sheik! Bah! A fool for his wives' entertainment. Harem guards! Eunuchs! Sleeping dolts all when Haidee smuggles a guest to the harem—she foils all men.



*Keep Out!*

These are

## The Gates of The Harem

Strange secrets they guard, veiled lives, beautiful wives. Of living men, none but the mighty Sheik may pass their frowning portals. Intrigues, a low whistle in the night, murmurings, the kiss of sword and scimitar.

The supreme court of the screen, The National Board of Review, says in its official report on this picture:

*"This vivid, swift moving picture is the peer of Oriental dramas on the screen. It has the true atmosphere of an Arabian Nights tale and must rank as one of the exceptional photoplays of the year. It has both dramatic intensity and comic relief of an unusual order. The acting of Pola Negri may be said to be the finest and most convincing of her career before the American public and the supporting cast is one of great ability."*

# A FIRST NATIONAL ATTRACTION

***There'll be a Franchise <u>everywhere</u>***

FIRST NATIONAL PICTURES

# A Conflict of Two Loves That Will Stir All Women!

Whitman Bennett's presentation of
his personally supervised production

From George Broadhurst's play "The Price;" Direction by Whitman Bennett; Photodrama by Dorothy Farnum; Photography by Ernest Haller.

A FIRST NATIONAL ATTRACTION

FIRST NATIONAL PICTURES

FIRST NATIONAL PICTURES

# We'll Let the Exhibitors Write This Ad.

Broke both box-office and attendance records with strong opposition.—*Herbert H. Johnson, Luna Theatre, Lafayette, Ind.*

The picture was booked for five days, but it did such big business that we kept it the entire week.—*J. D. Kessler, New Alhambra Theatre, Canton, Ohio.*

Thrilled our patrons and drew big in spite of the strongest opposition ever given a picture here.—*Stanley Chambers, Palace Theatre, Wichita, Kan.*

Best liked Norma Talmadge picture in years. Huge crowds at early and late hours. Tense silence noticed at every performance.—*P. E. Noble, Liberty Theatre, Portland, Ore.*

Met universal favor, pleasing every one. Big crowds. Best Talmadge picture.—*Edgar Weill, Strand Theatre, Syracuse, N. Y.*

*Speaking of*

Joseph M. Schenck's

presentation of

## NORMA TALMADGE

in

# "The Sign on the Door"

Adapted for the screen by Mary Murillo and Herbert Brenon from the stage success by Channing Pollock; Photographed by Roy Hunt; Tech. Director, Willard M. Reineck.

Produced under the personal direction of Herbert Brenon

A FIRST NATIONAL ATTRACTION

ARTHUR JAMES
*Editor-in-Chief*

MOVING PICTURE World

OCTOBER 8
1 9 2 1

# *The Tide Begins to Turn*

THE tide of stupid abuse which has swept toward moving pictures has reached its flood and is now beginning to turn. This turn is quicker justice than even the most confident friends of the screen had dared to hope. They were deeply conscious of the unfairness of a general condemnation of a business because of the notoriety achieved by a few persons connected with it, and they hardly knew what to say or do in the circumstances. Some were silly enough to turn upon their own business and speak of it with contempt. The most notable instance of this was William A. Johnston's unkind and unwarranted attack upon the actors and actresses, in which he held them with few exceptions to be mere puppets made possible by the brains and money of others.

More kindly and more sane is the judgment of one of the conservative newspapers of the United States, the fine old Boston Transcript, which editorally appeals to the reason of the public. We believe all in our industry should read it and use it, each in his own locality, and we, therefore, present it in full.

It is called "Crusading Against the Movies," and it reads:

"Attacking the movies in general, in the hope of diminishing the effect on the public mind of some of their abuses, is bad policy on the part of clergymen, or other custodians of the public morals. The movies cannot be displaced from their position as the cheapest and most popular of amusements. Nothing else has ever approached them as a welcome and easy public diversion. Moreover, the chance which they afford for instruction and a readily available means of moral guidance is so great that it would be folly to attack them as a demoralizing agency.

"The Rev. Dr. Straton thinks that the movie managers, film makers and actors are a bad lot. They are not, for they are quite like other people, and are subject to the same desire that most people are, to do as creditable a thing as possible while making the money that their business may legitimately bring. To say that the whole tendency of the business is demoralizing is to say that mankind is totally bad and hopeless. And as a matter of fact, the major tendency in the business is just the other way. The people as a rule not only insist upon having vice punished and virtue rewarded on the films, but they often rise up in wrath against such film atrocities as are attempted by unscrupulous parties. And always there are available the services of national and local censorship, which are easily and effectively applied.

"To crusade against the movies in general, and spread abroad wholesale denunciations, is exactly on a parallel with the old-time pulpit denunciation of the whole acting stage as the work of the devil. Three-quarters of a century ago there were pulpit orators who demanded the suppression of the theatres altogether. We may see what became of that agitation. The theatre won out because the people wanted it, and on the whole it has been an agency of public culture and morality. The same fate will overtake any wholesale protestagainst the movies. The film world will be purged of its evils by the sure process of time and a bettering public judgment."

If the conservative newspapers can speak with such grace and justice about us we certainly can refrain from attacks upon our own business. We commend this splendid utterance of the Transcript to your best attention.

Arthur James

# Public Opinion Backs Industry in Fight It in Battle to Amend Constitution

## Ulterior Motives Cause Politicians to Urge Censorship

By ALAN FRANKLIN

CENSORSHIP of motion pictures in the United States presents a unique politico-legal phenomenon. Sooner or later every State in the Union will be arbitrarily censoring motion pictures, since the reformers have already succeeded in establishing State censorships in several States, and they will never stop until they have succeeded in establishing this un-American institution in the remaining States.

Motion picture censorships in forty-eight States, with as many different moral standards, would be a monstrous travesty on justice and modern American government. Such a policy would put the popular national motion picture institution of the Twentieth Century under an antiquated Eighteenth Century form of State Sovereignty government.

No producer would be able to produce a picture which would satisfy the censors of all the States, and by the time all of them got through censoring a picture there would be nothing left of it. There are many ominous examples of what such a large number of censorship boards would do to motion pictures.

When the picture "Carmen" was censored by thirty-five different boards, each board struck out certain parts of the picture, but no two boards struck out the same parts. Almost everything which the Pennsylvania Board of Censors has decreed **immoral** and struck out of pictures has been declared **moral** and retained by the Ohio board. A famous scenario writer who saw one of his own pictures in a Kansas theatre after it had been censored by ten different boards and its title changed, failed to recognize it. Hundreds of thousands of dollars are being lost by the motion picture producers of this country because of the prudish rulings of censorship boards.

Reformers are obsessed with the idea that they must standardize the drama of the screen for children, but this is most absurd, since children constitute only about twenty per cent of motion picture audiences, and besides, children could be sufficiently entertained with suitable pictures at the motion picture theatres on certain evenings only, and kept out of the theatres on other evenings, or they could be entertained at special children's theatres which should be established. If motion picture theatres were attended only by adults, there would be no more reason for censoring the screen than there is for censoring the stage; and we have gotten along very well without censoring the stage.

### *Censorship Is Un-American*

Censorship is un-American because its power must necessarily be purely arbitrary, depending entirely upon the whim, caprice, prejudice or interested motive of certain individuals, when no two censorship boards can agree on what is moral or what is immoral; and such power has no place in American political science, notwithstanding the fact that the Supreme Court of the United States has decided that censorship of motion pictures is constitutional and a valid exercise of the police power of the states, in the case of *Mutual Film Corp. vs. Ohio Industrial Commission*, 236 *U. S.* 230.

The text of this decision of the Supreme Court is as follows:

*"We immediately feel that the argument is wrong or strained which extends the guaranties of free opinion and speech to the multitudinous shows which are advertised on the bill-boards of our cities and towns and which regards them as emblems of public safety, to use the words of Lord Camden, quoted by counsel, and which seeks to bring motion pictures and spectacles into practical and legal similitude to a free press and liberty of opinion. The judicial sense, supporting the common sense of the country, is against the contention. It cannot be put out of view that the exhibition of moving pictures is a business pure and simple, originated and conducted for profit, like other spectacles, not to be regarded, nor intended to be regarded by the Ohio Constitution, we think, as part of the press of the country or as organs of public opinion. They are mere representations of events, of ideas and sentiments, published and known, vivid, useful and entertaining no doubt, but as we have said, capable of evil, having power for it, greater because of their attractiveness and manner of exhibition. It was this capability and power, and it may be in experience of them, that induced the State of Ohio, in addition to prescribing penalties for immoral exhibitions, as it does in its Criminal Code, to require censorship before exhibition, as it does by the act under review. We cannot regard this as beyond the power of government."*

This decision of the Supreme Court is a masterpiece of judicial sophistry and a perversion of the Constitution. The Constitution is not an immutable lawyer's document, restricted absolutely to the particular subject matter expressly stated therein, but a living organism of free government, created to adapt itself to the new conditions which advancing science produces; otherwise it would soon become obsolete.

### *Should Not Discriminate*

The fact that only the freedom of speech and the press are mentioned in Amendment I of the Constitution, was no reason for the Supreme Court to assume that other modes of expression, such as motion pictures, which are a modern mode of expression, were intended to be excluded from the protection of the Constitution. Motion pictures were not mentioned in Amendment I, simply because this mode of expression was not known at the time said Amendment was promulgated. To protect one mode of expression and not another is to protect one class of publication and not another, and shall it be forgotten that there are no class distinctions in America? Amendment IV of the Constitution guarantees to all persons equal protection of the laws, but censorship of motion pictures with freedom of the press and the stage is not equal protection of the laws to the motion picture industry.

### *Court Is Wrong*

The Supreme Court's definition of motion pictures as "mere representations of events, of ideas and sentiments, published and known," shows very clearly that this most learned court had only a very superficial knowledge of motion pictures. Most of the motion picture dramas are written directly for the screen and are not published or known until they are published for the first time on the screen. Motion pictures are therefore publications as well as published works of literature, and are entitled to the same protection as such works.

The Supreme Court holds that motion pictures are mere spectacles and not organs of public opinion, but, obviously, such is not the fact. Motion pictures are one of the greatest organs of public opinion, because they express and interpret all phases and viewpoints of human life to the general public, and their influence on public opinion must necessarily be great. The influence, then, of motion

# for Freedom and Would Uphold so as to Give the Screen a Square Deal

## Screen Should Have Equal Freedom with Press and Stage

pictures on the American people is either good or bad. If bad, they should be suppressed for all time, but if their influence is good, then they should be accorded the same rights and protection as other modes of expression, such as the press and the stage. It cannot for a moment be seriously maintained that on the whole the influence of motion pictures on the American people is bad. Certainly motion pictures at their worst are on a considerably higher moral plane than the saloon and the trash literature which they have displaced, and, moreover, the wholesomely entertaining pictures are on the increase, while the dramatic taste of the motion picture public is becoming more discriminating every day. It is the taste of the motion picture public that determines the character of pictures, and judging from the steady improvement in pictures in the past, the outlook for still better pictures in the future is most promising.

*Should Have Equal Freedom*

The Supreme Court declares that motion pictures are capable of evil, and have power for it, but if, for the sake of argument, this is admitted, can it be denied that free speech and a free press are also capable of evil and have power for it? Demagogues harangue the multitudes to the detriment of good government and the body politic, but has this ever been considered a sufficient reason for abridging the freedom of speech by censorship? Newspapers publish the disgusting details of divorce and criminal proceedings, and under the subsidy of political bosses, pervert the minds of the voters to elect corrupt public officials, but have these evils ever influenced Congress to enact a law establishing a censorship over the press, and the Supreme Court to override the obvious intent of the Constitution in order to hold such a law constitutional?

The Supreme Court maintains that motion pictures are a business pure and simple, originated and conducted for profit, but since when was the press or the stage ever anything but a business pure and simple, or ever originated and conducted for any purpose other than profit?

*Relic of Dark Ages*

Censorship is a relic of the dark ages; it was never an institution of free people. Blackstone, the great commentator of the laws of England, says:

*"Every freeman has an undoubted right to lay what sentiments he pleases before the public; to forbid this is to destroy the freedom of the press. But if he publishes what is improper, mischievous or illegal, he must take the consequences of his own temerity. To subject the press to the restrictive power of the licensor, as was formerly done before and since the revolution of 1688, is to subject all freedom of sentiment to the prejudices of one man, and make him the arbitrary and infallible judge of all controverted points in learning, religion and government. Thus the WILL of individuals is still left free; the ABUSE only of that free will is the subject of legal punishment."*

*Stage Battled Censorship Successfully*

Censorship of the stage has never been established in America. The Supreme Court of California has declared such censorship unconstitutional in the case of *Dailey vs. San Francisco*, 112 *Cal.* 94, in which case the court said:

*"The production of a tragedy or comedy upon the theatrical stage is a publication to the world by word of mouth of the text of the author, and as to the question here presented for our consideration, it is immaterial whether the words be publicly spoken from the stage or upon the hustings, or go out to the world through the channels of the printing press.*

*"An order of the Superior Court forbidding the representation upon the theatrical stage of the facts of a criminal case, pending the trial of such case, is an infringement of Section 9 of Article I of the Constitution of this State, which protects the right of the citizen to freely speak, write and publish his sentiments without censorship over him, he being responsible only at the hands of the law for an abuse of that right; and such order, being in excess of the jurisdiction of the court.*

*"The right of the citizen to freely speak, write and publish his sentiments, is unlimited, but he is responsible at the hands of the law for an abuse of that right. He shall have no censor over him to whom he must apply for permission to speak, write or publish, but he shall be held responsible to the law for what he speaks, what he writes, and what he publishes. It is patent that this right to speak, write and publish cannot be abused until it is exercised, and before it is ex-*

(Continued on page 628)

# H. P. Carver New Head of Cosmopolitan

H. P. CARVER has succeeded George B. Van Cleve as general manager of Cosmopolitan productions and has assumed full charge of the picture productions in which W. R. Hearst is interested. It is understood that Mr. Van Cleve's resignation is due to his health which, it is reported, has been causing him considerable concern. Mr. Van Cleve's many friends will wish for him a speedy return to health.

No statement was forthcoming from the Cosmopolitan studios, but it was learned from a responsible source that there will be no let down in production plans as a number of even greater pictures are being prepared for direction.

Mr. Carver has been associated with the Hearst picture activities during a number of regimes. He is recognized as a fine executive, a man of high character and ability who is of the type which the growing importance of the screen has brought into the business. His experience includes the law and finance as well as a very practical training in the making of pictures.

It is to be expected that with the new management changes will be made in the personnel with a view to the enlarged activities contemplated.

## *Postmasters to Watch for Bicycling Cases*

Postmasters have been instructed to notify the exchanges of bicycling of films that come to their attention. These instructions are contained in an open letter addressed to all postmasters by First Assistant Postmaster General Hubert Work under date of September 24 and just made public. The text of the letter follows:

"Through the investigation of delays in the transmission, handling or delivery of films, it has recently been disclosed that in a few instances proprietors or managers of moving picture theatres have forwarded films for use of a theatre in a neighboring town, without permission of the film exchange, before returning it to the exchange or forwarding it to an authorized theatre in accordance with the instructions, the label on the film being dated so as to indicate mailing to the authorized theatre on the proper date.

"Such irregular practice naturally results in criticism of the postal service on the grounds of delayed handling and slow delivery. The extent to which this practice is followed is unknown to the department, but it is requested that postmasters inform all film exchanges within their jurisdiction of the facts as developed, and that when investigating a complaint of delay to a film they ascertain if possible whether the delay was due to such cause."

## *For Freedom of Screen*

(*Continued from page* 627)

*ercised there is no responsibility. The purpose of this provision of the constitution was the abolishment of censorship, and for courts to act as censors is directly violative of that purpose."*

If the production of a tragedy or a comedy upon the theatrical stage is a publication to the world, by word of mouth, of the text of the author, what is the production of a tragedy or a comedy upon the screen but a publication to the world, by motion pictures, of the text of the author, and if it is unconstitutional to censor a publication, by word of mouth, by what system of logic can it be seriously maintained that it is not unconstitutional to censor a publication by motion pictures, when a publication is a publication, no matter through what medium it may be expressed, and the constitution does not exclude from its protection any particular medium of expression?

If there is no legal responsibility for an abuse of the freedom of publication from the stage until *after* the abuse is committed, upon what principles of justice can it be established that there is a legal responsibility for the abuse of the freedom of publication by motion pictures *before* the abuse is committed?

Censorship of motion pictures is entirely unnecessary, because the same laws which are adapted to punish and prevent abuses of the freedom of speech and of the press, could be enforced with salutary effect to punish and prevent abuses of the freedom of publication by motion pictures.

The following statement of Frank E. Woods, supervisor-in-chief of Famous Players Lasky Corporation, is in point:

*"None of us claim that motion pictures are without their faults any more than literature and the stage are without their faults, but we do claim that this great art and medium for conveying thought should be permitted to develop freely and without censorious restraint, under the same regulations governing the press and the stage. We do not want license to produce immoral or harmful pictures, and we believe that the present laws against such pictures are sufficient, if enforced, to suppress them and to punish the people who produce them. But this regulation should be in the same manner that applies to other forms of publication—that is to say, punishment after the fact and not before.*

*I am referring now, of course, to such pictures as are obviously illegal in their character. As to those pictures which are merely considered unwholesome in their tendencies it may be safely assumed that the public itself is the best judge and that no pictures, stars or producers who violate the ethical or moral sense of the community can long survive. This is so in literature and on the stage, and it has been proven so in pictures."*

### *Carries No Force*

The decision of the United States Supreme Court declaring censorship of motion pictures constitutional is of no legal force and effect in the States, since Amendment I of the United States Constitution prohibiting the abridgement of the freedom of speech and of the press is binding only upon the Federal Government, it being reserved to the State governments to govern speech and the press and other modes of expression as they see fit within their own borders, in accordance with the principles of Republican government.

This decision of the Supreme Court is nevertheless a dangerous blow to the legitimate development of motion pictures in accordance with the best standards of art, because it may be used, with effect, as a precedent to uphold arbitrary censorship in all the States, and such a situation would mean ruin to the motion picture industry of America.

### *Amend Constitution*

Against such a situation the motion picture industry has only one really effective remedy, namely, the amendment of Amendment I of the United States Constitution to read as follows:

"Neither Congress nor any State shall make any law respecting the establishment of religion, or prohibiting the free exercise thereof; or abridging by censorship or otherwise the freedom of speech or of the press or of motion pictures or any other mode of expression; or the right of the people peaceably to assemble and to petition the Government for a redress of grievances."

It is not an easy matter to amend the United States Constitution, but there are ominous rumblings of resentment among the masses of the American people people against the pernicious activities of fanatical reformers whose sole purpose is to deprive the American people of their Constitutional liberties, and all this resentment needs is leadership and organization to assert its power against such activities by constitutional amendment or otherwise, in order to restore the free institutions of American government. It is believed that the freedom of expression through the medium of motion pictures is one of those free institutions as contemplated by the liberty-loving founders of the American republic.

### *Can Be Power in Politics*

Motion pictures have great possibilities for moulding public opinion and influencing votes by propaganda, because they reach the masses, and it is the votes of the masses which determine the results of elections in America. Moreover, there are about eighty thousand Four-Minute Men in the United States, the great majority of whom no doubt would be glad to speak in the motion picture theatres for any just cause advocated by the motion picture industry, in return for the co-operation which they received from the motion picture theatres during the war. No candidate for public office could afford to have the organized motion picture industry against him in an election, and conditions being otherwise normal, the influence of motion picture propaganda thrown into the political scale for candidates favorable to a Constitutional amendment as above suggested, could easily carry the elections of a large majority of such candidates and write said amendment in the Constitution. This would end the menace of censorship and then motion pictures would develop freely and naturally as the greatest art of modern times.

The man who knocks the business which gives him his livelihood does not belong in that business. Tell this to the next man who opens his mouth to belittle the moving picture industry, its players or its purposes. Tell it also to the man who writes his unfair criticisms.

# *Four New Great Screen Attractions*

## *"A Man's Home" Is a Hit*

THIS is the season of and for great pictures. The greatest satisfaction follows an inspection of the wares of the producers, and money looms on the horizon. In our return to big business we are gratified by such productions as "A Man's Home," which Selznick caused to be specially produced from the dramatic structure builded by Anna Steese Richardson and Edmund Breese. It is about to be released to the theatres, and the event is noteworthy even in this era of bigger, better and finer screen attractions. Plus its fine cast, which includes Grace Valentine, Kathlyn Williams and Faire Binney, together with Harry T. Morey, Matt Moore and Roland Bottomley, it is astonishingly well scened, with that atmosphere of size and importance which make for longer runs and special prices. We doubt if Ralph Ince ever made a more human and therefore a more appealing moving picture. It unfolds the story of a rich man who has solved all the problems but the enigma of his own family. Its theme touches the underlying questions which arise in a thousand types of homes, if there be so many. It is not our purpose to dwell on the fine character interpretations of Mr. Morey or Miss Valentine, or to pick flaws in minor points in the play, but rather to point out the importance of the production, its high market value and its certainty as a money maker in the theatres. If Selznick presents no other great productions this year he will have done his full share toward the bigger and better picture movement now in full swing.

## *"One Arabian Night" An Attraction*

WE are of several minds regarding the technical elements of "One Arabian Night," the new Associated First National Exhibitors' big feature, in which Pola Negri is the luminary, but it is a most diverting and fully enjoyable entertainment, replete with novelty, color and feeling. As an attraction it is splendid. Mr. Lubitsch, the great German director, proved his own ego in trying as the hunchback to outshine Miss Negri, but the competition, happily, does not blow the production out of the water. In the handling of masses and in charm of treatment the direction is fine, and the spectator is drawn into the atmosphere by the pleasant influence of absorbing action. A much lighter picture than "Passion" or "Deception," the production is fully as entertaining, and as a novelty of size it surpasses either.

"One Arabian Night" is definitely an attraction to which the public will respond.

## *Living a Year in An Hour*

LIVING a year in an hour and feeling years younger by reason of the refreshment of the experience—this describes our idea of Charles Urban's new feature novelty, which he has named "The Four Seasons." Plant life and animal life in its eternal progress from inception to fruition and then its passing after its mission is fulfilled, is possibly the most interesting thing in the world because it never grows stale. Mr. Urban's charming offering is in four parts that consume about an hour in the running. It delights, instructs and thoroughly entertains. It is in competition neither with drama nor comedy, but it has definite elements of both, because nature in motion stirs the deepest pools in the human soul, and in its lighter moods induces pleasant laughter. The whimsical and the grotesque are supplied by the interesting antics of baby bears, juvenile woodchucks, and the equally fascinating performances of other children of the wilds. Flowers, trees, waterfalls and the beauties of the sea are in contrast with the cold grandeur of the snows and each is wonderful.

"The Four Seasons" is one of the screen's most worth-while accomplishments.

## *Chaplin Eclipses Himself*

IF there is anything funnier than Charles Chaplin in the new production, "The Idle Class," we never have seen it. First National has created a comedy department, and as the first offering this picture sets a standard away up the mountainside of mirth. It is clean, ingenious, bland and irresistible. Golf was never played before as Chaplin plays it in this picture, and it requires no golf sophistication to enjoy its fun. This is another of the extraordinary pictures that will help to boom business toward its normal status and then still farther toward new money records. We cordially recommend this picture to every exhibitor in the world.

ARTHUR JAMES.

Post Scriptum—Mr. Chaplin does not impress one as being a "creature of celluloid."

# World Editorial in Defense of Industry Widely Quoted in Nation's Newspapers

WE have received from the four corners of the country a most encouraging response to our suggestions in behalf of the entire industry in connection with the unfortunate affair in which Roscoe Arbuckle is still the chief figure. Particularly has the response been cordial toward the Moving Picture World editorial in defense of the industry. This editorial has been widely quoted in the daily newspapers, and in the Southern states the dailies received the following copy sent out by the Southern Enterprises, which includes the greatest chain of theatres south of the Mason and Dixon line. We print it as we received it, the copy having been written on the initiative of the Southern Enterprises without suggestion from us:

New York, September 27.—Under the caption: "The Sordid Arbuckle Tragedy," Arthur James, editor of the MOVING PICTURE WORLD, which ranks at the top of motion picture trade journals, expresses the hope that "the law's investigation will be swift, just and complete, so that the facts once established can be, with the immediate principals of the seamy case, put behind us."

The Moving Picture World, in which Mr. James' editorial appears, has a nation-wide circulation within the industry and well may be taken to reflect widespread sentiment on the topics dealt with. Following are extracts from the editorial:

"We do not propose to judge the guilt or innocence of Roscoe Arbuckle, accused of causing the death of Virginia Rappe in San Francisco. The machinery of law has been put into motion and in the course of time a decision will be reached and made public.

"The culpability of Roscoe Arbuckle will not be established until then, but in the weeks that will intervene the entire moving picture business will suffer from the sensational retailing in the daily newspapers of all the sickening details of the death and the causes which led to it.

"Already the newspaper bureaus have been asked by their newspaper customers for every scrap and morsel of information in this case and in other cases (fortunately very few) where moving picture people have been involved in smirching situations.

"Of course, the moving picture business is not responsible for the drinking party nor for the tragedy, any more than the reverend clergy were responsible for the minister of the gospel who, in cold blood, murdered a young woman of his parish in Boston not so long ago, nor any more than the banking business was responsible for the notorious marital infelicities of Mr. Stillman, the head of one of the greatest banks in the world. But the public's love for sensation, especially a sensation in which a man known to the millions is the central figure, creates a mordid demand which the newspapers find nothing unprofessional in supplying.

"In cases of this kind, in whatever business or in whatever walk of life their principals happen to be moving, the innocent suffer with the guilty, and so the moving picture industry may be prepared at all censorship hearings, or in all the reformers' railings, to have the Arbuckle case flung into its face for years to come.

"We have no sympathy for those in our business who seek to use the case as a vehicle for bringing publicity to themselves, or for those business rivals of Roscoe Arbuckle who see a temporary advantage for themselves in the miserable plight in which he finds himself. They must indeed be short of vision if they do not realize the damage which all of our industry sustains from this unhappy and wholly sordid tragedy.

"Our business is peopled with men and women of high character, of sincere motives, of honest and faithful endeavor. They are husbands and fathers, wives and mothers, sons and daughters, as clean of mind and conduct as can be found in any business, in any social stratum and in any endeavor in the world. It is this great majority that suffers most in these pitiful and tragic circumstances. It is to be hoped that the law's investigation will be swift, just and complete, so that the facts once established can be, with the immediate principals of the seamy case, put behind us.

May this be the last of the sensations furnished by the 'movies.'"

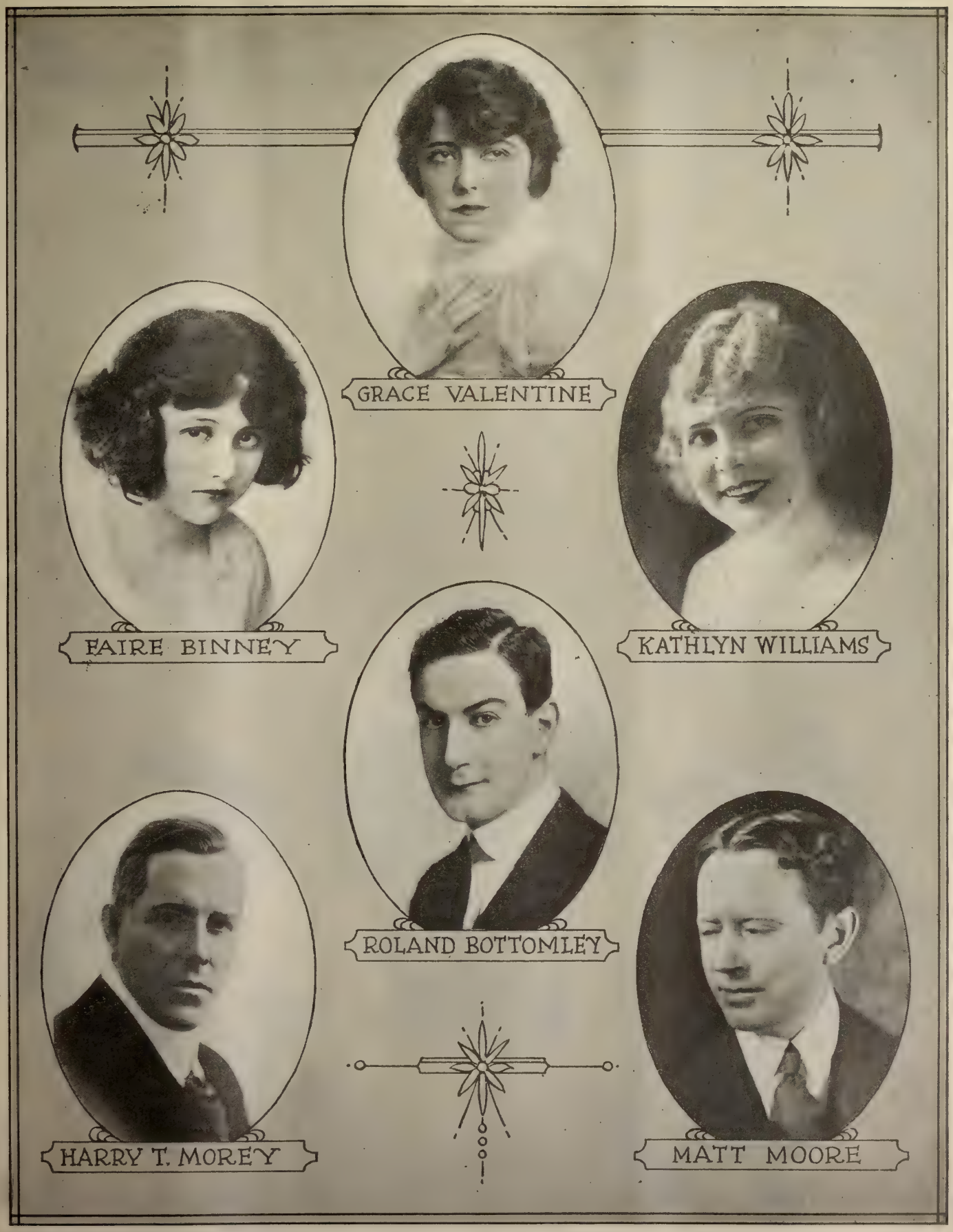
## Vivian Martin Pictures Asks Dismissal of Suit

Answer has been filed in the Supreme Court by Messmore Kendall and Vivian Martin Pictures, Inc., to the suit brought by the J. F. & M. B. Construction Company for the enforcement of the conditions of a lease which it is claimed was breached by the motion picture concern.

All the allegations in the complaint of the construction company are denied except the fact that such a lease was executed. As a separate defense, however, it is alleged that the lease was effected through a criminal arrangement made by the plaintiff with Thomas F. Walker, who was vice president and general manager of the Vivian Martin Pictures, Inc., by which he was influenced to sign the lease as an officer of the picture concern by the payment to him of $1,000, which fact it is claimed did not come to the attention of the defendants until April last.

It is charged that this act completely invalidates the lease.

*Elsie Ferguson showing a variety of costumes she wears in "Footlights," her newest Paramount picture*




*PROMINENT ACTORS AND ACTRESSES IN THE SELZNICK SPECIAL, "A MAN'S HOME." THE STORY WAS WRITTEN BY ANNA STEESE RICHARDSON AND EDMUND BREESE. RALPH INCE WAS THE DIRECTOR*

# Film Golf Tournament So Successful That Permanent Organization Results

By FRITZ TIDDEN

THE First Annual Metropolitan Film Golf Tournament, held at the Oakridge Golf Club, Tuckahoe, N. Y., on September 27, was an overwhelming success. And not only that but it proved to be one of the most constructive and worth while events that has ever occurred in the moving picture industry. So successful was the event that it was unanimously decided at the beefsteak dinner held in the clubhouse after the tournament, that it should become an annual affair under the auspices of an association formed on the spot with much enthusiasm and acclaim.

The tournament and its accompanying incidents also marked the most effective and enjoyable get-together the business has known. It was healthy for the industry and the participants. A larger number of distinctly representative film men than even the most optimistic expected met on the common grounds of sportsmanship and good fellowship and most certainly made the most of the opportunity. It was a day of days, and what is more, it gave certain promise of being repeated annually.

*Sixty-Two Teed Off.*

Now for the golf!

Sixty-two players teed off in both the qualifying round—to determine the class of the players—in the morning and the trophy contest after luncheon, which was over three-quarters of the number that had entered and many more than had been hoped for. What proved to be good handicapping with but one or two exceptions (which was an accomplished feat as everyone knows that has had anything to do with this branch of tournament play), had been done previously and the contestants were started from either the first or tenth tee at an early hour by G. H. Shamberg and Jay R. Jacques, who most ably assisted the committee by acting as officials.

By 1 o'clock the last pair finished the qualifying round and before 2 o'clock the first team had been paired and started under way in the afternoon round. Eighteen holes were shot in both sessions. There were some excellent low scores carded in the two rounds and some of the totals looked like star salaries. But no matter what the scores were that were being rolled up, the spirit of the affair was distinctly apparent to be good natured, with a good time as the chief issue.

The course at the Oakridge Club is especially picturesque and the engineer whose duty it had been to lay it out accomplished his work with fine results, turning the acreage into a course that looked easy but proved somewhat difficult. A number of the film men found the traps just where they were intended to be—seriously in the way for uninterrupted progress. This was especially the case at the lake hole. A little boy in a boat did a good day's business, and the attractive gold fish have a nice, new expensive bottom to their lake.

Owing to the unusual weather conditions this summer some of the fairways did not offer the best of lies, especially for brassie shots, and they did not promote as long rolls as a lot of the excellent driving deserved. Some of the players mentioned that the greens were not in the best of condition but that is a golfer's chief alibi. It's easy to blame a green for missing a put that Long Jim Barnes would miss, or for neglecting to sink the ball on a shot that the veriest duffer should make with a croquet mallet and his eyes closed. The course is 6,290 yards long, and after the contestants had completed the two rounds there were no stretcher-bearer calls heard, which denotes the condition of the film golfers.

*The Others Quoted Sherman.*

International Films seems to figure most prominently in the day's proceedings, what with a young gentleman by the name of F. S. Sherman from that company winning two of the handsome silver cups and the right to play for a leg on a third.

*Upper left: Warner Oland, only actor competing. Upper center: House of the Oakridge Golf Club. Upper right: Abe Warner starting a good one. Center: Felix Feist takes a lesson from the club pro. between rounds. Lower left: Marcus Loew waiting for some duffers to get out of way. Lower center: Interest in the score board. Lower right: Wid Gunning and his California visor*

*PEN AND INK HIGH LIGHTS*
*By Ariza, Moving Picture World Staff Cartoonist*

W. C. Nolan, another International boy, turned in a card that got him the runner-up medal in Class A.

The Moving Picture World Cup, presented by J. P. Chalmers, Sr., to be awarded to the best net score in Class A, was one of the trophies won by Sherman. He worked in the best low ball with 76 and his handicap of 10 gave him the score of 66. Nolan's card showed 84-16-68. The low gross of 76 also got Sherman the Warner Brothers Cup, and Peter Ladislaw, from the Talmadge studio was Sherman's runner-up with a low gross ball of 80. If the qualifying round had been included in the trophy scoring Ladislaw would have proved the best golfer of the whole day, as he shot 82 in the morning session. He was the only scratch player of the tournament.

*Fellow Winners.*

The Class B winners' cup, presented by Felix Feist, was won by P. A. Powers, who scored a gross of 100. His handicap of 30 made his net the winning 70. In this class L. L. Aaron received the runner-up medal by scoring 85-13-72.

The Duffers' Cup for highest gross score, became the property of Jack Alicoate, who, as Felix Feist said in presenting the prize, which was of egg cup size, turned in a score that exceeded any known figures.

The complete score, contested in medal play, for the trophy round of 18 holes in the afternoon, follows:

*Class A.*

| | | | |
|---|---|---|---|
| Warner Oland | 92 | 10 | 82 |
| E. A. Eschmann | 102 | 8 | 94 |
| George Schnitzer | 98 | 18 | 80 |
| Peter Ladislaw | 80 | x | 80 |
| F. A. Beach | 111 | 21 | 90 |
| J. Milligan | 95 | 22 | 73 |
| E. K. Gillette | 87 | 2 | 85 |
| C. H. Dunning | 95 | 18 | 77 |
| B. F. Howells | 116 | 30 | 86 |
| J. E. Storey | 98 | 20 | 78 |
| W. C. Nolan | 84 | 16 | 68 |
| F. S. Sherman | 76 | 10 | 66 |
| Abe Warner | 101 | 28 | 73 |
| N. Rothstein | 98 | 18 | 80 |
| Paul Gulick | 106 | 30 | 76 |
| A. M. Botsford | 106 | 20 | 86 |
| E. W. Aaron | 91 | 7 | 84 |
| J. L. Bernard | 106 | 26 | 80 |
| B. Blumberg | 116 | 27 | 89 |
| A. W. Stebbins | 95 | 23 | 72 |
| J. F. Sayles | 90 | 21 | 69 |
| C. A. Birchfield | 98 | 22 | 76 |
| A. S. Kane, Jr. | 112 | 26 | 86 |
| A. S. Kane, Sr. | 109 | 24 | 85 |
| A. O. Dillenbeck | 117 | 30 | 87 |
| Wendell P. Milligan | 113 | 38 | 75 |
| Wid Gunning | 107 | 26 | 81 |
| Jack Alicoate | 139 | 34 | 105 |
| Henry Salisbury | 118 | 45 | 73 |
| Earl Gulick | 123 | 45 | 78 |
| P. S. Alden | 103 | 18 | 85 |

*Class B.*

| | | | |
|---|---|---|---|
| L. L. Aaron | 85 | 13 | 72 |
| George Brown | 132 | 31 | 101 |
| C. W. Earl | 102 | 22 | 80 |
| Ralph Kohn | 103 | 19 | 84 |
| W. W. Ham | 107 | 4 | 103 |
| Jerome Beatty | 113 | 30 | 83 |
| Elmer Pearson | 95 | 10 | 85 |
| Oscar Morgan | 91 | 8 | 83 |
| C. K. D. Walsh | 105 | 21 | 84 |
| Stuart Kohn | 114 | 38 | 76 |
| F. A. Saunders | 121 | 27 | 94 |
| E. M. Saunders | 107 | 22 | 85 |
| A. Hedley | 90 | 2 | 88 |
| P. A. Powers | 100 | 30 | 70 |
| D. S. Perrin | 125 | 38 | 87 |
| Joe McGovern | 122 | 30 | 92 |
| H. M. Goetz | 133 | 32 | 101 |
| L. Abrams | 114 | 30 | 84 |
| J. J. Ferber | 109 | 23 | 86 |
| Leopold Friedman | 132 | 40 | 92 |
| G. W. Stallings | 103 | 26 | 77 |
| W. Lantz | 101 | 20 | 81 |
| Felix Feist | 112 | 17 | 95 |
| E. W. Hammons | 135 | 32 | 103 |
| G. B. Gallup | 111 | 21 | 90 |
| R. Pawley | 105 | 27 | 78 |
| Joe McClosky | 129 | 28 | 121 |
| Tom Terriss | Did not finish | | |
| J. A. Crown | " | " | " |
| Thomas Evans | " | " | " |
| Marcus Loew | " | " | " |

The outstanding scores of the qualify-

ing round played in the morning, were:

Peter Ladislaw, low gross, 82.

J. L. Schnitzer and J. Milligan, low net, tied at 67.

George Brown, high gross, 186.

*Hilarity and Constructive Work.*

Following the completion of the tournament between 7:30 and 8 o'clock, the contestants and a few invited guests, who had acted as interested onlookers all day, sat down to a delicious beefsteak dinner served by the proven capable culinary department of the Oakridge Club.

Then came the most hilarious fun of the day. And the unusual feat of accomplishing some really constructive work amidst all the hilarity was accomplished, as the permanent organization to promote golf tournaments for film men in the Metropolitan district was formed to the staccato accompaniment of rapid-fire, good natured quips and jibes dealing extremely personally with those concerned.

Immediately after the dinner was completed, Felix Feist rose from his end of the table and announced that owing to the inability of Marcus Loew to be present he had been asked to act as toastmaster. He did this part of the program with more success than it has been the pleasure of any of those present to witness. Feist was in excellent form and he kept the gathering in constant uproar, what with this and that—principally that. If Feist could play golf as well as he can act the master of ceremonies, he could give Walter Hagen an awful run for his money.

*An Unexpected Pleasure.*

The awarding of trophies came first. The donors of the cups were present, and Feist, with a barrage of spontaneous witticisms, asked each one to present their cups to the successful contestants. This feature seemed to consist of a constant march of the young Sherman gentleman up to some different person for a prize.

First J. P. Chalmers, Sr., presented him with the MOVING PICTURE WORLD Cup. His speech of thanks was the most subdued that has ever been on record. Mr. Sherman had a boil parked on the back of his neck, which did not seem to affect his golf game but did something to his voice so that it could not be heard at three feet distant. Then Abe Warner presented the Warner Brothers Cup and Sherman's words of thanks at this point were even less robust than the previous. He was then informed that he was eligible to compete for the first leg on the Wid's Daily cup, which must be won three times to become the property of the contestant. At this period Sherman's voice gave out entirely.

*Feist and "P. A." Spar.*

Felix Feist then presented his cup to the winner of the Class B contest, P. A. Powers, with a few remarks that seemed to please greatly each and every one of the listeners, among which was the crack that the cup was the "first thing that Powers had ever won outside of court." In accepting the trophy "P. A." made some straightforward remarks and then finished with the statement that he "was surprised to see that the inscription on the cup was in English; it was more than I expected." Feist made this hole in a birdie and Powers halved it, to say the least.

After the prizes had been awarded, the formation of the golf association, for which a name will be decided in the immediate future, took place. Such enthusiasm for a thing of this sort has seldom been witnessed and everyone present entered into the project with genuine and effective fervor. One of the important things to be acomplished was the appointment of a committee to attend to the details of forming the organization and to promote at least one tournament next year. This committee consists of the three men responsible for the success of this year's tournament, Joseph Dannenberg, Felix Feist and Abe Warner, and J. P. Chalmers, Sr., Marcus Loew, P. A. Powers, E. K. Gillette and Fritz Tidden.

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There should have been more cups. The committee neglected to provide for a number of events in connection with the tournament that should have had trophies.

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For instance, the Lily Cup should have been awarded to Wid Gunning for the best alibi. He said he could never play up to his best game outside the California climate.

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The hand-painted gauze mustachio cup should go to Nat Rothstein for talking the best game.

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And the egg cup ought to have been presented to a certain onlooker. He was the hardest boiled. (Pick him yourself.)

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One of the contestants was none other than Wallace Ham (not an actor). He had been given an unreasonable handicap. Ham was burning up with indignation. He wanted to bring home the bacon but he was up against a tuff egg—the handicapper.

Harry Warner said that he had more fun watching the boys than at any time since he left the hospital.

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Someone asked Dr. Daniel Carson Goodman what he went around in. He replied "three hours in the morning and did better in the afternoon with two hours and a half." He also stated he thought that he could throw a club further than he could hit the ball and from now on was going to play on those grounds.

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Somebody said there was a nineteenth hole.

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Felix Feist asked Earl Hammons what score he made. The latter replied that he went out in 61 and back in 65. Whereupon Feist stated that that made Hammons a G. A. R. shooter.

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Warner Oland was the only actor in the tournament. Where were the eligible men from the Green Room, Friars and Lambs clubs?

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Dannenberg on tenth tee, after a drive: "Where did my ball go?"

An onlooker: "Right behind you."

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Some of the caddies wanted their money in advance.

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Parts of the Oakridge course had evidently been apple orchards in their previous existence. A number of the trees were left standing and they bore fruit in profusion, which was scattered on the ground. One player mistook a young and innocent apple for his ball and swatted it, treating the gallery to a cider shower.

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Sherman was right!

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A few of the players proved such capable business men that when they were warned by the customary "fore" they thought that somebody was starting bidding. One warning was run up as high as eleven before the player was knocked down.

## *200 New Englanders at First National Meeting*

Nearly 200 New England exhibitors attended the convention of Associated First National Pictures of New England, held September 27, at the Hotel Westminster, Boston. Motion picture projects and problems of vital interest to New England theatrical men were discussed, and delegates were named to attend the three-day convention at Detroit.

Robert Lieber, president of Associated First National Pictures of America, was a prominent figure at the convention. Nathan H. Gordon, as president of Associated First National Pictures of New England, and chairman of the Exhibitors' Defense Committee of America, will head the New England delegation to the Detroit convention.

## *Censorship Body Decides to Obey Letter of Law*

Following a conference at the State Capitol on September 28, between Governor Miller and George H. Cobb, chairman of the New York State Motion Picture Commission, announcement was made that in accordance with the law the principal office of the commission will be in Albany. All censoring of pictures, however, will be done in New York.

The office in Albany will probably not be established much before December. It will be only a nominal one, but there may be a chief inspector, and possibly one or two other inspectors, quartered and working out of there. These inspectors will see that the theatres in that part of the state comply with the law in showing pictures to which the serial number and the Commission seal are attached.

# New York Republicans Face Hard Battle Made More Involved By Film Censorship

ON November 8, 150 assemblymen will be elected in New York State. Last April, after one of the bitterest fights in recent years, the Assembly passed the bill which resulted in the creation of the New York State Censorship Commission. Eighty-eight Republican members of that body are now seeking re-election, following the primaries, which were held on September 13, and which in many instances were fraught wtih contests.

Twenty-three Democratic members of this same Assembly are now asking their constituents that they may be returned on January 1.

Republican leaders both in Albany and New York are frank in admitting that there will not be the Republican majority which characterized the Assembly last year. At that time there were 110 Republicans in the lower house, thirty-five Democrats and five Socialists. Republican leaders who are in a position to know whereof they talk, admit to their political associates that there will not be more than ninety Republicans in the Assembly next year. The slump from Republican to Democratic lines is predicted to take place largely in New York City.

Those who are about to take up the cudgels and wage battle against a continuance of motion picture censorship in the Empire State have secured a complete list of every candidate for the New York State Assembly this fall.

Bearing in mind that some of these candiates won out at the primaries by the narrowest of margins, and must necessarily look to every vantage point should they again win in November, those seeking to bring about a repeal of the law under which censorship exists, find added strength.

In some districts, notably those of Chenango, Nassau, Rockland and the fourth district of Queens, newcomers are in the field through the resignation or death of assemblymen who served at the last session. These must also commit themselves in no uncertain terms as to where they stand on the question of censorship.

Residents of New York State are sick and tired of being taxed. Realizing the absurdity of censorship, and the hundreds of thousands of dollars which are unnecessarily coming from the pocketbooks of their fellow citizens, they will speak in no uncertain terms on November 8 to those who uphold censorship and who declare that they will be against the bill which will be introduced shortly after the opening of the session asking that the present law be repealed on July 1, 1922.

One year of motion picture censorship is enough for New York State.

The motion picture industry is in a position to make its strength known this fall. The voters themselves will welcome any statement which will be forthcoming from each candidate during the next few weeks to come.

The opportunity to ascertain the attitude of a candidate on motion picture censorship at a time when he cannot afford to duck the issue should not be lost.

Forgetting party lines, the industry will become one of the greatest factors in the elections in New York State this fall. Once in black and white, the stand which the member of Assembly, if elected, will later take will aid immeasurably in the fight which will come after the Legislature convenes in January.

Realizing the seriousness of the situation and the fact that they must commit themselves openly one way or the other on the question of censorship, candidates have already been in conference with party leaders, who, well remembering the terrific fight which was waged against the heaviest odds of any bill in the Legislature last year, sense the fact and hesitate to advise.

# *Religious Atmosphere in Picture Causes Exhibitor Much Trouble; Wants Producers to Alter Policy*

OBJECTION to the tendency of producers to show more Catholic priests than Protestant clergymen in motion pictures is made by Manager C. D. Buss of the Twin City Theatre Company, Inc., Easton, Pa., in a letter to MOVING PICTURE WORLD. The exhibitor's stand is a result of difficulties experienced by him in showing "The Journey's End." It follows:

"I have lately had experience with a picture in which the Catholic religion was very prominent, consequently our local priest took exception to the film and we were obliged to take it off just when it was drawing well.

"I'll relate the circumstances and then you will clearly understand the case. The picture I refer to is 'The Journey's End,' a Hodkinson release, a story written by a Dominican nun. The picture was billed for a week's showing. On Thursday of the week the local priest called me up on the phone and gave me a lecture, one which I will never forget. He claimed to have received numerous complaints regarding the film and mentioned that several of the complaints were from Jews.

*Priest Sees Picture*

"I gave the priest every argument I could and finally got him to view the picture privately. He brought with him another priest and throughout the picture they made several uncalled-for remarks and at the finish of the showing he insisted that I take the picture off at once, which I refused to do because I had no other film on hand and it would take at least two hours to get another from Philadelphia. He consented to keep quiet and let me show the picture until I received another, providing I cut off the objectionable parts, which I did.

"All this caused us great inconvenience and a loss of several hundred dollars on Saturday. Perhaps you saw the picture and by this time you have your own opinion, but I certainly don't understand why the priest objected to the picture.

"Now the point is this, why do the producers portray so much of the Catholic religion? Don't they realize that the showing of priests and nuns in pictures is not always approved of by the Protestants? I have noticed in the last few months that all pictures in which marriages, sickness, or consolation were necessary, the Catholic faith was evident. Why?

"My experience with 'The Journey's End' has proven to me that the time is close at hand when the Protestants in this section as well as other sections are going to take a hand in this boycott religion business. Do the producers want this to happen to our industry? I belong to no faith, I take sides with none, I think any faith is good if you believe in it, but I seriously object to portrayal of one faith, no matter which it is.

"You, as editor of the World are in close touch with the producers and a word or two from you will mean something. Bring this subject before them. If you are in doubt whether I am right, get in touch with other exhibitors; I have and I know their attitude."

The probable reason why clergymen of the Roman Catholic faith are used is because of all the Christian religions theirs is the most dramatic. It is a subject which requires the greatest care in order to give no offense to the believers in each of the religions. Producers have had serious experiences that have led many of them to avoid religious matters as much as possible. This we believe to be the safe way, although many pictures are helped by the legitimate use of religious atmosphere. The subject is so broad that we rest by calling attention to it and suggesting that the greatest care be used.—Editor.

# *Louis Nalpas Here to See Paul Brunet About Releasing Arrangements for Film*

*By T. S. da PONTE*

THAT the movies have so interested Frank J. Gould that he has become the controlling factor in a moving picture theatre in Paris is the news that Louis Nalpas, a French producer, has brought to New York. The name of Mr. Gould's house is the Mogador Palace. According to Mr. Nalpas, Mr. Gould has been financially interested in the theatre for several years, it being a "legitimate" house formerly, but more recently finding the movies coming constantly into vogue Gould changed his house into a moving picture palace and paid Mr. Nalpas $50,000 for two years' use of "The Sultana of Love," a picture which Mr. Nalpas produced. First National has purchased "The Sultana of Love" for distribution in America.

Mr. Nalpas, who brought the first news of Gould's venture into moviedom to New York, is here himself to consult with Paul Brunet, president of Pathe, as to releasing arrangements for a screen version of Jules Verne's "Mathias Sandorf." However, it is stated that nothing definite has been effected with Pathe organization.

"The picture has been shown in Paris where it was widely acclaimed," said Mr. Nalpas. "It did, in fact, break all records in the matter of simultaneous showings, being presented at fifty-four theatres in Paris at the same time. It is nine episodes, and one episode was shown each week in each of the theatres. Part of its run was carried on during the hottest period Paris has ever experienced but that did not deter a record breaking number of spectators from attending.

"I have not yet decided whether the picture will be shown in America as a serial or whether it will be cut down to make it a picture short enough to be shown at one sitting. It is entirely possible to shorten it without causing any confusion at all in its continuity, and therefore the latter course may be adopted. I intend to form a corporation here of men prominent in the industry who will pass on the best arrangements to be made in conjunction with the organization.

The story, it is said, is similar to Alexander Dumas' "Count of Monte Cristo," but, according to Mr. Nalpas, carries more valuable movie material. In its moving picture form it will be released in this country under a different name from that of the Jules Verne book. Mr. Nalpas is founder of the Cine studio at Nice, France, said to be one of the finest in Europe. "It is very similar to Universal City," Mr. Nalpas said.

The man who fails you in your time of trouble is not worthy of your confidence afterwards. The man who attacks your industry and its people in an hour when he should be rallying to its defense has classified himself for all time.

Let this be remembered!

# Senator Penrose Sees Little Chance of New Tariff Legislation Before New Year

THERE is little likelihood now that there will be any new tariff legislation in immediate future, at least not during the year 1921. This is very evident from the statements made by Senator Boise Penrose, chairman of the questions dealing with the subject of tariff.

The Washington Bureau of MOVING PICTURE WORLD has received a number of inquiries from members of the industry as to the status of the Fordney tariff bill, the prospects of the adoption of the American Valuation Plan and whether or not the Senate will agree to the tariff on raw stock. The last question is extremely difficult to handle, but the other two answer themselves in the statement given by Senator Penrose to MOVING PICTURE WORLD.

Under the terms of the American Valuation Plan, it is to be remembered, imported films would be assessed with duty on the basis of the value of similar films made in the United States. There are, however, alternate plans which are easier of application and which will no doubt be applied to the foreign films upon entry into the United States.

*Not Shelving Bill.*

"There is no intention upon the part of the Republican members of the Senate Finance Committee to shelve the tariff bill," said Mr. Penrose. "The situation is beset with a great many difficulties. It is very essential that most of the committee members be on the floor of the Senate while the revenue bill is up, to bear their part in explaining and debating the bill.

"J. B. Reynolds, former assistant secretary of the treasury in charge of the Division of Customs, has been designated by the secretary of the treasury, under the direction of the finance committee, to mobilize the special agents provided for in the recent appropriation act to get American values for the consideration of the finance committee in arriving at rates to be applied upon imports. Mr. Reynolds has been in touch with the administrative officials at the New York custom house, from whom a large part of the information must be obtained and in consultation with whom the work must be done, and it is thought that all of the information desired can be obtained within sixty days after the men commence operations. That will be in ample time for the finance committee in computing the duties in the tariff law.

*Plans Series of Conferences.*

"The Republican members of the committee have left it to me as chairman of the committee as to when the tariff bill should again be taken up. I will call another meeting of the committee later on to discuss the matter further, in the meantime investigating the situation.

"The matter of hearings presents quite a problem. With the necessity for all members to be on the floor of the Senate during the revenue debate, it is practically impossible to hold tariff hearings. The finance committee, being smaller than the House Ways and Means Committee, has seldom, if ever, done much with subcommittees. Most of the members want to participate in all of the hearings and each member of the committee has certain schedules in which he has always spe-

*SCENES FROM HAROLD LLOYD'S LATEST PICTURE, "NEVER WEAKEN"*
*First of the second series of Associated Lloyd Comedies presented by Hal Roach and distributed through Associated Exhibitors, Inc., by Pathe*

cialized. Just how this could be adjusted, I do not know.

"I am planning a series of conferences with various organizations to secure their views and endeavor to arrive at one or two men in each group to speak for the group, rather than have a lot of men speaking as individuals. I can tell better then what procedure to follow and how rapidly the bill can be pushed. There is no intention of putting it to sleep in any way; it is just a question of getting around to it."

*New Tax Written In.*

Representatives of the motion picture industry have been in Washington of late in an endeavor to have the Senate Finance Committee disagree to the action of the House of Representatives in providing a high rate of duty on imported film stock. They are armed with information as to the source of production, methods of operation, profits and dividends, all of which shows the production of raw stock in America to be closely centralized and the manufacturers to be so prosperous as not to be in need of any protection whatsoever.

These men believe that they will be able to win their point on the ground that the finance committee has already provided a 5 per cent. tax in the revenue bill to be assessed on the sale of opera glasses, lorgnettes, marine glasses, field glasses and binoculars. This is a new tax and it is said it was written into the bill because the manufacture of these commodities is limited to a few firms and the tax would not affect competition.

*May Discard Fordney Bill.*

It is not expected that the Senate will pass the revenue bill and that the differences that will exist between the Senate and the House of Representatives as a result of the changes made by the former in the bill as it was adopted by the latter, and that it can be sent to the President for signature before the early part of November. If such is the case, hearings cannot very well be undertaken by the finance committee until perhaps November 15.

If the committee decides to await the completion of the work of the special agents of the Treasury Department, gathering American values before going ahead with the hearings, if the agents begin operation October 1, as seems likely, the hearings cannot be resumed before December 15. About the middle of November, Congress will begin talking about a short recess over Thanksgiving Day to permit the members to draw mileage —quite an item to the Congressmen—and then there will be a recess from Christmas to New Year's. No calculations whatsoever show the tariff bill a law this year. In fact, no great surprise would be created if the whole Fordney measure was flung into the discard.

## *Levy Returns from Abroad With News of Impending Visit of British Exhibitors*

COLONEL FRED LEVY, original Associated First National franchise holder for Kentucky and Tennessee, has returned from a summer spent in Europe, the climax of which was a pleasant and profitable sojourn in London as the final chapter of his maiden trip abroad.

The Colonel had scarcely set foot upon American soil again when a cable arrived from England, announcing that a committee of British exhibitors would cross the Atlantic next month to study the American motion picture industry at close range. They will avail themselves, in particular, of the opportunity afforded by the united invitation of Colonel Levy, Bruce Johnson and David P. Howells, to make a thorough and exhaustive study of Associated First National Pictures, as a practical and successful example of co-operative distribution on a national scale.

The committee, representing the Cinematograph Exhibitors' Association of Great Britain and Ireland, and British exhibitors in general, will be composed of between three and six exhibitors. They sail for America October 15, and it is expected that they will arrange to remain for at least a month. Though the personnel of the committee has not been decided upon finally, W. Gavazzi King, secretary of the C. E. A., is thought to be a likely member of the visiting group.

While in London, Colonel Levy enjoyed the distinction of being the first American exhibitor to be the guest of the London and Counties Branch of the C. E. A., at a luncheon held in the Trocadero Restaurant. David P. Howells was also present, and at the conclusion of Colonel Levy's remarks proposed a toast to "The British Exhibitor."

## *Film Advertisers Teach Commercial Men Few Pointers*

Advertising men of the industry put greater human appeal in their copy than their brothers in the commercial field, said A. Butterworth, president of the Los Angeles Ad. Club at a meeting of the W. M. P. A. last week. He pointed out that automobile advertising men are just beginning to approach the standards in human copy that is written by the motion picture men.

B. P. Fineman, manager of the Katherine MacDonald studio and former publicity man, in a vigorous plea for publicity that sells, pointed out that much of the publicity turned out today by studio press agents has no particular selling angle, and urged the members of the W. M. P. A. to prepare the type of stuff that creates a desire on the part of the public to see certain pictures.

The third speaker of the evening was Pete Smith of Marshall Neilan Productions, on boomerang publicity, or the kind of stunts that acquire the enmity of newspapermen. He cited several examples where stunts that have been put over with the full knowledge and co-operation of the newspapermen have achieved just as much prominence in the daily press as others that were "put over" on the editors.

*SCENES FROM "OUR MUTUAL FRIEND," F. B. WARREN CORPORATION'S VERSION OF CHARLES DICKENS' STORY*

# "All's Well That Ends Well"

By WATTERSON R. ROTHACKER

OSTENSIBLY, the late unpleasantness which unfortunately existed between the Allied Film Laboratories Association and the Eastman Kodak Company is to be treated as a lamentable misunderstanding and placed on the closed-book shelf. *That's good!*

Forgetting the broadsides which were fired by the Allies through the trade journals during this controversy, let us dwell upon the significance of Mr. George Eastman's statement written September 14, and the official announcement of the Allied Film Laboratories Association made immediately afterwards.

Mr. Eastman very definitely states: *"Owing to the statement of the Allied Film Laboratories, Inc., that it is their intention to use only American-made film, the menace from the German-made film has become so lessened that we have decided not to operate our own laboratories."*

Mr. Eastman very frankly remarks: *"It was unwillingly that we entered this field in the photographic industry,"* and then, with delicious candor, continues: *"and we have no intention of re-entering it so long as the business of American film manufacturers is not threatened with extinction by the importation of foreign, and particularly of German-made film."*

No fair and fairly intelligent person will question Mr. Eastman's sincerity. Once a tentative understanding was reached, he reduced the price of raw film to a point where it was possible for independent laboratories to cope with the distressing situation brought about during the first skirmish in the now dormant price war.

With splendid judgment, Mr. Eastman concludes his public announcement of the price reduction by saying: *"In making our reduction it was the ultimate consumer whom we had in mind."*

The catch-phrase of the Allied announcement is: *"The American motion picture industry must be preserved for America and Americans."* To that patriotic thought every good American instinctively subscribes.

### *Harmony Essential*

The Allies have agreed to use only American-made film and have sincerely laid down a program evidently intended to make the present truce a permanent peace. We may reasonably expect the Allied Film Laboratories Association to stand fairly and squarely on their published platform and to do everything within their power to govern the situation so that Mr. Eastman will not be invited to resume his laboratory activities. All those who have the privilege of knowing Mr. George Eastman believe, *without reservation,* that he will keep his word as *literally* given.

Mr. Eastman's business, as far as the motion picture industry is concerned, is making and selling raw stock. The laboratory, while actually the direct customer, is really but the means through which Eastman raw stock reaches the *ultimate consumer.* The *ultimate consumer* is the customer of the laboratory. So, the Eastman Kodak Company and the laboratory occupy a common ground which, for the good of the industry, should be industriously cultivated along lines of harmony and co-operation rather than distrust and antagonism. And, if the promised harvest of goodwill and good deeds is threatened, from within or without, the disturbing influence should be corrected or properly dealt with.

Suspicion can be dissipated, doubt removed, and a complete understanding arrived at, when every producer, distributor and exhibitor is convinced of the fact that *it is the height of unwisdom and extravagance to use any film merely because it is cheap.* Quality should always be the first and most important consideration, and naturally if quality and price are the same with foreign and American raw film, the American manufacturer should have the preference. We can very properly be selfishly American without being selfish Americans.

It is not possible to frankly discuss the current laboratory situation without mentioning the tariff problem—and it is a problem. Too many of us know too little about this momentous subject. All of us should know more about it, and to know we must listen and learn and study, intelligently and dispassionately; and when we have decided, for or against, get busy so that the enlightened voice of our industry is heard at Washington before it is too late. It is our business duty to safeguard our *independence* and encourage our industrial prosperity.

In my humble opinion the solution of the difficulty is, after all, more within the power of the producer—distributor—exhibitor, than within the grasp of the laboratory and raw stock manufacturer, for the laboratory is the servant who can *recommend,* while the ultimate customer is the master who *instructs the laboratory to print what he orders on what he orders.*

You, Mr. Producer—you, Mr. Distributor—and you, Mr. Exhibitor, are the *ultimate consumer.* To you I earnestly say: *"Down with the extravagance of cheapness."*

## Big Exposition Planned for Charlotte

**"It is going to be one of the most successful ever held anywhere," writes General Secretary Herbert C. Wales of the Southern Motion Picture Exposition to be held November 29 to December 2 at Charlotte, N. C. Promoted primarily by the M. P. T. O. A. of the Carolinas, nevertheless the entire South will be represented at it. Aside from the usual features, such as exhibitors, the grand ball and personal appearances of stars, a real feature picture will be produced during the exposition, the cast being composed of the winners of beauty and popularity contests now being arranged in most of the Southern theatres. A professional director will make the final selection of the "leads."**

# *J. D. Williams Represents Film Industry at President's Unemployment Conference*

AT President Harding's conference on the unemployment problem, J. D. Williams, manager of Associated First National Pictures, Inc., represented the National Association of the Motion Picture Industry as spokesman for the organized producers and distributors as well as for the 4,000 picture theatres which constitute the membership of First National. He attended the first conference in Washington on Monday, September 26, and will return there on October 5 for the adjourned meeting at which representatives of the nation's leading industries will receive the reports of various committees appointed at Monday's gathering.

Mr. Williams was appointed by President William A. Brady to act for the N. A. M. P. I. at the unemployment conference. His designation was in response to an invitation from Herbert Hoover, secretary of the Department of Commerce, requesting that the association be represented.

Just what part the motion picture industry will be called upon to play in the solution of the nation's unemployment problem was not discussed at Monday's conference with the President, but it is expected that the most important phase of the industry's activities in this respect will be along the lines of constructive propaganda.

Colonel Arthur Woods, chairman of the Americanism Committee of the industry, also visited Washington last week to arrange for the presentation of his committee's report to the Joint Committee on Education.

# *Five Units to Make Varied Pictures for Distribution by Weiss Brothers*

*By FRITZ TIDDEN*

WHILE a number of persons were driving a magnificent hearse containing a casket with the moving picture industry in it, during recent months, and talking, talking, talking bad business with an accompanying obligato of gloom in general, all of which was "talked" so often that other unobservant persons got to almost believe it as an existant truth, the Weiss Brothers—Louis, Max and Adolph—were perfecting arrangements for a most auspicious group of activities. While others were talking, they, in company with all the wise ones in the business, were laying pipes, in a manner of speaking. With the result that now that the concrete evidence of fine business conditions has taken the little hammer away from the crepe hangers they all are set to go ahead and be among the first to meet the increased demand for good product.

Weiss Brothers have been in the business for many years. They have been successful. They are known to everyone as shrewd business men, and hardly liable to engage in activities too ambitious for existing conditions. So when they outline a program of unusual proportions it should appear to the discerning that it is one more among the many concrete evidences that the industry is on a sound basis.

### *Program Outlined*

At various times MOVING PICTURE WORLD has published stories concerning some of the Weiss Brothers' activities in individual announcements. In this form the complete force of what they plan for the coming season could not strike the reader getting it in instalments, and a number of their endeavors have not hitherto been in such form that they could be given as part of the positive plans. When Louis Weiss was seen by a representative of MOVING PICTURE WORLD immediately previous to his departure on a trip that will take him to a number of key cities and finally to the coast, he outlined the complete program of the company of which he is the business head.

"At present we have perfected the arrangements for five different units to make pictures of as varied type as there are units," said Mr. Weiss when he was seen in his part of the magnificent suite of offices the Weiss Brothers share with the S-L Pictures in the Loew Building. "These will probably be increased as the season progresses, but I am not prepared to state even the nature of the things under consideration. In fact, they may never be consummated this year. When you realize the extent of what we have already planned you will see that we are going to be pretty busy boys and that we may not have the time.

"The Weiss Brothers Artclass Pictures Corporation will first release a six-reel special jungle drama, containing an all-star cast even as to the animals used. Among the players are Dorothy Bernard, Walter Miller, Frank Evans, Will Cavanaugh, Ann Luther and Armand Cortez. The animal actors are headed by Jimmie, the original 'Tarzan' lion. This feature is in the process of editing and titling. Nearly finished in fact. And it will be ready for the market in the immediate future. No, the method of its distribution has not been decided upon as yet, but I will be ready to make an announcement soon.

"As MOVING PICTURE WORLD recently announced, Goldwyn has taken over the distribution of the fifty-two one-reel 'Sport Reviews,' which was for the time being called 'Sportlight.' We will, of course, continue supplying that organization with the release each week. These 'Sport Reviews' are produced under the supervision of Jack Eaton and they are edited and titled by Grantland Rice, who needs no introduction.

*LOUIS WEISS*

### *Buys Biblical Feature*

"Weiss Brothers Artclass Pictures has recently purchased a thirty-three-reel Bible picture made in Italy. This will be edited down to a ten or so reel length and will be handled as a regular road show attraction, carrying a choir, organist, a lecturer, etc. If this film proves the success I think it will we expect to make another version with the material cut from the first and route it over the same ground that the first played. The quality of the second picture will not be below the other as there is enough excellent material in the thirty-three reels to make a number of films, all of which could contain a complete story."

Mr. Weiss then stated that the Artclass Corporation would make an All-Star Authors' series. Among the seventy stories by famous writers that have already been purchased include a number from Rex Beach, Rupert Hughes, Gouverneur Morris and Sir Gilbert Parker. An imposing list, to say the least. Stories from these four authors will be produced first. Four productions in this series a year is promised, but if the companies get ahead of schedule more will be released.

### *Will Arrange for First Picture*

While on his present trip Louis Weiss will arrange for starting production on the first when he reaches the coast. Each production will contain a roster of well-known players and will be directed by men who have made enviable reputations for themselves. George Merrick, former partner of Weiss, has been engaged as supervising director for the series. Production will start within a month. As yet the method of distribution has not been decided upon.

"Within a short time we will commence production on the first of a series of twenty two-reel animal dramas in California," continued Mr. Weiss. In these will be used the animals that have become famous in the "Adventures of Tarzan" serial. Well-known players will take part in the proceedings."

### *Weiss Going Abroad*

Upon his return to New York from California, which will be in approximately five weeks, Mr. Weiss will sail for London, where he will close contracts for the small but important amount of territory that still remains open for the "Advenures of Tarzan" serial in Europe. Numerous bids for the serial have been received at the New York office from distributors in one important country in particular and Weiss thinks it best that he be on the ground himself to close the deals.

## *Would Cut Tax on "Paper"*

Free admissions to picture theatres and other places of amusement will not be subject to the admission tax if a provision written into the revenue law by the Senate Finance Committee is finally adopted by Congress. The proposed section reads:

"A tax of 1 cent for each 10 cents or fraction thereof of the amount paid for admission to any place on or after such date, including admission by season ticket or subscription, to be paid by the person paying for such admission; but where the amount paid for admission is 10 cents or less, no tax shall be imposed."

# William Jennings Bryan Will Write Stories for Production on Screen

By T. S. da PONTE

WILLIAM JENNINGS BRYAN, three times a candidate for the presidency of the United States, and secretary of State under President Wilson, has laid plans to fill up part of his busy and eventful days by writing stories for the screen. With this plan in mind, and to make arrangements therefor, Mr. Bryan came to New York last week, and having completed the business on which he came, slipped quietly out of town again without his presence here and the business of his errand becoming widely known.

In fact, his daughter, Mrs. Ruth Bryan Owen, and a few persons prominently identified with the industry were the only ones cognizant of the "Commoner's" presence in New York, and of the affairs which brought him here.

Believing, as he does, that motion pictures are the greatest medium for human expression, and that their opportunity for the education and advancement of humanity as well as their ability to entertain is limitless, Mr. Bryan's stories will carry forward his often expressed ideals and ideas. However, his stories will lose nothing of their entertainment value because of the fact that their aim will be largely to make the world a better place to live in. He believes that the motion picture is destined to be the great educator as well as the great entertainer, and that recent pictures whose plots are based on history and the way in which they have been received, indicate the tendency of the times and of the industry. In short, Mr. Bryan believes, acording to reports, that what is considered the typical movie story of today with the usual magazine plot is, in the near future to be superceded by productions of no less entertaining value—but productions that will carry in conjunction with their entertainment instruction in the world's affairs, and a stimulus to advancement.

These pictures are to be produced by Mrs. Owen, whose first production, "Once Upon a Time," is said to have been very favorably received by those who have been privileged to view it. This picture was filmed at Miami, Florida, and many of the fashionables who winter there had actors' parts in the film. The cast includes about 250 persons, and though Mrs. Owen stated that the fact of the social leaders' presence on the screen is by no means its chief attraction, it is believed that it will undoubtedly be the case that they will add a large interest from the viewpoint of the average spectator.

"Once Upon a Time" is a story from one of "The Arabian Nights," and Mrs. Owen states that the scenic beauty obtainable in the Florida region is unsurpassed and goes a long way toward making the production an exquisite work of art as well as a vehicle for an interesting story. One of the most prominent directors in the world aided her in editing the story, and will also continue as an editorial aid in her future productions.

"But I, myself, was the director," Mrs. Owen explained, "and I will act in the same capacity in my coming pictures. "I evolved my plan of production entirely in accordance with my own ideas, without outside help, but I had, of course, an expert camera-man to take the pictures and to advise as to lighting and other matters.

In this picture there was nothing left undone to make it appealing to the artistic sense. For instance, if the action called for someone to leave a room he did not simply perform the act in the every day way, for something of glamor was lent to the proceeding by providing a marble staircase of exquisite beauty, or a tapestry of gorgeous pattern was parted to allow of an exit. The picture, you see,

(Continued on page 642)

*Picturesque scenes from "Once Upon a Time"*

*Starring Mrs. Ruth Bryan Owen, daughter of William Jennings Bryan*

# Censors Demand Free Theatre Tickets So They Can Strictly Enforce the Law

ON and after October 1 all films shown in New York State must carry the seal of the New York State Motion Picture Commission. Those who violate the law are liable to a fine of $500 or a year's imprisonment. Chairman George H. Cobb of the commission believes that he has given ample time in which to secure and attach the seal, and in a letter which the commission sent out the early part of this week to every picture theatre in New York State, he not only calls attention to the fact that he will ask for a strict compliance with the law from October 1 on, but he adds that representatives from the commission will visit theatres from time to time to see that the law is obeyed.

Commissioner Cobb also calls attention to the fact that representatives from the commission are to be admitted to picture theatres without being obliged to pay the price of admission, providing, however, that they are able to show a card signed by either the chairman or the secretary of the commission. The letter follows:

*Text of Letter*

"We are calling your attention to the provisions of chapter 715 of the laws of 1921, entitled 'An Act to regulate the exhibition of Motion Pictures.' Section 12 of this act provides, in substance, that it shall be unlawful to exhibit or to sell, lease or rent for exhibition in any place of amusement for pay, or in connection with any business in the State of New York, any motion picture film or reel unless a valid license or permit has been granted therefor by the Motion Picture Commission and unless such film or reel shall contain for exhibition upon the screen such identification matter in the substance, style and length which the commission shall prescribe.

"In accordance with this section, the commission gives to each license or permit a serial number which the producer must supply and which the exhibitor must show upon the screen immediately following the principal title. The commission at the time the license or permit is granted furnishes to the applicant approximately five feet of film upon which appears the seal of the state, followed by a statement to the effect that either a license or permit has been granted. This piece of film must follow the serial number and be exhibited in the same manner as the other portions of the film are exhibited. A mere flash of the seal or the number is not sufficient. The law requires the exhibition of this identification matter so that the public generally may know that the film has been approved.

*$500 Maximum Fine*

"If you exhibit a film without this seal or serial number, as above described, after October 1, you violate the law and can be prosecuted for a misdemeanor, the maximum punishment for which is $500 and one year's imprisonment.

"It is the duty of the owner of the film to present the film and have it licensed or a permit granted, and there should be attached immediately the license or permit which is furnished by the commission. The serial number has to be furnished by the owner of the film. In order to protect yourself, you should refuse to exhibit any films unless they are in accordance with the law.

"Representatives of this commission will, from time to time, visit your theatre and under the law they are entitled to admission at all times without charge, and have the right not only to see that the serial number and seal are exhibited, but also have the right to examine the films to see that proper identification matter is attached. There are various other reasons why it is important for the inspectors and other employes of the commission to visit the theatres, and you should instruct your employes to admit representatives of the commission whenever they present a card signed by the chairman or secretary.

## Bryan to Write for Screen

(Continued from page 641)

is meant to carry a story of the enchantment and loveliness of the Orient, and nothing was left undone to keep this fact in the foreground.

"However, it was not extravagantly made. It used to be the case that the cost of a production was supposed to enhance its value to the public, but latterly that idea is diminishing and now a picture's value is based on the results obtained from the money spent. It is along those lines that I planned 'Once Upon a Time,' and I will make my other pictures with that point of view in mind."

Asked as to what Mr. Bryan thought of censorship of the movies, Mrs. Owen said she did not feel at liberty to express his views, but that she knew that he felt that the screen's opportunities and capabilities were practically limitless, and that he is coming back to New York in November to speak publicly on the subject of motion pictures.

*SCENES FROM THOMAS H. INCE'S "HAIL THE WOMAN," FOR RELEASE THROUGH ASSOCIATED FIRST NATIONAL*

# N. A. M. P. I. Committee Appointments Announced

THE committee appointments of the National Association of the Motion Picture Industry for the ensuing year have just been announced. They were ratified by the association's newly chosen executive committee at its first meeting on Thursday afternoon, September 22.

Several new committees have been added to handle important association matters during the ensuing year. These are: Trade Press Editorial Committee, Arthur James, chairman; Taxation Committee, Saul E. Rogers, chairman; International Affiliations Committee, W. R. Sheehan, chairman; Sunday Opening Committee, Earl J. Hudson, chairman; Distribution Managers Committee, Edward M. Saunders, chairman; Audit Committee, F. A. Gudger, chairman.

Re-designations of committee chairmen are as follows: P. L. Waters, Executive Committee; Adolph Zukor, Finance Committee; Gabriel L. Hess, Censorship Committee; H. M. Pitman, Film Theft Committee; P. H. Stilson, Transportation Committee; J. E. Brulatour, Fire Prevention Committee; Tom Evans, Laboratory Committee, and W. R. Rothacker, Membership Committee.

Newly appointed chairmen of standing committees are: J. Robert Rubin, Law Committee; Martin J. Quigley, Vigilance Committee, and Paul H. Cromelin, By-Laws Committee.

On the Executive Committee four new members appear this year—R. S. Cole of R-C Pictures, Ralph A. Kohn of Famous Players, Lewis J. Selznick of the Selznick Corporation, and J. D. Williams of Associated First National. The Executive Committee is limited to twelve members, in addition to which President William A. Brady serves in an ex-officio capacity.

An Advisory Trade Press Committee has been appointed to meet upon call with the Executive Committee. The Executive Committee will meet regularly on the first Wednesday of each month. The next meeting scheduled is for October 5.

In announcing the committees, President Brady has requested that each chairman call a meeting of his group as speedily as possible, so that no time will be lost in organizing to handle the many important matters affecting the industry which come within the scope of their various activities.

Following are the committee appointments in detail:

Executive Committee—P. L. Waters, Triangle, chairman; William A. Brady, president, ex-officio; W. E. Atkinson, Metro; J. E. Brulatour, Eastman Films; R. H. Cochrane, Universal; R. S. Cole, R-C Pictures; P. H. Cromelin, Inter-Ocean; Gabriel L. Hess, Goldwyn; Ralph A. Kohn, Famous; Saul E. Rogers, Fox; Lewis J. Selznick, Selznick; Thos. G. Wiley, Gen. Div.; J. D. Williams, First National.

Advisory Trade Press Committee of Executive Committee — Arthur James, Moving Picture World; William A. Johnston, Motion Picture News; M. J. Quigley, Exhibitors' Herald.

Finance Committee — Adolph Zukor, Famous, chairman; Joseph M. Schenck, Talmadge, vice-chairman; J. E. Brulatour, R. H. Cochrane, William Fox, Samuel Goldwyn, R. A. Rowland, Harry Schwalbe; alternates: E. H. Goldstein, Saul E. Rogers, F. A. Gudger, W. E. Atkinson, E. B. Johnson.

Censorship Committee — Gabriel L. Hess, Goldwyn, chairman; Jerome Beatty, Famous; E. Cohen, Pathe; R. S. Cole, R-C Pictures; Paul H. Cromelin, Inter-Ocean; Joseph Dannenberg, Wid's; L. J. Darmour, Selznick; Howard Dietz, Goldwyn; D. W. Griffith, Griffith; Paul Gulick, Universal; Herbert Hancock,

*SCENES FROM FOUR BIG GOLDWYN PRODUCTIONS*

***Top row, left: "The Old Nest"; right, "Ace of Hearts." Bottom row, left: "Dangerous Curve Ahead"; right, "Beating the Game"***

Fox; E. B. Hattrick, International; Earl J. Hudson, First National; Forrest Izard, Kinograms; Arthur James, Moving Picture World; William A. Johnson, Moving Picture News; Paul Lazarus, United; Sam E. Morris, Selznick; J. W. O'Mahoney, Educational; Louella Parsons, Telegraph; M. J. Quigley, Exhibitors' Herald; Jas. R. Quirk, Photoplay Magazine; Saul E. Rogers, Fox; J. Robert Rubin, Metro; George B. Van Cleve, International.

Law Committee—J. Robert Rubin, chairman; Albert H. T. Banzhaf, Arthur Butler Graham, F. S. Hartman, Gabriel L. Hess, E. B. Johnson, Karl W. Kirchwey, Ralph A. Kohn, E. J. V. Ludvigh, Charles C. Pettijohn, Saul E. Rogers, Nathan Vidaver.

Trade Press Editorial Committee — Arthur James, Moving Picture World, chairman; J. Dannenberg, Wid's; William A. Johnson, News; Louella Parsons, Telegraph; M. J. Quigley, Herald.

Film Theft Committee—H. M. Pitman, Famous, chairman; Paul H. Cromelin, Inter-Ocean; J. H. Cunniff, Realart; S. E. Eckman, Goldwyn; Tom Evans, Evans; E. B. Johnson, First National; G. E. Kann, Universal; John Kollmar, Triangle; J. S. McLeod, Metro; J. W. O'Mahoney, Educational; J. J. Rotchford, Selznick; I. Schmerz, Fox; E. I. Williams, R-C Pictures.

Transportation Committee—P. H. Stilson, Famous, chairman; E. M. Ascher, Mack Sennett; F. M. Brockell, First National; H. H. Bruenner, Biograph; J. E. Brulatour, Eastman Films; H. P. Carver, International; Tom Evans, Evans; Will Francke, Precision; Herbert Griffin, Power; W. H. Hulings, Eclipse; M. Johnson, Australasian; William Kelly, Goldwyn; B. J. Knoppleman, Excelsior; Norman Kohn, Realart; John Kollmar, Triangle; Herbert Lubin, S-L; J. S. McLeod, Metro; M. Morna, Inter-Ocean; M. J. Mullin, So. Enterprises; Herman Robbins, Fox; F. N. Rothenberg, Wyanoak; C. C. Ryan, Selznick; G. A. Skinner, Educational; J. V. Ward, Universal; Reginald Warde, Reginald Warde, Inc.

Taxation Committee—Saul E. Rogers, Fox, chairman; D. L. Faralla, Realart; F. A. Gudger, Goldwyn; A. C. Keough, Famous; John Kollmar, Triangle; J. E. McDermott, Selznick; J. B. Ohrt, Universal; E. Price, Fox; C. K. Stern, Metro.

Fire Prevention Committee — J. E. Brulatour, Eastman, chairman; Albert deRoode, vice-chairman; E. M. Ascher, Mack Sennett; F. M. Brockell, First National; H. H. Bruenner, Biograph; H. P. Carver, International; Tom Evans, Evans; Herbert Griffin, Nicholas Power; W. H. Hulings, Eclipse; John Kollmar, Triangle; N. L. Manheim, Universal; J. S. McLeod, Metro; E. M. Porter, Precision; C. C. Ryan, Selznick; Saul E. Rogers, Fox; Erich Schay, Goldwyn; G. A. Skinner, Educational; Reginald Warde, Reginald Warde, Inc.

Laboratory Committee—Major Tom Evans, Evans, chairman; H. H. Bruenner, Biograph; J. R. Brophy, Craftsman; W. B. Cooke, Pathescope; Geo. C. Dobbs, Dobbs; F. Doublier, Palisades; H. M. Goetz, Erbograph; J. A. Golden, Claremont; E. H. Goldstein, Universal; T. H. Hardeen, Film Div.; W. H. Hulings, Eclipse; Nicholas Kessel, Kessel; Albert Lowe, Paragon; Frank Meyer, Famous; Saul E. Rogers, Fox; M. E. A. Tucker, Kineto; H. J. Yates, Republic.

Membership Committee—W. R. Rothacker, Rothacker Film, chairman; Fred J. Beecroft, News; Charles Christie, Christie Films; E. J. Hudson, First National; Sam E. Morris, Selznick; Thos. G Wiley, General Division.

News Weeklies Committee—E. B. Hattrick, International, chairman; E. Cohen, Pathe; L. J. Darmour, Selznick; Herbert Hancock, Fox; Forrest Izard, Kinograms.

Vigilance Committee—Martin J. Quigley, Exhibitors' Herald, chairman; Fred J. Beecroft, News; J. Dannenberg, Wid's; Paul Gulick, Universal; Arthur James, Moving Picture World; Louella Parsons, Telegraph; Jas. R. Quirk, Photoplay Magazine; Nathan Vidaver, counsel; C. L. Yearsley, President A. M. P. A.

By-Laws Committee—Paul H. Cromelin, exporters, chairman; laboratory and commercial printers, Tom Evans; publications, William A. Johnston; distributors, Ralph A. Kohn; supply and equipment, Walter J. Moore; producers, Saul E. Rogers; individuals, Tom G. Wiley.

International Affiliations Committee — W. R. Sheehan, Fox, chairman; Paul H. Cromelin, Inter-Ocean; Gabriel L. Hess, Goldwyn; David P. Howells, First National; George E. Kann, Universal; Emil E. Shauer, Famous.

Americanism Committee—Col. Arthur Woods, chairman; William A. Brady; H. M. Crandall, Crandall Theatres; Samuel Goldwyn, Goldwyn; Carl Laemmle, Universal; J. Hampton Moore, Mayor of Philadelphia; R. A. Rowland, Metro; Lewis J. Selznick, Selznick; Adolph Zukor, Famous.

*Strongheart and Lawrence Trimble, featured player and director of the Lawrence Trimble-Jane Murfin production, "The Silent Call," presented by H. O. Davis through Associated First National Pictures, Inc.*

Sunday Opening Committee—Earl J. Hudson, First National, chairman; Charles C. Pettijohn, vice chairman; W. F. Atkinson, Metro; H. M. Berman, Universal; Joseph Dannenberg, Wid's; Felix Feist, Norma Talmadge; Earl W. Hammons, Educational; Gabriel L. Hess, Goldwyn; Arthur James, Moving Picture World; William A. Johnston, News; Ralph A. Kohn, Famous; E. B. Hattrick, International; W. E. Lewis, Telegraph; Jack Lloyd, Griffith; Sam E. Morris, Selznick; M. J. Quigley, Herald; Charles R. Rogers, R-C Pictures; Saul E. Rogers, Fox; Hugo Riesenfeld, Rivoli-Rialto-Criterion; Samuel Rothafel, Capitol Theatre; J. S. Woody, Realart.

Distribution Managers Committee — Edward M. Saunders, Metro, chairman; H. G. Ballance, Famous; H. M. Berman, Universal; Henry Ginsberg, Educational; Earl J. Hudson, First National; Sam E. Morris, Selznick; Herman Robbins, Fox; Chas. R. Rogers, R-C Pictures; Saul E. Rogers, Fox; J. S. Woody, Realart; Alfred Weiss, Goldwyn.

Audit Committee—F. A. Gudger, Goldwyn, chairman; D. L. Faralla, Realart; George R. Grant, First National; A. C. Keough, Famous; John Kollmar, Triangle; J. E. McDermott, Selznick; J. B. Ohrt, Universal; E. Price, Fox; C. K. Stern, Metro.

## *Ohio Censorship Report*

During August the Ohio Motion Picture Censorship Board passed upon 299 films, consisting of 656 reels. Out of this, eighty-two films of 116 reels were approved with eliminations and 211 films, consisting of 527 reels, were approved without examinations, while six films, consisting of thirteen reels, were rejected.

Censorship fees for the month in Ohio amounted to $2,441. The expenditures for the month were $1,618.75.

## *Labor Opposes Censors*

Opposition to the Clayton-Lusk law under which the New York State censors operate has been announced by the New York State Federation of Labor, with a membership of 750,000. It will ask both the major parties to include in their platforms a plank urging the repeal of the law.

## *To Investigate First National*

Sidney S. Cohen, president of the Motion Picture Theatre Owners of America, has announced that he will appoint a committee from his organization to investigate complaints against the Associated First National Exhibitors.

# Iowa and Nebraska Exhibitors Choose Personnel of Board for Unification

THE Iowa and Nebraska state organizations of the Motion Picture Theatre Owners of America met at the Paxton Hotel in Omaha for a history-making convention from September 19 to 21, at which time the largest gathering of representative exhibitors ever congregated from those two states voiced their convictions as follows:

That harmony between exhibitors and exchanges is desirable from the standpoint of the exhibitor and more likely to accomplish the greatest good for the industry.

That the intrusion of producers and distributors into the exhibiting field is unfair competition to the independent theatre owner and that such practices be condemned.

That despite the apparent blot upon the industry through the Roscoe Arbuckle scandal the exhibitors are law-abiding citizens, and that the motion picture industry is made up of hundreds of thousands of people who enjoy an enviable reputation for industry, citizenship and morality, and that these can be relied upon to keep the motion picture screens clean of indecency.

*Retain Identities*

A special amalgamation committee recommended that the two state organizations retain their identities, but that a board of control, made up of three representative exhibitors from each state, be elected to maintain unified activities between the showmen of both states. This recommendation was adopted and the following board was elected: From Iowa—J. C. Duncan, Sioux City; L. B. Seymour, Glenwood, and Benjamin Harding, Council Bluffs. From Nebraska—George MacArdle, Omaha; J. E. Kirk, Omaha, and George Monroe, Beatrice.

The committee's report, showing the tendency of the exhibitors of the Midwest to promote unified organization, reads as follows:

That we are in favor that each state should have a distinct and separate organization, working in unison under the assistance of a board of control to be composed of three Iowa and Nebraska exhibitors. These men to work under the advisement of their respective state officers.

Each state will have to be self-supporting, therefore each manager from Iowa who is now on the books of the Nebraska organization will be immediately transferred to the books of Iowa organization, and vice versa.

A thorough co-operation of the two states must be in vogue and the executives must work in harmony and unison.

The committee further provided that the organizations must be financed by levying a scale of due on each town and city member in proportion to the size of the town and the conditions, rather than attempt a standard membership fee.

*Resolutions*

One of the first resolutions passed was one condemning the practice of some producers and distributors to enter the exhibitor field. The resolution read:

Whereas, it is recognized in the motion picture industry that the intrusion of producers and distributors into the exhibitors' field is unfair competition to the independent theatre owner, and

Whereas, through devious means certain producers and distributors have entered into such direct and unfair competition, therefore,

Be It Resolved, that the Motion Picture Theatre Owners of Nebraska and Iowa do unqualifiedly condemn the practice of all and any such persons or corporations producing or distributing motion picture film which controls wholly or partly any theatre in Iowa or Nebraska.

Much interest was taken in a discussion of the Arbuckle case, which has been receiving wide attention in the newspapers of the Middle West. A telegram from Sydney Cohen, president of the national M. T. O. A., dealt with the subject. His telegram, read before the convention, follows:

Kindly convey to the theatre owners of Nebraska and Iowa, gathered at the convention, the deep appreciation of the national organization for the great help and co-operation received from them through President Pramer and the executive committee members. Same has served for inspiration for exhibitor organizations throughout the country. There was never more need for strong exhibitors' organization in industry than now, in view of the distressing circumstances of the scandal of last week, which will result in tremendous losses to theatre owners throughout the country through no fault of theirs."

*Arbuckle Stand*

The convention's resolution, passed regarding the Arbuckle case, reads as follows:

While the Motion Picture Theatre Owners of Nebraska and Iowa are cognizant of the charges made against Roscoe Arbuckle, yet the apparent reflection which seems to be cast upon the entire industry because of the charges demands that we at this time and in terms as emphatic as it is capable of, declare that it has lost none of the sublime confidence it has always manifested in the laws of the government and the integrity of the various officers.

This organization stands for everything that is clean and uplifting and educational as far as our screens are concerned. We realize the importance of the stars of the screen to the lives of our children and we deplore the effect of undue publicity as manifested in the newspapers of the country, but we hope that the children of the land will profit by the Arbuckle case and realize that neither idol worship nor money nor influence will move anyone from escaping the penalty for wrongs committed.

This organization respectfully submits that of the hundreds of thousands of men and women who earn a living in the motion picture industry, there has been a mere handful who do not enjoy an enviable reputation for industry, citizenship and morality.

We will never insofar as we can prevent it, permit anyone to capitalize crime, indecency nor the use of our screens for morbid notoriety. Upon this we assure the public it can absolutely depend.

*Papers Praise Exhibitors*

There was an undeniable sincerity and attitude of deep earnestness behind the action of the exhibitors as they solemnly voted for the foregoing resolution. Local newspapers proclaimed their attitude highly deserving of the continued confidence and support of the public in and for the motion picture theatres.

President Pramer of the Nebraska organization and a member of the national executive committee, in his address pointed to the work accomplished by the 385 out of a possible 410 Nebraska theatres that are members, and to 525 Iowa members who are adding to their numbers daily.

"We have had to meet a lot of difficulties and overcome a lot of obstacles," he said, "and in doing it, maybe we have made some enemies. But I believe the results will show for themselves. What we resist is the aggresive monopoly, manifesting itself in an illegitimate desire to deprive us of the ownership and control of our theatres."

He said the Nebraska organization killed nine undesirable bills at the last session of the legislature, and that the tenth—a drastic censorship bill—was vetoed by the governor.

*Well Entertained*

The exhibitors held their convention during Omaha's gala week of the year—the time of the nationally famous Ak-Sar-Ben festivities. On Tuesday afternoon the members witnessed the annual flower parade and Wednesday evening the electrical pageant, which surpasses anything of its kind in the world.

Tuesday evening the annual banquet was held. A feature of the entertainment

were numbers from the Empress Theatre, which, through the courtesy of Manager Wilfred Ledoux of that theatre and the generosity of the players themselves, were on the program. The Empress stars made the evening a lively one for the visitors, their wives and children.

While the Iowa exhibitors present were heartily in favor of uniting the efforts of the two big states, they have enjoyed such growth during the last year that a separate annual convention was thought necessary. Such a convention will be held in Des Moines as early in October as possible.

*Acting Officers*

Acting as officers until then will be the following: B. R. Van Dyke, Des Moines, in charge of arrangements for state convention; Alexander Frank, Waterloo, president; M. Cohen, Council Bluffs, vice president; W. E. Waterhouse, Charles City, secretary; M. R. Tournier, Mason City, treasurer.

Board of Directors: Dr. Perry, Columbus Junction; Tom Brown, Iowa City; W. A. Dutton, Manchester; M. Simpson, West Union; Ralph Fyfe, Tama; Joe Eyrley, Newton; B. R. Van Dyke, Des Moines; E. Metzger, Creston; William Beardsley, Red Oak; W. Johnson, Fort Dodge, and Nathan Dax, Sioux City.

G. B. Flint, past secretary of the Iowans, is talked of as executive secretary, under salary, to be active in the field in behalf of the organization all the time.

The Nebraska M. P. T. O. A. officials for the year are: A. R. Pramer, Omaha president; J. E. Kirk, Omaha, secretary; S. A. Hayman, Grand Island, treasurer; H. F. Kennedy, Broken Bow, vice president.

Executive Committee: George McArdle, Omaha; H. F. Kennedy, Broken Bow; George Monroe, Beatrice; J. C. Jenkins, Neleigh; Fred Thornberg, Nebraska City; J. E. Kirk, Omaha; Harry Goldberg, Omaha; F. B. Honey, Tecumseh; W. D. Fisher, Grand Island; F. L. Smith, Wahoo; J. A. Schoonover, Aurora, and A. G. King, Pawnee City.

*Gould's Work Pleases*

Stuart Gould, executive committeeman of the Nebraska organization, who did splendid work in promoting the interests of the exhibitors during the year just past, probably will be selected to continue in that position for the next year.

William Fox sent a special telegram of greeting to the convention, as well as a message by Sidney Meyer, his exchange manager in Omaha, who just returned from New York. Every exchange in Omaha sent greetings.

Every motion picture theatre in Omaha threw open its doors to the visiting showmen, and a badge showing attendance at the convention was equivalent to a ticket of admission any time at any motion picture theatre.

Mayor James C. Dahlman of Omaha appeared in person to welcome the visitors, extending to them the hospitality of the city, assuring the exhibitors of his convictions that their business is one to be indorsed and supported and not suppressed. He pointed to the great future as an educator in store for the motion picture.

*Those Attending*

Following are those who registered at the convention:

Albert d'Allemand, Crystal, Arapahoe; R. U. Steen, Atlantic and Garden, Atlantic; James Schoonover, Mazda, Aurora; George Monroe, Gilman, Beatrice; Charles De Wolf, Star, Cedar Rapids; C. M. Perlgrive, American, Corning; Morris S. Cohan, Strand, Council Bluffs; A. Burrus, Lyric, Crete; Benjamin Harding, Liberty, Council Bluffs; Wm. E. Waterhouse, Charles City.

W. W. Hughes, Auditorium, David City; F. H. Brown, Lyric, Dixon; Peter Kroth, Opera House, Denison; Philip A. Schlumberger, Opera House, Denison; B. J. Van Dyke, Royal, Des Moines; A. R. Moore, Playodome, Eustis; Bob Wall, Wall Theatre, Fremont; William Johnson, Rialto, Fort Dodge; Joe Smith, Majestic, Fort Dodge; R. B. Thomas, Empress, Freemont.

F. F. Wise, Lyric, Fort Dodge; S. A. Hayman, Lyda, Grand Island; E. C. Preston, Strand, Grand Island; L. B. Seymour, Rex, Glenwood; H. O. Peterson, Grand, Genoa; W. A. Bowker, Lyric, Hastings; Howard Colon, Colonial, Hamburg; Ellis Yeozer, Star, Humphrey; H. H. Russell, Russell Opera House, Humboldt; L. B. Golman, Kansas City.

H. W. Kerr, Kerr Opera House, Little Sioux; D. E. Errier, Royal, Le Mars; Henry Hasket, Ely, Le Mars; Tom Arthur, Cecil, Mason City; F. E. Mortensen, New Cozy, Minneapolis; O. J. Hasack, Majestic, Missouri Valley; E. N. Hardin, Empress, Malvern; H. J. Howard, Grand, Norfolk; D. F. Thornburg, three houses, Nebraska City; W. L. Douglas, Strand, Newman Grove.

Wilfred Ledoux, Empress, Omaha; William Welcher, Franklin, Omaha; C. E. Williams, Park, Omaha; A. C. Smead, Majestic, Council Bluffs; Sam and Louis Epstein, Bessie and Majestic, Omaha; M. J. Stearn, Columbia, Omaha; H. A. Lawson, Majestic, Oakland; H. L. Peterson, Hippodrome, Omaha; J. L. Stearn, Columbia, Omaha; J. E. Kirk, Grand, Omaha.

Ralph D. Goldberg, Sun, Omaha; George H. McArdle, Benalto, Omaha; Charles Neopold, Maryland, Omaha; A. R. Pramer, Alhambra, Omaha; W. H. Creal, Suburban, Omaha; H. L. Goldberg, Sun, Omaha; Archer King, King's, Pawnee City; Archie King, Elite, Pawnee City; Silsby Brothers, Gem, Pisgah; Gus Holub, Pastime, Ravenna.

W. J. Linn, Bessie, Red Cloud; C. H. Lymen, Moon, Spencer; B. B. Holdridge, Zenith, Shenandoah; Nathan Dax, Model, Sioux City; Jack Rousek, Dome, Schuyler; H. Simons, Empress, Shenandoah; F. J. O'Hare, Liberty, Spalding; W. W. Watt, Casino, Sac City; H. E. Broadeigh, Tabor, Tabor; F. M. Honey, Moon, Tecumseh.

F. W. Houston, Lyric, Tecamah; L. A. Furniss, Auditorium, Tilden; F. M. Childs, Cozy, Villisca; C. E. Byars, Byars, Valley; R. C. Markle, Markle, Wymore; R. W. Small, Markle, Wymore; Sevan Olsen, Swan, Walthill; J. C. Han, Walsh, Waterloo; M. L. Rader, Auditorium, West Point; E. Garly, Crystal, Wayne; F. L. Smith, Rex, Wahoo; P. H. Hoppen, Dean, York; Rohde & Freeman, Lyric, Yuton.

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*President Pramer's Address*

President A. R. Pramer's annual address follows:

"In making to you the annual report of the progress made by our organization I will be as brief as circumstances will permit.

"More eloquent than any words I may address to you at this time is the fact of your own presence, showing to me your great interest and anxiety in the serious problems confronting the motion picture dealers of today, representing as you do the different parts of the States of Iowa and Nebraska, composed of every class and type from the owner of the smallest to the largest theatres. To me it is a promise that you are assembled here for serious work; that you are willing and anxious to concentrate upon harmonious, co-operative and concrete constructiveness.

"The most casual survey of our situation, as motion picture owners, convinces me that our efforts of the past year have not been in vain. The fruits of the labor and time is apparent on every hand. Our association has been a revelation to the entire industry. After many attempts and failures we have at last convinced the producer and distributor that the exhibitor is entitled to fair treatment, and that failing to do so, we are big enough to force it. The exhibitor is surer of himself, he feels the strength of organization, yet in the surety of his strength he must ever be mindful of the rights of others and use it fairly and wisely.

"What we resist is the aggressive, monopoly, cohesion, manifesting themselves in an illegitimate desire to deprive us of the ownership and control of our theatres. We have seen the results of abuses of power to often in the history of the motion picture.

'The growth of our organization, I am happy to assure you, has been most phenomenal. Starting with some thirty or forty determined exhibitors, who met in convention last September at the Rome Hotel, we have built up a membership of about 735 theatre owners in the states of Nebraska and Iowa. We know that both friendly and unfriendly eyes have been watching the work of organization and have been keeping close track of our efforts to obtain recognition of the rights of the exhibitor; yet, it is only through the wonderful co-operation of our national officers, our own state officers and executive members, the confidence of you exhibitors and the untiring efforts of our representative, Stuart Gould, have we been able to accomplish the big ideal things along a constructive way.

"You of Nebraska will remember the long hard fight with the last legislature; how we were able to kill nine bills aimed at the very life of our business; how the governor in his broad, liberal minded far seeing, good judgment vetoed the tenth bill, viz.: censorship; and last but not least, how we put over the deposit bill, making a total of ten bills killed and our own bill passed, the details of which will be presented to you later.

"Gentlemen of the convention: Your officers have had a strenuous war behind them. Probably they have made mistakes; they are human and fallible. I believe it is due to them to say that they have striven whole-hearted for the common good, but I do not want to anticipate your verdict. It is for you, the rank and file of the organization, to render judgment. You have given freely of your council, of your time, your labors and of your money. Without this continued support nothing can be accomplished. The future is entirely in your hands, while I am conscious that I have endeavored to promote the welfare of the organization according to my best light.

"I also know that I have not always been able to please everybody, but you know that such are the infirmities of the human nature. I have rendered to you an account of my stewardship as well as I have been able, and no matter whatever has been the result to the organization, I shall still give the same faithful service in the future as I have in the past, and no matter whatever post shall be assigned to me, it will always be my intention to give a fair and square deal to everybody."

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*THEATRE OWNERS*

*The best people in the business read Moving Picture World. Engage your help through our Classified Ad Dept.*

# CHARLES HUTCHISON

IN

# HURRICANE HUTCH

**WITH WARNER OLAND...**

**PRODUCED AND DIRECTED BY GEO B. SEITZ**

## STUNT NO. 17

**Hutchison goes over a forty-foot waterfall.**

"MISTER AND MISSUS PUBLICK WANT KICKS, MULE POWERED KICKS,"

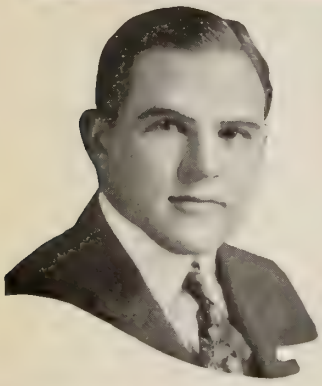
SAYS "DANNY" OF Wid's

"Put in the red blood stuff. That gets 'em on the edge. Of that 20c. seat. Let's get some of the beauty out. An' the action in. Let's find a thrill. Or two. Or mebbe more. Let's get back to basics. Primal emoshuns. 'Cause that's what the fans want... **Ole Mister an' Missus Publick want kicks. Regular mule powered kicks."**

Our compliments to Mr. Dannenberg. He sees what Pathe has seen. Pathe knows that the public is tired of the moonlight stuff, and the slush and the sobs and the sighs. Pathe knows that they want action and thrills, thrills, thrills.

"Hurricane Hutch" is the most thrilling picture ever made. **It's just what ole Mister and Missus Publick want.**

Pathéserial



# Hal Roach Comedies

## A NEW COMEDIAN WITH A FAMOUS NAME

Hal Roach, the man who discovered and developed Harold Lloyd, has made another find.

It is Gaylord Lloyd.

He is Harold Lloyd's brother. Looks like him. Acts a good deal like him. And like him, will climb.

He joins "Snub" Pollard and Eddie Boland as one of a Hal Roach trio that means much to those who love to laugh.

ONE ONE-REEL HAL ROACH COMEDY EVERY WEEK

Pathé Distributors

# Only Hope for Adequate Taxation Relief Lies in Smoot Bill, Says Saul E. Rogers

ON the floor of the Senate will be decided whether or not the motion picture industry is to be relieved of its oppressive war excises. In a letter to Saul E. Rogers, chairman of the Taxation Committee of the National Association of the Motion Picture Industry, Senator Reed Smoot of Utah, a member of the Senate Finance Committee, states that he will make an open fight in the Senate for his proposed manufacturers' tax which, if adopted as a substitute for the Fordney Bill, would automatically wipe out the three emergency taxes which have been oppressing the picture industry for the last three years.

Senator Smoot's revenue program was frowned upon by the majority of the Senate Finance Committee and was ignored in the committee's report to the Senate last week, which ratified with few changes the Fordney Bill as adopted by the House of Representatives.

The only consideration given to the picture industry's appeal for help was the recommendation by the Senate Finance Committee to exempt from the provisions of the admission tax those theatres which charge an entrance fee of 10 cents or less.

### *Only a Sop*

"This sop to the industry does not relieve the grave situation that excessive taxation has brought upon us," said Chairman Rogers. "The number of 10-cent theatres in the United States is negligible. Their combined seating capacity is less than 100,000. Their exemption from the admission tax will not be felt by either the industry or by the public at large.

"Senator Smoot's taxation program is apparently our only hope for adequate relief. Although defeated in the Senate Finance Committee, he will carry his fight to the floor of the Senate and there will be staged the last chapter of our vigorous effort to place the motion picture industry upon the same taxation basis with other business interests in providing the necessary revenue for the maintenance of the government.

"We are naturally hopeful still that Congress will afford us the relief that the industry has a perfect right to expect from an administration which came into power upon the strength of pledges to satisfactorily readjust the taxation system."

## *July Admission Taxes $1,500,000 Below June*

According to a report just issued by Commissioner of Internal Revenue Blair, taxes on admissions collected in July were more than $1,500,000 less than those collected for June and more than $500,000 below those for July, 1920. For the first time in a long period, admissions failed to show a substantial increase over those for preceding months, collections in July aggregating $5,822,972 as compared with $7,362,487 in June.

Collections from the tax on leased films also fell off considerably, as compared with June, although they are still well above those of 1920, the total for July being $503,431, against $621,153 in June and $359,077 in July of last year. A total of $796,926 was reported for the tax on seating capacities, as compared with $307,643 in June and $755,412 in July, 1920.

In addition to these direct taxes upon the industry, the exhibitors helped to swell the totals reported for other taxes, among them being $9,267,151 from freight shipments, $71,991 from express packages, $6,737,223 from personal transportation, $67,203 from seats, berths and staterooms, and $2,546,420 from telegraph and long distance telephone messages.

## *Hays Wants Curtailment of Parcel Post Service*

Motion picture men using the parcel post service see in a bill just introduced in the House of Representatives by Representative Halvor Steenerson, of Minnesota, chairman of the House Committee on Post Offices and Post Roads, a possible curtailment of mail facilities. The bill is designed to give the postmaster general the right to restrict the use of special delivery service to first class mail. The need for this legislation, from the government standpoint, is given in a letter addressed to Representative Steenerson by Postmaster General Will H. Hays.

The volume of matter carrying special delivery stamps is said to be so great that it is physically impossible to give it separate treatment and more expeditious handling than the ordinary mail matter. Complaints are received daily because this treatment is not accorded all matter bearing such stamps. The department is placed in the position of accepting the fee for special delivery service and being unable to always render it.

## *James Cogan Dead*

James Cogan, one of the early scenario writers and for a long time one of the leaders, died suddenly on September 21, and was buried last Friday. He was apparently in the best of health only a few days before his death and was about his duties even the day before, but a sudden heart attack developed and his end came very suddenly. "Jim" Cogan was one of the best liked of the "old timers" and his passing will be mourned by a host of friends.

*Ben Wilson's company making "Nanette of the North," starring Ann Little. Upper center: Roy Stewart and Marjorie Daw in Peter B. Kyne production*

*Scene from "The Trouble Doctor," a Speed Comedy. Lower center: "His Handsome Butler," a Broadway Comedy with Harry Gribbon*

*SCENES FROM FORTHCOMING ARROW FILM CORPORATION RELEASES*

## Levenson "Uplifts" Industry With Discourse on "Lady Friends"

GRABBING onto the Arbuckle affair as another straw by which to justify the existence of the New York State Motion Picture Commission, not forgetting at any time the monthly pay envelope, Joseph Levenson, secretary of the commission, took it upon himself to rush into print in Governor Miller's own city of Syracuse last week in connection with the Republican State Convention, attended by one-half the commission—or perhaps, regarding Mrs. Burton as deputy, two-thirds of the commission.

Just exactly where the self-appointed spokesman of the commission discovered that the censoring body should go on record in connection with an individual whose actions were entirely apart and distinct from any picture, is not quite clear. But anyhow, it served the purpose by which the commission broke into print in another effort to justify its existence.

The commission, according to Mr. Levenson, also made the remarkable discovery that there are numerous what Mr. Levenson terms "benefactors," who are willing to pay large sums of money to get their "lady friends" on the screen, but they are not going to be allowed to do it, according to Mr. Levenson, if they cater to what he calls "the degraded elements."

Mr. Levenson proceeds to pat himself on the back in the following interview:

"Taken as a whole the censorship work has been a great success (Mr. Levenson not taking the trouble to state that the commission has been in existence about a month). We have had some disagreements with different producers, but none of them has been serious. There has been a threat of court action from one company, but it has never materialized.

"We have ruled out some bathing scenes. We have found that there are numerous benefactors who are willing to provide large sums of money to get their favorites on the screen. When an exceedingly questionable or indecent bathing scene on a news reel is sandwiched in between President Harding delivering an address, exceedingly artistic views of the Chinese Republic, we know that it is done for a purpose (wonderful discovery at $7,500 a year!) and we do not hesitate to stop it."

Mr. Levenson went on and explained to the reporter that eventually (why not now?) the commission would be able to exist on what was taken in through its efforts, supplementing this by saying that the $70,000 which was appropriated by the Legislature would hardly be enough to meet this year's expenses.

## *Minneapolis Reformers Begin Favorite Autumn Indoor Sport Despite Protests*

THE holocaust of local censorship has descended upon Minneapolis exhibitors to give them sleepless nights. The favorite indoor sport of Minneapolis reformers has opened up a little earlier than usual this year. It is expected to continue intermittently throughout the long Minnesota winter months.

The drive started with the meeting last week of the Minneapolis Civic and Commerce Association. The meeting was billed as an open forum. It ended in a vote of 42 to 12 in favor of having the morals of the Minneapolis movie-goers regulated by a super-endowed band of the faithful under the guise of a "voluntary censorship board."

Of course, some of the lowbrowed exhibitors of the city maintained that the word "voluntary" is a delusion and a snare and is to be used as an opening wedge by certain factions in Minneapolis in eventually working out for their henchmen the soft job of lolling in comfortable seats and looking over the newest in motion pictures before their fellow townsmen at a stiffish per diem. This accusation is scouted by the disciples of reform, as one of the necessary evils to be encountered in putting over a "big idea."

At the meeting, the first lance for reform was cast by the Rev. Roy Smith, whose church is in the south part of the city. He ventured the opinion that the ideal will not be attained in motion pictures until a voluntary censorship board is created by Minneapolis authorities. He did admit, however, that the public is entirely to blame for much of the so-called "nastiness" in films. He tried to lighten the blows he struck at the industry by declaring that no "old woman" of either sex should be permitted on the voluntary board.

Mrs. Robinson Gilman, well known Minneapolis settlement worker and present treasurer of the Women's Co-operative Alliance, took some of the wind out of the Rev. Smith's sails by coming out flatfootedly against legalized censorship in any form. Mrs. Gilman said the individual public is the means through which to work in uplifting the screen, and bade the seekers after reform to use this as a basis for their uplift. She recently made a survey of the Minneapolis motion picture field and her opinions carry much weight throughout the city.

Theodore L. Hays, manager of the Finkelstein & Ruben organization, then explained how useless censorship locally would be. Mr. Hays said that there is only one way to reform pictures and that is from within the industry. This, he pointed out, is exactly what is now taking place. If the reformers will only be patient, he expects to see the job performed with dispatch and precision.

Anyhow, the censorship lid has been tilted. Minneapolis can probably claim the "proud distinction" of being the first city in the United States to start the ball rolling in the autumn of 1920.

## *Brady and Rogers Confer With Gompers Over Tariff*

Samuel Gompers, president of the American Federation of Labor, was visited in Washington last week by William A. Brady, president of the National Association of the Motion Picture Industry, and Saul E. Rogers, chairman of the taxation committee, who placed before him the industry's arguments against the proposed 30 per cent. ad valorem duty on imported film. At the labor leader's request, Chairman Rogers has embodied the principal arguments against the tariff in a letter which he has forwarded to President Gompers.

After calling attention to the fact that producers, distributors and exporters of film are vigorously opposed to a tariff, Mr. Rogers states in his letter that the House of Representatives inserted the 30 per cent. ad valorem clause in the Fordney tariff bill solely as a result of a request by the Actors' Equity Association and without consultation with producers, distributors and exporters.

# Consensus of Published Reviews

**Here are extracts from news available at press hour from publications of the industry boiled down to a sentence. They present the views of Moving Picture World (M.P.W).; Exhibitors' Herald (E.H.); Motion Picture News (N.); Exhibitors' Trade Review (T.R.); Wid's (W.).**

## *Martin Johnson's Jungle Adventures*

(*Mr. and Mrs. Martin Johnson—Exceptional—5,245 Feet*)

M. P. W.—"Martin Johnson's Jungle Adventures," released by Exceptional Pictures' Corporation, obviates the necessity of a trip to Borneo, so completely and so interestingly do its six reels of film show that British possession.

N.—Certainly a novel and picturesque film entertainment.

E. H.—Many laudable efforts have been made to portray the jungle animals in their native environment, but it remained for Martin Johnson to outdo all that had gone before.

T. R.—Pictorially it is full of remarkable shots of tropical beauty transferred to the celluloid. From a dramatic standpoint it assures absorbing interest, for there are numberless occasions when Mr. Johnson barely escaped with his life—but he got what he went after.

W.—One of the most interesting films of this kind ever seen.

## *Little Lord Fauntleroy*

(*Mary Pickford—United Artists—9,984 Feet*)

M. P. W.—Miss Pickford reaches the pinnacle of her career. The thing that marks the picture most emphatically, and for every foot, is the absolute finish of the production in every department.

N.—Mary Pickford's ideal picture—certainly a rare treat for her legion of admirers.

E. H.—This picture is a story for children of all ages, from seven to seventy. It is clean and wholesome and filled with the eternal spirit of youth and happiness and a belief in the eternal goodness of things.

T. R.—A splendid picture, technically and artistically, this newest of Miss Pickford's productions should be one of the most successful of all time.

W.—"Our Mary" and "Little Lord Fauntleroy"—beat this as a combination if you can.

## *Winners of the West*

(*Art Acord—Universal—18 Episodes*)

M. P. W.—Universal has made a new departure in serials with the laudable purpose of not only minimizing censor troubles for the exhibitors, but providing clean, wholesome, unobjectionable and, at the same time, entertaining and thrilling amusement for serial patrons, of whom a large percentage are young people.

N.—"Winners of the West" is not only rich in its educational values, but serves in stimulating the pulse because of its stirring action—all of which is as authentic as a history book can make it.

E. H.—Here is something entirely new in serials.

T. R.—Convention has been spared in this picture, at least.

W.—In "Winners of the West" American history has been caught at a climax and dramatized into a stirring and appealing picture.

## *Good and Evil*

(*Lucy Doraine—Warren—7 Reels*)

M. P. W.—Throughout the entire production it is the stupendous, showy and magnificent backgrounds which attract the eye of the spectator. The editing and finals have been arranged in this version to please and compliment American audiences.

N.—"Good and Evil" is not such a radical departure from screen traditions as "Caligari," but it is a picture that is different from the average run of American productions. Pictorially it reaches heights.

T. R.—An elaborate and spectacular production.

W.—European picture that has spectacular appeal.

## *The Heart of the North*

(*Roy Stewart—Quality—5,800 Feet*)

M. P. W.—The story is mechanical in spots but there is plenty of clashing between the forces of good and evil, and there is also a forest fire episode that will stir the blood of the average spectator.

N.—An old plot made thoroughly likable by action and acting.

E. H.—Is embellished with many thrilling and spectacular scenes.

W.—Fairly entertaining production could be improved by cutting.

## *Her Winning Way*

(*Mary Miles Minter—Realart—4,715 Feet*)

M. P. W.—Miss Minter's charm and beauty go a long way toward bolstering up the ridiculous situations, and giving the picture something to make it interesting to persons of average intelligence.

N.—Miss Minter truly entertains as a mild type of vampire.

E. H.—A sound, wholesome story, giving the star plenty of opportunity to shine at her best.

W.—A very light but sufficiently amusing picture.

## *The Rage of Paris*

(*Miss Du Pont—Universal—4,968 Feet*)

M. P. W.—In all probability Miss Du Pont will do far better work when she is shown to better advantage.

T. R.—Miss Du Pont, though at times showing real talent, is hardly up to the part. She seems listless and bored.

E. H.—New star pleasing in trite story. Injects her piquant charm into tried and true situations with fair success.

W.—Fairly large scale production but very poor story.

## *Footfalls*

(*Featured Cast—Fox—8,068 Feet*)

M. P. W.—Inadequate treatment of excellent screen material makes latest Fox feature a disappointment.

N.—The picture is heavy and actually grewsome in its details.

T. R.—As a production it is possessed of all those qualities that go to make box-office attractions.

W.—General lack of repression mars good dramatic possibilities.

*SCENES FROM "A VIRGINIA COURTSHIP," STARRING MAY McAVOY, A REALART RELEASE*

MOVING PICTURE World

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This publication is dedicated to the service of the moving picture industry in all of its elements. Its foundation is character, its watchword is enterprise, its aim is betterment.

WE extend a hand of thanks to the "Philadelphia Record" as another newspaper which demonstrates its fairness and its intelligence in dealing with the moving picture. We quote from a recent editorial appearing in that important newspaper:

"Why should efforts be made to discredit the motion picture theatre because one or more of the popular screen actors have discredited themselves? The moving picture theatre did not command the support of the people of the world because of the antics of one man and it does not deserve to be discredited because he and a few other alleged libertines have been associated with it.

"As a matter of fact the moving picture as a means of entertainment and instruction has grown and prospered because it has furnished pictures which respectable men and women could look upon and permit their children to enjoy without fear of corrupting their morals. The producers and artists who have expended much money and talent in this form of entertainment long ago realized that if their money and efforts were to produce a profit the pictures shown must be of a meritorious character. Efforts in this direction have been greater each year since the "movie" came into the world as the universal form of public entertainment; and there is no danger of any decrease in the popularity of the screen productions so long as they conform to the requirements of cleanliness and morality."

This is just and it is sound. The Philadelphia Record may be recognized as a friend of the screen and as a newspaper that will accord it fair play.

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Miss Hanan, of the Hanan family of shoe prestige, was shot by a woman who then killed herself in the streets of Brooklyn last week. Up to press hour the daily newspapers have not blamed the movies, although it may be proved that the coroner's physician who made the post mortem examination saw a moving picture in France during his war service.

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The National Association of the Motion Picture Industry has announced its committee appointments, which appear elsewhere in this issue. President Brady has chosen his lieutenants with care and the list is thoroughly repre entative.

The National Association looks forward to a big year of activity, and certainly at no time in the history of the business has there been more need for constructive work. We wish the members of the entire body every success.

## *Great Is Elsie Ferguson*

MISS ELSIE FERGUSON, in "Footlights," offers the best answer we have seen this year to the current stupidity that the players of the screen are mere "creatures of celluloid," puppets who are made interesting solely by the brains and the money of others. In this forthcoming Famous Players-Lasky drama, this notably capable star gives a performance that excels in its art and power anything she ever before attempted either in the spoken drama or for moving pictures. Miss Ferguson plays a country girl who starts on a stage career, and then adds to it the difficult role of this country girl playing the part of a temperamental, exotic Russian actress and sustaining the role through a series of developments that call for the utmost refinement of skill. It took brains and downright ability to do it and the result is remarkable. We could find a fault or two with the retarded movement and with the length of the offering, but if we were invited to cut it down we would make sure that every foot of Ferguson was retained and that every foot of Marc McDermott, that excellent actor, one of the greatest the screen has known, be also let alone. The result would doubtless be that the picture would remain as it is and we would be annoyed with ourself for having made suggestions.

John Robertson has surrounded his work with lavish settings and a class atmosphere that enriches the production and gives Miss Ferguson and her competent cast a fine background. The titling suggests the good supervision of Tom Geraghty.

"Footlights" can be called a production novelty of great power and worthy to take its place as one of the really great triumphs in screen acting.

It is another of the additions to the greater picture movement.

ARTHUR JAMES.

# Nazimova Follows the Tragedy of "Camille" with a Comedy Performance of Fine Humor

By EDWARD WEITZEL

THE performance took place in the Crystal Room of the Ritz-Carlton, after the first New York showing of "Camille." Dumas' pathetic story, with Nazimova as the heroine, had been unrolled upon the silver sheet in the Grand Ball-room and the "Lady of the Camillias" had died peacefully among the pillows of the largest bed ever found outside of a futurist drawing or the domestic establishment of the late multi-married Brigham Young, Esq. The comedy which followed the tragedy was quite as skillfully acted as the screen drama and indicated with graphic ease the wide range of the principal player's art—a delightful performance from every point of view.

Nazimova, on either the stage or the screen, is a fascinating personality. But when she decides to enact a comedy in a drawing room and permits her guests to share in that performance, the affair becomes unique and the result a triumph.

As I descended the circular staircase and paused in the doorway of the richly decorated reception room, my attention was attracted to the figure of a woman in a long opera cloak, who was standing at the farther side of the apartment. Her back was toward me, but her becomingly cropped hair and the quick shrug of her expressive shoulders told me where Alla Nazimova was to be found.

There were a hundred or more persons present—half of them newspaper and magazine writers and all eager and clamorous, and bent upon obtaining the material for an interview. They surrounded the Russian actress in groups of a dozen to twice that number, and beamed upon the object of their homage, while the more fortunate ones comprising the envied inner circle told her of the pleasure they had derived from the picture just shown, and asked all sorts of leading questions which their hostess parried with ready strokes of polished wit or answered with encouraging freedom. Hovering on the edge of the circle or bringing up newly arrived scribes to be introduced, were the members of the Metro publicity staff. The less favored or non-scribbling guests sat about on the luxurious divans and chairs and smiled approvingly at the human interest of the comedy and the cleverness with which it was being played.

### *I Am Nearly Introduced*

A sudden break in the ranks of the faithful and admiring circle gives my good friend Jack Meador an opportunity to try to present me, but the line closes in again before he can indicate the precise individual who bears the name he mentions. In place of bending over the hand of Madame and delivering the pretty speech I have prepared, I find myself gazing at the long neck of a tall man in a gray suit, who is reeling off an astonishing collection of choice compliments at bewildering speed. This goes on for several moments, while Nazimova takes calm puffs through a foot long cigarette holder and watches the speaker with a look of deep interest or varies it with an unfathomable smile. In the midst of one of the fluent gentleman's finest remarks, there is a small sized imitation of a bit of massed football play by the Metro publicity staff, the tosser-off of compliments is forced into the background, and the cause of the strategic attack goes sailing away across the room, escorted by a stout person with an experienced eye, who leads her to a sofa near a tray of denatured cocktails, and other pretty soft drinks.

Here the two engage in animated conversation, aparently oblivious to everyone but themselves—after Nazimova has rubbed her left shoulder with a gesture expressive of great bodily suffering and demurely protested:

"My poor arm is broken!"

A brief respite from the polite but insistent questioning of the crowd, and a new army of besiegers prepares to advance. Before it can do so, there is a little cry of delight from the latest of Camilles, and she is on her feet and is darting toward an elderly woman who has just entered the room. The next instant Nazimova is holding her in a close embrace and is kissing her with great fervor and showering her with endearing names in her native tongue.

It is all Russian and temperamental and charmingly sincere.

### *Nazimova Introduces Herself*

After this fashion the comedy goes on. Fifty or more persons to be listened to and sent away smiling and agreeably impressed—that requires much tact! Also there is a scanty two hours in which to complete the pleasant task. One must see to it that the play is speeded up!

Once more Nazimova is the centre of a chattering throng, and I hear one of the young women ask:

"Are you going to let your hair grow now, Madame?" as the actress puts up her hand and carefully smooths down her becoming crop.

Nazimova shakes her head.

"I am to play a boy in my next picture," she replies.

There is another brief break in that charmed inner circle and I find myself thrust to the fore, directly in front of Nazimova. She is talking with three well-known movie magazine writers, and furnishing them all with valuable "copy." This continues for several minutes. Then, with unexpected suddenness, she looks in my direction, evidently recognizes a familiar face, and crosses to me quickly, with a gesture of welcome and the greeting:

"Why! how do you do? I'm so glad you have come!"

We have never met before, but the meaning of it all reaches me, as we shake hands, and I manage to pick up the cue and keep to the spirit of the scene with my reply. We move a few steps beyond the waiting group, and the Nazimova version of Camille is discussed with interesting frankness by the Russian actress.

But first she says:

"Pardon me for greeting you as I did, but I mistook you for the gentleman who played my grandfather in 'Out of the Fog.'"

I set her right as to my name, and try not to betray my amusement at the deft "piece of business" with which she brought a new character into the action.

ALLA NAZIMOVA

### *The Home of Camille*

"'Camille' and 'Out of the Fog' are my favorite screen productions," she declares.

I remind her of the big moment in the latter picture when, as the youthful and unsophisticated heroine and dressed in torn trousers and patched shirt, she comes into the light-house, carrying one end of the cot that supports a young mother and her new born child. The look of exaltation she bestows upon her grandfather tells him that she has learned one of the great mysteries of life, in spite of his carefully laid plans to keep her in ignorance of the secret of motherhood. The character could not be in stronger contrast than to that of the disillusioned favorite of the Paris underworld, with her jewels and outre gowns and the bizarre settings of the place she calls home. I speak of this, and Nazimova answers with a shrug and a smile and adjusts her opera cloak, which might have been worn by the present day Camille of her picture.

"I have been told that Camille's house does not look like a home, and that is true," she says, "but what of it? Women like Camille do not have homes—they merely have places where they exist."

"The interior settings of your Camille, with their windows like big round eyes and the general effect of an Aubrey Beardsley drawing, reflect the spirit of the locale," I remarked.

By this time I am deeply interested in all that is being said to me and am eager to pursue the subject further, but I am reckoning without mine hostess.

### *I Reach the Toboggan*

It is time to place me on the toboggan. Another of those conscientious but disconcerting Metro publicity boomers is approaching, with an anxious looking young woman from an out of town daily at his side. And I have given Nazimova a beautiful opening.

"You admire the settings then?" she asks.

"Yes," I reply, "they are so daringly symbolic."

"Come with me and admire the artist who drew them. . . . she is a charming girl!" exclaims the actress, and before I have quite grasped that this is my dismissal, I am being led rapidly toward a distant group, surrounding a tall young woman with brilliant eyes and lips.

"Miss Rambova, here's a gentleman who admirers your settings," Nazimova calls to her, and we shake hands.

Natacha Rambova is a newcomer among moving picture artists, but her first commission shows that she belongs to the seekers after new methods of scenic expression.

"The gentleman says that your settings are symbolic," explains the screen Camille, and exchanges smiles with the artist.

"I hope that everyone will make the same discovery," replied Miss Rambova.

### *The Rocky Road*

"There is no mistaking them," I remarked in my own defense, and think hard but uselessly for something reasonably clever to add. But it is not necessary. Miss Rambova branches off onto the rocky road before an ambitious designer of movie settings who forgets that directors may not see things from the same optical and financial angle.

Nazimova stands near us, a sympathetic listener when not joining in the conversation. Then, before I realize it, she is gone. I look around. She is lighting a cigarette at one of the small tables. Presently she joins a new group of arrivals, and the comedy is again being acted with all the technical skill and brilliant effect of a stage or screen tour de force. And no one is enjoying it more than Nazimova.

# Lessen Production Costs Still More, Urges Willis in Stabilization Plea

A PLEA for lower costs in production as a means of stabilizing the industry is made this week by Richard Willis, general manager of Charles Ray Productions, who is making a brief stay in New York City in consultation with Arthur S. Kane, his business associate. Mr. Willis' observations on all angles of studio activity are valuable as a contribution of years of close study and practical application in the Los Angeles producing center.

"The essential purpose of motion pictures," says Mr. Willis, "is obviously entertainment, and although the style of presentation of this diversion has changed many times during the history of the photoplay, one thing has remained constant and that is the fundamental story basis, the absolute necessity for an interesting foundation upon which to build.

*Public Demands Money's Worth*

"In a previous epoch of overabundant prosperity it was poor economy to worry over production costs. The field was more limited than it is today, and a producer had all he could manage to turn out sufficient product to satisfy the demands of exhibitors. But with a keener competition in the producing field owing to the entrance of many new factors into the business, and dire need for the adjustment of rentals to a point consistent with the offering, it has become the solemn duty of every producer to guard zealously against the waste that has been a burden to our industry.

"This necessary economy will react eventually on a public that sees in the signs of the times the scaling down of costs of living, which includes the cost of entertainment. In this respect, recent experience has proved beyond a doubt that the public is willing to pay for value received, and for a production of high standard which has obviously cost a great deal of money to produce in an adequate manner the public is willing to pay accordingly.

*Avoid False Economies*

"In brief, it becomes the problem of introducing the merited economies and not the false economies into production. Entertainment must not be the sufferer in the campaign of sanity, but the new economy means that whatever a story and production deserves should be spent upon it in a businesslike manner. If the great sets, the costly ostentation and the spectacle are essential to the story basis, then by all means these things should be had. To every production according to its needs, must be the keynote of sane, level-headed production, and in spending the money we must get down to a business basis.

"Until the industry was faced with this need for rational spending, many thousands were lost through inefficiency, temperament and the other attendant evils of the studio. That day is gradually passing. There has been a tremendous lessening of waste brought on by necessity, which was a blessing in disguise. Today the industry finds itself getting down to a business basis, and money that is spent on production shows up dollar for dollar in the finished product. That is a means toward stability in the industry. Economy undertaken with reason will prove not only a measure of financial wisdom, but will be reflected in the resultant product as well."

## New York Incorporations For Week Total $150,000

Capitalization of comparatively low amounts are noted in the incorporation of motion picture companies filing the necessary papers in the secretary of state's office during the past week, the aggregate amount of capitalization represented in the eight companies receiving charters in New York State this week reaching $150,000.

The companies with the amount of capital stock and directors include the Budd Inn, Inc., Napanoch, $5,000, William F. Budd and J. J. Crimmins, Napanoch, Albert E. Jones, Ellenville; Campbell-Hall Corporation, $500, Argyll Campbell, L. J. Hall, George P. Breckenridge, New York; Lillies of the Field, Inc., $30,000, Sylvia Schwartzmann, H. S. Hechheimer, David Schneer, New York; Arista Film Corporation, $6,000, Abe Greenstein, Jack Ellis, S. C. Davidson, New York.

Equity Theatres Corporation, $50,000, John Wagner, George J. Byrne, H. S. Hechheimer, New York; Big Film Company, $25,000, Isidor Marks, Jacob Javitz, Max Weiner, New York; Community Advertising Company, $10,000, Ernest Stern, Joseph H. Bursch, James J. Thornton, New York; Sunray Pictures Corporation, $25,000, Frank and Vincent DeMaria, August Bertolotto, New York.

## Madison Reopens

Redecorated and with new equipment throughout, the Palace Theatre at Schenck's Corners, Madison, Wis., recently reopened for the fall season with a capacity house. "The Wallop," a five-reel Universal special, starring Harry Carey, was the feature.

*GEORGE S. JEFFREY*

## G. S. Jeffrey to Remain on Al Lichtman's Staff

George S. Jeffrey, who has held down the managership of the Boston Exchange of Associated Producers since Al Lichtman became general manager, will remain on Mr. Lichtman's staff in the amalgamation with First National. Mr. Lichtman's decision to retain Jeffrey, comes as a reward to the Boston manager, who has long been considered one of the best film sales executives in the industry.

Ever since he took charge of the Boston Exchange, his office has been close to the top, both in collections and new business. In a recent contest conducted by Mr. Lichtman among the Associated Producers' Exchanges, the Boston office was second out of a list of twenty-five. For the present, Mr. Jeffrey will be Mr. Lichtman's personal representative in the First National Exchange in Boston.

## Buys Elmira Theatres

William Berinstein, owner of the Colonial Theatre in Albany, N. Y., as well as the Hudson Theatre Building in the same city, has just purchased the Mozart and the Majestic theatres in Elmira, N. Y., the deal involving about $250,000.

*SCENES FROM BUCK JONES' NEWEST FOX PICTURE, "BAR NOTHING"*

# Chicago and the Middle West

By PAUL C. HINZ

## Public Values Coppers When "Buying" Pictures

Don't kid yourself—the public values its coppers when buying entertainment as well as when buying food. There has always been a great deal of talk in the industry to the effect that the public will pay anything for a good article, and the more they pay, the more they value the purchase. It's bunk!

It was Aaron J. Jones, talking from years of experience and particularly from a recent experience—the run of "The Three Musketeers" at the Randolph Theatre, which is now on its fifth week at popular prices and which has brought the second greatest receipts of any feature ever shown at this theatre. Fifty-five cents has been the maximum charge made at this theatre during its entire history, and it is the plan of the owners, Jones, Linick & Schaefer, to continue this policy indefinitely, regardless of the size or cost of the feature.

"The popular price has one great, unquestionable advantage. It advertises your theatre. It makes your patron go away and talk about what a good show he has seen for a moderate price, whereas if he had seen the same show at a greater expense he would not be as enthusiastic. It is the woman who buys a pair of gloves for 65 cents who goes home and shows them to her neighbor, not the one who has to part with $3.50. I have known certain individuals earning fairly good salaries to walk several blocks to save 5 cents. The idea that they will appreciate more what they have to pay more for is all wrong. Sixty per cent. of the Randolph patrons are regulars and we value their business enough to maintain a consistent policy.

"Our firm's confidence in the coming season is evidenced in some of our big bookings. It is an unusually good year for big productions, which we will show at regular prices. Following 'The Three Musketeers,' which will probably run in all about eight weeks, we will show Mary Pickford's 'Little Lord Fauntleroy' and 'Way Down East.' At the Orpheum, where we have just shown 'The Affairs of Anatol' at 33 and 39 cents, we have booked 'Dream Street' for an early date at the same scale. Judging from the past three weeks in the loop, I expect excellent business this coming year."

## Chicago Engages Finston

Nathaniel Finston has been engaged by Balaban & Katz to direct the music at the new Chicago Theatre which will open about the middle of October. He is now selecting between fifty and sixty musicians for the Chicago orchestra, which will be the largest in any picture theatre in the city. Jesse Crawford, heretofore imperial wizard at the Tivoli organ, will operate the organ at the new theatre, which is even larger than the mammoth Tivoli instrument. His former place will be taken by Milton Charles, who comes from the California Theatre in Los Angeles.

## Aschmann Leaves Pathe

William A. Aschmann, who has been associated with Pathe for eight years, resigned as Chicago manager September 17 to conduct the sale of the Fred C. Quimby fight pictures in Minnesota and Wisconsin. He has managed the Chicago branch during the past year, previous to which he held a corresponding position at the Milwaukee exchange. His departure was an occasion for many regrets.

R. A. Schrader, district manager, is acting in his place and does not expect to appoint a permanent successor until a few weeks later. Other changes in the staff are the appointments of Milton Stern, former head of the booking department, to the sales staff, covering northern Illinois, and George Bush, former shipping clerk, to head booker.

## Superior Buys Doll Van

Superior Screen Service has just enlarged its interests by absorbing the Doll Van Film Company, of which Jack Grauman was former manager. This means transfer of about forty features and the removal of Superior into the former offices of the Doll Van corporation at 738 S. Wabash avenue. Harry Weiss also announces the closing of a deal with David Horsley for twenty two-reelers of the Bostick Wild Animal Series. On October 1 he will release "Shadows of the West," featuring Hedda Nova and Lieut. Pat O'Brien, and has booked "Heritage" for a week's run at Barbee's, beginning September 25.

## Unity Absorbs Exchange

Frank Zambreno, president of Unity Photoplays, took over the entire product of the Illinois and Indiana Film Exchange, of which Arthur Lowy was president, on September 19. This deal includes the purchase of thirty films, among which are six Neal Hart features, "Mickey," "Persuasive Peggy" and "The Woman He Chose." Mr. Zambreno has added Thomas Mitchell, formerly with the Doll Van Corporation, to his sales staff.

## Roosevelt Prices Changed

In order to make their scale of prices more uniform, Ascher Brothers have changed from charges of 40, 50, 60 and 75 cents, according to whether it was a morning, afternoon, evening or Sunday show, to 40 and 55 cents, for shows up to 1.30 p. m. and after, respectively. The new policy saves confusion and waste of time at the box office. Programs will continue as usual, only possibly more elaborate.

## Chicago Film Board Officers

Permanent officers were elected by the Chicago Film Board of Trade at its third meeting held September 23 at the Congress Hotel; as follows: president, Cecil Maberry; vice-president, Sidney Goldman; treasurer, Ed Silverman; secretary, L. L. Lesserman; board of directors, Clyde Eckhardt, Jack Willis, J. L. Friedman, Carl Harthill and Fred Aiken.

## Reichenbach a Visitor

Harry Reichenbach arrived in Chicago September 25 to exploit Universal's "No Woman Knows" in Chicago and in St. Louis. This feature will have its Chicago premiere at Barbee's Loop Theatre the week of October 1.

## Creates Wide Interest

The Goldwyn-Daily News scenario contest is attracting nation-wide interest, according to a report just received. At least one contribution from every state in the union has been received, and a number from Canada. Altogether, 6,000 scenarios have been sent in and by November 1, the closing date, it is expected that many times this number will be contributed.

## Fashion Shows for Women

Lubliner & Trinz's autumnal policy of showing fashion reviews to please the feminine patrons of their theatres was repeated this year with much success at the Pantheon and Senate theatres. At the latter, where this special feature was presented during the week of September 18, an attractive preliminary in the way of a talking-dancing-singing number was staged. Then proceeded an elaborate display of fall and winter styles on the runway that extended over the orchestra.

## At 22 Houses

Twenty-two theatres in this territory have booked "The Affairs of Anatol" for the week of September 25, according to reports from Famous Players' Chicago office. Five of the largest of the outlying theatres in Chicago, the Riviera, Central Park, Tivoli, Senate and Stratford, are among this number.

## Discovers Three Hamlets

Honors of the Universal office for the week of September 19 go to Joseph Armgardt, who "discovered" three new towns as yet unmapped. Each of the three towns, Thomas, Yorktown and Hooppole, with populations of 75, 150 and 200 respectively, boasts of a Thomas Theatre owned by George W. Thomas, and each of the houses, thanks to Mr. Armgardt's visit, closed for a year's contract for this company's special attractions. This is one of the reasons, in all probability, for Manager Lesserman's report that the week just closed was the biggest in the history of the Chicago office.

## "Camille" Starts Well

"Camille" has just closed a splendid week at the Ziegfield, where it has been playing to capacity houses. The theatre has resumed the old policy of showing from 1 p. m. to 11 p. m., which was in swing before "Dream Street" began its run on a two-performances-a-day schedule. The Nazimova feature has won much appreciation from the public and the press and will probably run for three weeks more, Manager R. D. Harmeyer states.

## Baker Meets Lubin

George D. Baker, who recently completed direction of three comedy-dramas starring Gareth Hughes, for S-L Pictures, is in New York this week to confer with Herbert Lubin.

The director expects to return to the Metro studios in Hollywood, where the first series of Hughes photoplays was made, within a few days and to at once begin the production of the initial of a second trio of screen plays. This will be "Stay Home," by Edgar Franklin.

# *Slow Motion Photography in Dana Film An Innovation in Industry's Progress*

SLOW motion photography has been applied to certain scenes of Viola Dana's next Metro picture, "Glass Houses." The action so photographed is that of a Russian dance the star does. According to the director of the production, Harry Beaumont, this was the only satisfactory mechanical recourse, for Miss Dana's movements during the number are so rapid that the regulation camera fails to record them suitably.

So far as is known, this is the first time in the history of the screen that this device has been utilized in the straight narrative of a drama in motion pictures. In a Douglas Fairbanks picture the slow motion lens was brought into play to give the desperate straining sensation of a man in a nightmare, but this was a vision scene. The results in "Glass Houses" are said by those who have had glimpses of the film at the Metro studios in Hollywood to be successful.

"Glass Houses" was written by Clara Genevieve Kennedy, and scenarioized by her sister, Edith Kennedy, of the Metro script staff.

# *James Kirkwood Goes to London to Play Lead in "Man From Home" for Paramount*

IN line with his policy of putting leading American players in the Paramount pictures made in Europe, Jesse L. Lasky, first vice president of Famous Players-Lasky, announces that James Kirkwood will sail on October 4 to play the title role in the production of 'The Man From Home," by George Fitzmaurice.

Mr. Fitzmaurice is now nearing the completion of his big European production, "Three Live Ghosts," and expects to start work on "The Man From Home" in the near future. Exterior scenes will be photographed in England and on the Continent, and it is likely that most of the exteriors will be taken in Italy, as it was there that Booth Tarkington laid the scene of his famous play.

"The Man From Home" is considered one of the big screen properties. When it first appeared in book form several years ago, it had a striking vogue and established Tarkington as one of the most popular American writers. Later, when the book was dramatized, William Hodge, playing the title role, scored a nation-wide success in the role of the homely, shrewd American who frustrated a band of aristocratic European adventurers.

Mr. Kirkwood's departure will add another well known name to the imposing list of American players who are now filling the casts of Paramount's European productions. Starting with David Powell, the American colony in the Paramount studio at Islington has grown to include Ann Forrest, Elliott Dexter, Dorothy Cumming, Cyril Chadwick, Anna Q. Nilsson and Norman Kerry, among the players, and George Fitzmaurice, John S. Robertson and Donald Crisp among the directors.

# *Theatres' Incomes Reduced but Workers Strike When Asked to Accept Less Pay*

SEVERAL Springfield, Ohio, theatres, including Gus Sun's Regent house, the home of the First National attractions, were dark last week as a result of a strike of musicians, motion picture projectionists and stage hands. It is said that the strike had its inception in a summary demand of the theatres that the musicians employed in the theatres accept a wage cut of $5 a week, effective immediately. All the theatres were open the two following nights and the owners said that they will remain open. Non-union musicians are employed in some of the theatres, while in others there is no music. The owners of the theatres says that the projectionists struck in sympathy with the musicians and charge that when they struck they violated an agreement alleged to exist between the owners and the projectionists that in any event of a disagreement, two weeks' notice was to be given by either side before any action was taken.

Theatre owners declare that the five cent cut in admission prices made by practically all of the theatres several weeks ago has cut their weekly receipts from $300 to $600 per week. They also say that their business of this year is 50 per cent. under that of last year.

## *Lloyd George Sees Educational Films*

Two pictures released by Educational Film Exchanges were screened at a private showing with two Charlie Chaplin pictures for the benefit of Premier Lloyd George at his summer vacation home at Gairlochs, in Scotland, recently. The premier laughed heartily all through the program.

The cables state that the British premier, wearied by the burden of affairs of state and by his illness, expressed a desire to see a moving picture show. Motion pictures had never been shown before in Scotland north of Inverness, but London film men gathered together several films best suited to provide the recreation the premier needed, and started north with them.

The program included Chaplin's "Shoulder Arms," for which the premier had made a special request, another Chaplin picture and two recent Educational releases, "The Crater of Mt. Katmai" and Lyman H. Howe's famous "Ride on a Runaway Train."

## *Washburn Engaged*

Goldwyn has signed Bryant Washburn to play the leading man's role in its photoplay made from Anzia Yezierska's stories of New York East Side life, "Hungry Hearts," which has just gone into production at Culver City.

The role is said to fit Mr. Washburn's individuality and talents perfectly.

## *No Alliance Between United Artists and the First National*

"I wish to set right, now and for all time, the fact that neither Miss Pickford nor I have ever considered or will consider an affiliation with the First National Exhibitors Circuit. Where these rumors come from I do not know. There has been no thought or intention of this kind in our minds ever or will there be. We have nothing in common with these people, for we conduct our business on a different plan altogether.

"The association with the members of our organization is a pleasing one. I doubt very much whether this would obtain elsewhere. It strikes me that whoever the people are who persist in circulating rumors such as are referred to above are either malicious or are seeking an affiliation to strengthen themselves We will all appreciate it if in the future you will consult with one of our organization before printing any rumors of this kind. (Moving Picture World has not printed the rumor referred to.—Ed.)

"United Artists Corporation today is giving the exhibitors a splended line of pictures. Our business is firmly established and we have earned the good will of theatres the country over. Together with Miss Pickford, Mr. Chaplin and Mr. Griffith, I am one of the owners of this corporation, and any idea that we could be induced by First National, or by any other organization, in order to strengthen their position, to give up the business that we have built is absurd. In this I am speaking for Mr. Chaplin and for Mr. Griffith, as well as for Miss Pickford and myself, and we assure the exhibitors of the country that any report that the principals who make up United Artists Corporation are considering a departure from their present plans is utterly untrue.

"As a matter of fact, at this very moment negotiations are practically completed with a number of the foremost artists in the motion picture business who will very shortly release their new productions through United Artists Corporation. We are glad at all times to consider taking over the distribution of the product of individual artists if such product measures up the standards that we have set, but there isn't a distributing organization in the business that could induce us to give up the independence that we are now enjoying, the liberty we now have to serve exhibitors, our own absolute freedom of action in settling for ourselves every question of production and distribution.

"United Artists Corporation, as was intended from the beginning, has become a safeguard and a meeting place for the independent exhibitor and the independent producer. We intend to keep it that."

(Signed) DOUGLAS FAIRBANKS.

*ARTHUR S. FRIEND*

A total of $3,600,000 will be paid Larry Semon by Vitagraph for the series of comedies he is now producing, according to a statement obtained from Mr. Semon's personal representative by the Fresno Herald. According to the Fresno paper, the money is not simply for Semon's appearance as star comedian. He produces his comedies himself, personally writing and directing the stories, and he bears all expenses, including cost of properties from steamships to pies.

BEGINNING with our next issue MOVING PICTURE WORLD will inaugurate a new department called STRAIGHT FROM THE SHOULDER REPORTS.

The idea originated with the late Mr. Mock of Chicago, and has been successfully carried out in regional and national publications.

As a matter of service to exhibitors of moving pictures we are presenting this department, giving due credit to Mr. Mock for having originated the idea.

We believe the department will be of greater service than any similar department in trade publications.

Watch for the next number.

# Nazimova Signs a Contract to Release Her Pictures Through United Artists

HIRAM ABRAMS announces that a contract has been signed with Charles Bryant, representing Alla Nazimova, whereby the Nazimova productions following "Camillie" will be released through United Artists' Corporation. This significant announcement corroborates reports that have been current in film circles for many months.

When it became known that United Artists' Corporation was going to distribute certain product in addition to the pictures of its principals, Mary Pickford, Charlie Chaplin, Douglas Fairbanks and D. W. Griffith, it seemed almost certain, in the minds of the majority in the industry, that the Nazimova productions would eventually be released under the "Big Four" auspices.

Incidentally, United Artists' Corporation in addition to handling the pictures of the "Big Four" and Madame Nazimova, is at the present time distributing the George Arliss pictures made by Distinctive Productions' Incorporated and the Rex Beach pictures made by Bennett Pictures' Corporation, and it is said that additional product will be announced before long.

Something of Madame Nazimova's immediate production plans have already been announced by Mr. Bryant. She now takes her place as an independent producer, making her pictures absolutely in her own time and with the utmost freedom in every detail. She realizes, says United Artists, as do the other artists releasing through the company, that their pictures must be sold on their individual merits and that the utmost in production is expected of every release that goes to the "Big Four" Exchanges.

# Pathe to Film Another Kipling Story, "The Gate of the Hundred Sorrows"

PAUL BRUNET'S widely celebrated achievements in reconciling Rudyard Kipling to the idea and practise of screen authorship, has borne fruit in the English author's script of a second feature which has just now been received from London. It is called, "The Gate of the Hundred Sorrows," and was brought over by Randolph Lewis, who assisted Mr. Kipling in this instance, as well as in connection with the writing of "Without Benefit of Clergy," in his capacity of continuity and general technical expert. Mr. Lewis returned from England on the Beringaria, recently.

Mr. Lewis also was the bearer of a portrait of Rudyard Kipling appropriately autographed to Mr. Brunet as a mark of the novelist's appreciation of the fidelity and beauty of the production of "Without Benefit of Clergy."

Mr. Kipling's first view of his first work written directly for the picture screen was at a private performance in honor of the author at the Alhambra Theatre, London. Mr. Lewis says that the novelist was so impressed with its visualization of the very spirit of his published masterpiece, and with the proofs it contained of unanticipated resources of motion picture art, that he decided then and there to recast many of the scenes already written in the practically completed continuity of "The Gate of the Hundred Sorrows." Thus the second Kipling script is expected to benefit in production through inspiration gained by its author from his first screened picture.

*HERBERT L. MESSMORE*
*President-General Manager of Knickerbocker Photoplay Corporation*

## Brooklyn Mark Strand a Lusty Two-Year-Old

Two years ago a stork hovered over Fulton street and Rockwell place, Brooklyn, and dropped an infant. This infant was perhaps the most famous in history, because on the day of its birth it was as large and as famous as many others much older than itself.

The week of October 2 it celebrates its second birthday after two successful years under the paternal care of Edward L. Hyman. The baby was the Brooklyn Mark Strand, which today is recognized as one of the most famous picture theatres in the country. It is noted for its high-class productions and the elaborate presentations of Mr. Hyman. It has long been regarded as an institution in Brooklyn, and it also draws its patrons from Greater New York City itself.

## Theatres Obtain Court Orders Against Strikers

Justice Francis Martin, of the N. Y. Supreme Court, has handed down a decision granting an injunction restraining the Motion Picture Attendents' Union No. 16920, from maintaining a strike, or in any way interfering with the operation of a score of motion picture theatres, on the lower east side of New York City. Justice Martin in his decision says, in granting the injunction, "not only have the defendants' union and members violated the contracts, but the character of the acts of the members and officers has been such as to entitle the plaintiffs to the injunction asked for."

The injunction was sought by the Emsco Amusement Company, acting on behalf of itself and other motion picture houses on the lower east side, who are members of the Motion Picture Exhibitors' Protective Association.

*MOVING PICTURE WORLD CLASSIFIED ADS BRING BIG RESULTS*

## New Fox Exchange at Charlotte, N. C.

Fox Film Corporation announces the opening of a branch exchange at Charlotte to serve patrons in North and South Carolina. This is the twenty-seventh Fox exchange in the United States. Thoroughly equipped and provided with every convenience, it is designed to make the new exchange an attractive headquarters for exhibitors. It was formally opened for business on September 26.

Gilbert M. Tyler, who for two years has been employed as salesman at the Fox Atlanta exchange under George Allison, has been placed in charge of the Charlotte branch. He is thoroughly familiar with the territory, which heretofore has been served through the Atlanta and Washington exchanges.

## Finish "Silent Call" for First National

The special dog picture, "The Silent Call," which has been in course of production at the H. O. Davis studio in Los Angeles under the direction of Laurence Trimble and Jane Murfin, has been completed and prints will be forwarded this week to the home offices of Associated First National Pictures, Inc., which will handle the distribution of the feature.

Reports from those who saw the production in its completed form after it was assembled at the studio are enthusiastic over the results accomplished through the training of a high-bred German police dog especially for the purpose of playing the role of "Flash" in the feature.

In the completion of the picture a record was established for the cutting and assembling, as Mr. Trimble returned from the last filming only five days before the original print was completed. While he was away on location, however, Miss Trimble had been at work assembling the picture up to the closing scenes, which were the ones which Mr. Trimble directed last. The only actor besides that dog that appears in the scenes taken last is William Dyer, who plays the villain.

## Seeks Final Injunction

The Rialto Theatre Corporation, in a communication recently sent out, says a temporary injunction has been issued by the Supreme Court against the use of the name "Rialto" in connection with the orchestra playing at the Manhattan Opera house. The injunction, the communication says, is temporary pending the court's final disposition of the case.

*REX BEACH*
*Whose latest picture United Artists is releasing*

# News of the West Coast

By A. H. GIEBLER

## "Reformers" Want Censorship of All Stage Productions as Well as Movies

BOTH Los Angeles and Pasadena are in the throes of agitation over the censorship question. The Public Welfare Committee of Los Angeles met last Wednesday to discuss the propostion that a committee of seven be appointed to censor films as an advisory committee to the city prosecutor, whose office includes the regulating of the screens of the city.

Three of the members of the censorship board, it was proposed, would be of the motion picture industry; three from the women's clubs, religious or other "reform" government organizations, and the seventh member to be chosen by the first six selected. At this writing, no decision has been arrived at as to how many actual members shall be appointed for the board, nor as to their definite and exact powers when appointed.

Pasadena, in a proposed drastic ordinance, not only would control film productions, but operas, musical shows, regular stage and vaudeville performances as well. The Pasadena Board of Censorship, would be composed of three members, one of the members to see the opening performance of each stage or vaudeville show, but all films, before they could be shown on any screen in the city, would first have to be inspected by the board in a special censorship room. If the proposed ordinance be adopted, it will be illegal to exhibit any film not first inspected by the censorship board. Fees from the inspection would pay the salaries of the censors, and fines and imprisonment penalties are provided for those who do not obey the law. The bill has many opponents.

## Bennett Making Pictures

Chester Bennett, former director for Vitagraph and other West Coast producers, has begun the filming of a series of Northwoods pictures with Jane Novak as the star. The new films, which will have the trade name of Chester Bennett Productions, are being made at the Robert Brunton studios, and will be released by Associated Photo-Plays.

## New Film Organization

The Paul Hosier Productions is the name of a new film producing concern about to start in making pictures at the Brunton studios within a few days. A five-reel comedy drama, featuring Mae Carson and George Streeter, will be the first offering of the new company.

## Go On Extended Tour

Irving Lesser and Mike Rosenberg, his partner, leave Los Angeles this week, Lesser to tour the southwest and the south, and Rosenberg the north, the two to meet in New York in about six weeks. The trip is in the interest of the various productions exploited by the Western Exploitations Company.

## First Round of Court Battle Won by Nehls

R. R. Nehls, in his suit against the American Film Company for salary and expenses amounting to a little more than $6,000, won the first round of the battle when the demurrer, filed by the American Company demanding a bill of particulars as to when and where the services were performed, was set aside by the superior court of Santa Barbara.

Mr. Nehls was former vice president and general manager of the American Film Company in Chicago before the removal of production activities of the company to Santa Barbara.

## E. Mitchell Building Theatre in Australia

E. Mitchell, exhibitor of Australia, and proprietor and manager of the Britannia Theatre, of Dulwich Hill, Sydney, who has been in Los Angeles buying machinery and equipment for a new theatre now in course of construction, will leave for home on the first of October.

Mt. Mitchell is holder of the First National franchise for his district and uses Paramount and Robertson-Cole features in addition to First National films. He runs two features to each program and gets fifty cents top admission. The new theatre he is building, to be called the New Britannia, will seat eighteen hundred people, and will replace the house now being used. Mr. Mitchell has been on the coast a month.

## F. S. Reed Hunting Stories

Fred S. Reed, director and general manager of the Coast Range Film Company, of San Jose, is in town on a hunt for stories for his star, Little Renee Bonnie, eight-year-old child actress who runs away with the honors in the new Coast Range production, "The Valley of Heart's Delight." Little Renee has been signed up by Reed for a series of six pictures, in which she is to be featured.

## Universal Engages W. F. Willis, Censor

UNIVERSAL has taken a big step in the direction of defeating censorship. Universal has hired a censor. Now, as heretofore, unalterably opposed to censorship in principle or practice, Universal has to face the fact that we actually have censorship.

Just before the censors, who were invited to Universal City a few weeks ago were to return to their homes, Universal made a proposal to W. J. Willis, the censor in charge of the Chicago Board of Censorship. After a short deliberation and after wiring Charles C. Fitzmaurice, general superintendent of police, his immediate superior for his approval, Mr. Willis consented and wired his resignation.

Mr. Willis is today at work at Universal City, viewing pictures, and making suggestions for the deletion of an occasional point, which, in his judgment, might be objected to by one or another of the numerous boards of censorship, all of which operate under widely divergent rules, municipal ordinances and State laws.

The first picture upon which Mr. Willis has worked is "Conflict," Priscilla Dean's forthcoming Universal-Jewel production. There is nothing in this picture, in the opinion of Mr. Willias, that would need to be deleted.

Other productions, however, have been improved by his suggestions for slight changes, and the executives of Universal City through his intimate knowledge of censorship conditions, are becoming familiar with the requirements of the various boards.

## Penn Sues Aywon

Suit to recover $17,500 from the Aywon Film Corporation has been filed in the New York Supreme Court by the Penn Import and Export Corporation. According to the papers, $14,500 was paid for ten episodes of "Adventures of Helen." Aywon breached the contract by failing to deliver the pictures and they are suing to recover the money they paid plus $2,500 for damages.

THE NEW SHERIDAN IN GREENWICH VILLAGE, NEW YORK

# E. W. Hammons Is Back From Continent; Made New Connections for Educational

E. W. HAMMONS, president of Educational Films Corporation and Educational Film Exchanges, Inc., has returned from Europe, where he went to confer with leaders in the industry abroad. Mr. Hammons reported great success and the making of good new connections that are sure to increase business for Educational pictures overseas.

Recent visits to London by notables in the American industry have increased interest in American pictures in that center, according to Mr. Hammons, and the outlook is brighter than ever before for American films. A general increase in confidence and real "pep" was noticeable even during the short period while he was in London, Mr. Hammons said. Conditions had already showed considerable improvement from mid-summer at the time of his arrival, and indications were that the upward trend would continue until the film business was in the desired prosperous condition.

"The increasing interest in short subjects that has been so noticeable in this country, is reflected abroad," declared Mr. Hammons. "The American-made comedy is coming into its own rapidly in the British Isles and on the continent, and other short subjects are keeping pace. With the assistance of the new connections I was able to make abroad, we hope to increase sales of Educational Pictures in the countries of Europe 100 per cent. during the new year. Now is the time for American films in Europe, and we expect to be right in the front of the advance."

# United Artists Corp. Announces Early Release of Big French Film, "I Accuse"

THE United Artists' Corporation announces the release early this fall of Abel Gance's sensational production, "I Accuse," which created a furore when shown in the principal cities of Europe. It is claimed for this film that it has in it all the elements that go to make a really great motion picture, and the prediction is freely made that it will meet with as instantaneous an acclaim in the United States as it did in European countries.

"I Accuse" has been heartily indorsed by the American Legion, Department of New York, which organization have put themselves behind this production because of the wonderfully sensational stimulant it will be to the theatre-going public of this country.

Laughter, pathos and tragedy are cleverly interwoven. In addition to the perfect blending of the human emotions, the better known critics of the European capitals, where "I Accuse" created a furore when shown, declare that the over-powering realism and the acting—or rather the abandon of acting—of the brilliant French artists constitute a superb phase of a superb picture.

This view of Mr. Vance's romantic drama is more than borne out by the comment of American critics who say that the sincerity that characterizes the interpretation of the principals has seldom excelled on the screen. They do not act, it is said, but seem to live their parts without self-consciousness or uncertainty.

Aside from the human elements of the film, "I Accuse" has another strong point. It is not a "war-film," so-called, but rather presents an emphatic accusation and condemnation of all war, and is an argument for that much-discussed subject, universal disarmament.

The story is remarkable, it is said, for its directness. There is no subterfuge offered. The cast comprises an exceptionally large force of men and women recruited from the French and American stage. Chief among them is Romuald Joube, of the Odeon Theatre, and a pupil of Sarah Bernhardt, who plays the difficult role of the poet-lover. Mlle. Marise Dauvray portrays the part of Edith Laurin, the heroine, while to Severin-Mars was given the role of Francis, husband of Edith and comrade of the poet.

"I Accuse" had a private showing on shipboard at sea, for King Albert, of Belgium, who had expressed a wish to see the picture. It also comes to the United States with the semi-official indorsement of the French Government, having been approved heartily by the French minister of Public Instruction and Fine Arts. Mme. Sarah Bernhardt also saw the film and declared that it more than came up to her expectations.

## Fremont Opera House to Specialize in Films

The old Fremont Opera House, Fremont, Ohio, practically re-built during the summer, was re-opened during the week of September 18-24. While the theatre will offer high-class road attractions whenever available, it will specialize in motion pictures, and will be open every afternoon and evening, Sunday included. It has a First National sub-franchise.

The theatre is owned by A. H. Jackson. Carl F. Miller continues in a managerial capacity, with Frank Hudson as stage manager.

## Commonwealth Brings Suit Against Thomas Gardiner

Allegations of collecting money and appropriating it to his own use, are the basis of a suit brought in the New York Supreme Court by the Commonwealth Film Corporation against Thomas R. Gardiner, 257 Franklin street, Buffalo, N. Y. It is stated that an agreement was made with Gardiner in December, 1919, by which he was to act as the selling agent of the plaintiff in New York State north of Westchester County for certain photoplays featuring Clara Kimball Young, and that while acting in this capacity he collected various sums of money which he failed to turn over to the plaintiff.

*Complaint Says Payment Guaranteed*

The complaint says that as an inducement to Gardiner to deliver the prints of the pictures and advertising matter to exhibitors in his territory on credit, he guaranteed the full and prompt payment by the exhibitors of all money payable for the prints. Relying on this promise, it is charged, the plaintiff sold prints on credit of the "Forbidden Woman" to Lumberg's Theatre, Niagara Falls; Didsbury Theatre, Walden; "Eyes of Youth" to the Plattsburg Theatre, Plattsburg, and several other picture theatres. The proprietors, the complaint charges, only made partial payments for the rental of the prints. In this way it is claimed $3,784 is due the plaintiff, which they hold Gardiner responsible for owing to his guarantee, and which they ask the court to award them plus $5,309, which it is claimed he collected and has not turned over to them.

## Burglaries in Buffalo

Safecrackers obtained $1,650 from two Buffalo picture houses Sunday evening, September 25. Forcing an exit door into the Colonial Theatre at Genesee and Grey streets, yeggs hammered the combination off the safe and got away with $850. The loss was discovered by C. R. Higgins, manager, the next morning.

The Columbia Theatre, 499 Genesee street, netted the burglars $800. The theft was reported to the police by Manager Louis Eisenberg. Several Buffalo houses have been entered by burglars in the past several months.

## Eastman Cuts Price

The Eastman Kodak Company has announced a price reduction in positive motion picture film of over one-quarter of a cent a foot. On September 12 the standard width, black and white or tinted base stock became 2¼ net a foot on the perforated, F. O. B. Rochester.

*EUGENE O'BRIEN AND HIS LEADING WOMEN*

*Left to right: Sigrid Holmquist, Winifred Westover, Eugene O'Brien, Ruth Dwyer and Nancy Deaver*

# Selling the Picture to the Public

By EPES WINTHROP SARGENT

## *Planned Intensive Campaign in Atlanta For Opening Engagement of "Old Nest"*

BECAUSE the campaign for "The Old Nest," by Southern Enterprises, is so complete and was so successful we are offering the full outline here that others may follow a planning which gave the Howard Theatre, Atlanta, the best week it has had at the present prices. Only once did the receipts fall as much as $25 below the opening day, and on Friday, usually one of the poorest days of the week, the receipts went $25 above the record, due, probably, to a series of human interest stories planted in the Thursday papers.

The campaign was planned by Lem E. Stewart, head of the exploitation department, and brilliantly executed by De Sales Harrison, manager of the Howard, with the enthusiastic cooperation of his entire staff. Even the ushers were up on tiptoe.

*Saw It First*

First of all there was a special screening for Harrison, that he might know just what he was getting, and then he went back and communicated his enthusiasm to the staff.

They planned to get half a dozen windows, but there were twelve, when the arrangements were finally made, and most of the accomplishment was along this scale. Three of the hook-ups are shown on this page, but the full list includes a gift shop with "Mother loves beautiful things. Remember her birthday—at The Old Nest," a somewhat similar suggestion that a picture frame company's gift department could supply a gift, the furniture display shown below with the suggestion that "The Old Nest" be made comfortable for mother, and a furnishing store with an old homestead. In the illustration this is "skied" for a following display, but originally there was a three-section scene, with a miniature 24-sheet with the Howard advertisement.

*More Windows*

This was also the basis of a florist's window, with a mill and wheel and rear water and the Victrola company had a scene which was along the lines of the prologue, mentioned last week, but without the railroad wreck. The Western Union hooked to the "remember mother" of the climax, and an electrical fixture shop suggested brightening up the old nest with their installation. Even a hardware store was tied to the suggestion that something useful be taken home to mother from their varied stock.

Harrison, who is a good mixer, and popular in official circles, arranged for a display at the local Five Points, where three strets converge. This was a tie-up to Atlanta's "No accident week." The cut shows the structure, mounted upon a ten-foot pole, but it does not show the great advantage of the location.

*Newspaper Work*

As part of the newspaper campaign there were used two pieces of matter originally taken from this department and used with success by Mr. Stewart when he was in Asheville, taking a little flyer in actual management. If our recollection is good, these were written by Walter Lindlar or at least by one of the Paramounteers in Pittsburgh. Mr. Stewart had to use a magnifying glass to read the copy in the original reproduction, but we give it here, as adapted to this picture. The first is the open letter to the Mayor, and 140 lines across three; about a three tens. It reads:

AN OPEN LETTER TO MAYOR KEY

Atlanta, Ga., Sept. 8, 1921.

James L. Key, Esq.,
Mayor of Atlanta,
Atlanta, Ga.

Dear Mr. Mayor—Since January I have been in Atlanta. During my visit one thing that has impressed me is the extent to which this beautiful city of the South expresses its progressive municipal spirit in caring for the youngsters. Atlanta children are happy. And I am told that you take a personal, as well as an official, interest not only in the schools, but in the construction and maintenance of playgrounds where the youngsters spend so many healthful and happy hours.

The mothers of Atlanta, as well as its citizens generally, appreciate that you are lending your official ability and personal humanity to the welfare of the very foundation of any lasting prosperity and happiness, the substantiality of "the home."

Recently while in New York, on several occasions I viewed a really great picture. Each time I was compelled to await my turn in line before gaining admittance to the Astor Theatre.

This picture breathes the song of mother love, a thing greater than sect or creed. You will find yourself strangely moved when you see it. You will find yourself smiling, and that the wet on your cheek is a tear.

You will want to do even greater things for the home than you have ever accomplished as the mayor of Atlanta, in the name of mother, whose limitless faith and enduring love have been every great man's inspiration.

When Goldwyn created this picture of Rupert Hughes' masterpiece, they gave to the world of mothers a monument that time can never efface.

This picture is to be shown in Atlanta, starting Monday, at the Howard Theatre. To see it is to make an investment in inspiration, and I am suggesting that it is your duty, not only as Atlanta's mayor, but as a son, to see it. Will you?

It is called "THE OLD NEST."

Sincerely,
Lemuel L. Stewart.

This differs from the original copy because the Mayor is stressing his interest in the school children.

The other copy was run on the women's page, and runs:

THE MONUMENT TO MOTHERS

In the turmoil of daily personal duties and events, naturally, people underestimate the great services of great leaders.

A leader's personality frequently conflicts with our judgment of his good policies . . . we are unconsciously prejudiced and we depreciate the great good which he has accomplished.

But finally History gives **him** his rightful place.

A later generation will erect a monument to WOODROW WILSON.

Americans now are preparing a Monument to THEODORE ROOSEVELT.

History lauds and repeats in emphasis the great deeds of ABRAHAM LINCOLN, ROBERT E. LEE, ANDREW JACKSON, and many other great **men** to whom Monuments have been erected. Biographical articles are starred with the names of **men** who achieved!

BUT—is a Monument ever erected . . . is space ever given . . . does History do justice to the MOTHERS . .

*THREE OF THE DOZEN WINDOWS PLANTED FOR "THE OLD NEST" AT THE HOWARD THEATRE, ATLANTA*

*This was the opening gun for the campaign on the Southern Enterprises' circuit, and especial efforts were made by Manager De Sales Harrison and his entire staff, for everyone from Harrison to the ushers went to work to put this over, with the result that business held up the entire week, and Friday went $25 over the top. Only one day did the receipts fall as much as $25 below the opening*

# Selling the Picture to the Public

the Mothers who stood by, encouraged, believed, who inspired to great deeds these youths of our Nation?

YES!

Such a Monument has been erected. But not a chiseled stone of lifeless beauty.

The **Monument to Mothers** is a living, breathing Monument that time cannot efface. It is a Monument to all, comprehensible by all, a Monument built of the world's greatest medium of expression . . . Motion Pictures.

This Monument to Mothers touches the heart-strings.

It is—

"THE OLD NEST"

*THE FIVE POINTS NEST*

"The Old Nest"

This Goldwyn presentation of Rupert Hughes' photoplay is **sterling.**

It will inspire you.

It will encourage you.

It will make you glad.

Go to see it. It will be shown in Atlanta, starting next week.

See it as a son or daughter. See it as a father or mother. And you'll be glad . . . you'll experience a new happiness from this modern monument, a

*Got a Full Page*

This copy was only a two eights. Because of these heavy investments in space, the regular advertising was held down, but Harrison worked his personality and got the woman's page for the "Monument story" and the back page for the open letter. He also got the front page of the dramatic section of the "Constitution" at the cost of the cut, and considerable free publicity on the letter.

Wednesday there was a party to mothers, a number of old ladies being the guests of the management. Seats were reserved for them, and all were given roses upon their entrance, and made to feel that they were really welcome. This brought the Thursday stories, which had a marked influence on the Friday business.

*Special Showing*

This was in addition to a special showing prior to the opening, when 500 persons were guests of the management at a private screening. Harrison also put this over largely through his personality.

The Howard has too ornate a lobby to lend itself to the average lobby dressing scheme, but for this the peach blossom idea was used instead of apple blossoms as at the Astor on the New York run, and the blossoms seemed to be a part of the regular decoration and not a lobby display in the usual sense.

*Other Showings*

The campaign was duplicated to other Southern Enterprises managers, and will be widely followed in that territory. That it made money is shown by the fact that it broke attendance records, but the chief point is that the business held up, though there were many who contended that the play was too "sobby" to be good for a week. This is the answer. It made good.

## *Hyman's Novelties at the Mark Strand*

Because the week of October 2 marks the second anniversary of the Mark Strand Theatre, Brooklyn, Managing Director Edward L. Hyman will offer an unusually pretentious musical program, since it is upon the appeal of these numbers that the success of the house is so largely founded.

*EDW. L. HYMAN*

The opening number will be a creeper reel of greeting and thanks and this will be followed by the overture, the "Cavaleria Rusticanna," played as a straight selection. Hyman has a number of novelties in preparation, but he wanted a surefire for the anniversary.

To get the audience in good humor, the third offering will be Lyman Howe's "A Ride on a Runaway Train," in which the effects will be worked up to the limit, the musical accompaniment being a gallop.

The Russian dancers will interpret Poppe's "Under Northern Lights." They will wear the regulation ballet costume, which will give contrast to an arctic setting with snow-covered trees and rocks, with a dog sledge. The lights open in blue and work up to red and amber for the close, giving a warm glow.

The Strand Topical comes next, followed by the big number of the program; a group of seven numbers from Liza Lehman's "In a Persian Garden." The setting will be the garden indicated in the title, with a temple in the rear in conformity with Persian architecture. There is a fountain playing in the foreground, and a walk flanked by growing poplars and real poppies. Two benches with cushions and richly colored drapes complete the setting. The lighting will be a blue moonlight effect with the singers and dancers spotted from the stage. All will be in costume. The numbers, in their order, will be "Come fill the cup," for a mixed quartet; "Each morn a thousand roses bring, you say," soprano solo; "Myself when young," a bass solo; "A book of verses," soprano and tenor; "Ah, moon of my delight," for tenor; "Alas that spring should vanish with the rose," mixed quartet, and a pantomimic finale by the dancers.

The feature: "The Child Thou Gavest Me," follows and the soprano sings an air from Traviata, from the concert stage. Then comes Tony Sarg's Almanac, "Why They Love Cavemen," with a continuation done especially for the Strand anniversary and Spinney's "A Royal Procession" forms the postlude.

*PUT SEARCHLIGHTS IN LIGHTHOUSES TO FIND END OF WORLD*

*The Blue Mouse Theatre, Minneapolis, ran "At the End of the World" for two weeks, and this shows the additional display for the second week, with searchlights playing up and down the street. Worked by Paramounteer Leon J. Bamberger and Oliver Rowe*

***You don't have to own a searchlight to work the stunt shown at the left. If you have a spotlight it will do almost as well, and probably will pull in all the money you can handle. Adapt any stunt to your house and your equipment.***

# Selling the Picture to the Public

## *Doolittle and Lem Stewart Plan Stunts to Counteract Effect of Arbuckle Party*

FROM two widely separated points come reports of efforts made to counteract the effect of the Arbuckle mess. Lem L. Stewart, exploitation director for Southern Enterprises, has sent to every newspaper in the large territory covered by that enterprise a multigraphed copy of the editorial by Arthur James in this publication.

In Des Moines Max Doolittle, Paramount exploiteer, has enlisted the aid of the always enterprising Tribune to put over a novel stunt.

*Clerical Criticism*

With the aid of the special writer for the Tribune, who uses the signature of "Magdalene," some clergyman is interested each week in one of the presentations at a local theatre and invited to write a brief criticism.

He is not urged to write a "good" criticism He is not influenced in any way, but is asked to cover one of the local film offerings and told that his comment will be run as written.

In an example sent, the critic is Rev. W. N. Wyckoff, who attended "Experience." He finds fault with the production in that it represents the unusual experience of a country youth in the city rather than the usual course, but he adds "I think that it teaches a tremendous lesson. It is one that people ought to see, just the same."

*Always Some Praise*

With a line like that, Max doesn't care because the minister thinks that the story is untrue to life. It gives him something which will work powerfully for the picture's good. He plays it up, and the effect is far-reaching.

He is planning other ideas to supplement this stunt, but already the effect of the clerical criticism is being felt. It is offered as a special news feature and not as an advertising stunt, and it gives the Tribune a good circulation stunt.

## *Australian Managers Combine in Ballyhoo*

Down in Australia they are just getting the Fox serial, "Bride 13" or rather they were when the photograph on this page was made. About that time there was a drive in Melbourne for a fund for the blind and all sorts of stunts were planned to arouse interest in "Blind Appeal Day."

The film managers decided that they could help along by uniting to work some of the stunts in the serial, and there was the auto abduction stuff, a fight on Prince's Bridge, a leap into the river below, an aquatic abduction and finally a bridal stunt in the most fashionable restaurant in town. It was all done in a spirit of broad burlesque, as is suggested by the costuming of the participants, and it added so much to the gayety of the day that the fund was made richer by several thousand pounds, and the newspapers made much of this feature.

All of the film men united in the burlesque and the picture represents the aristocracy of the Melbourne film business. Reading from left to right, without regard for the front or back row, the characters are: Frank Mainon, manager of the Cinema Theatre, Richmond, and Glen and Palace Theatres, Glenferrie; J. McFarlane, manager of St. George's Theatre, Yarraville; Frank Graham (bridegroom), controlling eight theatres known as the C. & S. Theatres; bride, S. S. Crick, Victorian manager of the Fox Film Corporation; Mr. Coles, of A. V. Farmer's, Melbourne; bridesmaid (sitting), H. G. Jones, manager of the Paramount Theatre, Ascot Vale and Moonee Ponds Town Hall; minister, Mr. Daws, Amalgamated Pictures; H. B. Clough, manager of First National Attractions, Victoria; John Ruel, manager Melba and Britannia theatres, Bourke street; Jack Wellings (sitting), First National Attractions; Mr. Cowan, Victorian manager for Union Theatres, Limited; H. Finlay, Country Exhibitor.

## *Paramount "Exploiteer" Gains in Helpful Value*

The "Exploiteeer," the new house organ of the Paramount, is getting better every week. There was a time when the Paramount campaign books were almost humorous in some of their angles, but the "Exploiteer" is based on stunts which have been worked and have an intensely practical value to the man who most needs the help contained in the sheets.

The first run man has his own publicity staff and does not need a planned campaign. It is the small-house man who needs assistance and for the first time he is being given just the sort of aid he most requires. Walter Everhardt and his co-worker, Max Rosenfield, get results.

## *Jasper the Jockey*

About two weeks ago Jay Jasper Emanuel, who is doing very good special publicity for "The Four Horsemen of the Apocalypse" in Philadelphia, asked for some information on a novelty and we put him in touch with Col. John I. Anderson, president of the Selchow and Righter Company, the big toy concern.

In reporting the outcome of the correspondence, Col. Anderson commences, "Your friend, the *fifth* Horseman of the Apocalypse, etc.," which is hereby offered the Philadelphia trade as a good name to pin on Jasper. They have called him almost everything else already.

## *Lindlar Layout Is a Strong One Sheet*

Walter P. Lindlar, assistant director of exploitation for Paramount, has designed a strong one-sheet for "The Sheik" in three colors with a six color effect. The sky is blue, with the selling line in white and a caravan in silhouette parades across the orange sun, which carries the title.

*THE LINDLAR ONE-SHEET*

Lindlar has batted a strong average on these one-sheets for various plays, but he has done an especially good job for this one, and the sheets should be in strong play.

*GROUP OF LEADING AUSTRALIAN FILM MANAGERIAL LIGHTS*

*How the Melbourne managers combined to put over the Fox serial, "Bride 13," to help along a drive for a local charity. They held mock marriages and pulled a lot of stunts from the serial, and brought several thousands pound to the fund*

# Selling the Picture to the Public

## *Uses City Receptacles for One-sheet Stands*

Harry E. Gardner, of the Rialto Theatre, Pueblo, Col., uses the city trash receptacles for one sheet stands. This is something different

*GARDNER'S POSTER CANS*

from sniping ash cans, for it is done under a regular permit and the signs stay up without being covered.

Pueblo and Denver handle their refuse problem on the self-supporting scheme. The contractor supplies the cans, gets the refuse for salvage, and is given permission to rent out the sides for posters, just as Paris permits posters on the kiosks. The Pueblo cans are not exactly one-sheet size, being able to take posters 20 x 31, but the Paramount posters were cut down to fit on the sides and a special poster was printed to fit the front and back of the can. There are 58 cans, all in prominent locations, so it is worth while having the paper specially printed, if there is not available special posters which can be trimmed neatly. The type one-sheets shown cost Gardner about seven cents apiece or about the cost of seven 24-sheet stands for the lot.

As the refuse containers are, naturally, in the most frequented places, these cans offer an exceptional means of publicity. If your town has not yet arrived at the dignity of street receptacles, offer to provide them and empty them each day for the right to post, and you will have something well worth while. Then you can make them the proper one-sheet size.

## *Jackie Gets Big Head in Portland Theatre*

There is nothing swell-headed about Jackie Coogan, in spite of his enormous hit in "The Kid" and "Peck's Bad Boy," but you might get that impression from this display used at the Star Theatre, Portland, Oregon, when Jensen and Von Herberg brought "Peck's Bad Boy" into the down town section for a second clean-up after getting all the visible money in their larger house.

*Turned 'em Away*

The main display was the large cutout, similar to those so generally used for Harold Lloyd, and this was backed by an enlargement of one of the advertising pieces. The two got the title over, and that was all that was needed to get some turnaways in spite of the success of the earlier run. It would be more correct, perhaps, to say "because of" since a good picture can stand an early repeat and go through on the first success.

*HERE IS JACKIE COOGAN MUCH LARGER THAN LIFE*

*The large head was the chief means employed by Jensen and Von Herberg in putting over "Peck's Bad Boy" for a second run in Portland, Oregon. He had already cleaned up at the Liberty, but that only helped the houses at the start*

## *How a Paramounteer Solved Insert Kick*

Louis A. Rosenblatt, of the Lyceum Theatre, Perth Amboy, was telling Fred V. Greene, the New York Paramounteer, that he had trouble getting cards for his insert frames. Instead of merely pointing out that Paramount included insert cards on practically all pictures, he took and showed the manager how to work cards for other titles which did not give this style of card. A local artist took two old cards and painted the backs to permit the insertion of stills and a frame card.

*GREENE'S INSERT CARDS*

That's the idea. You can use cards for each day or have just one card painted and let this be slit for the day announcement as well as the stills. This is painted up for "Monday and Tuesday" but it can be done just as well if this detail is also pasted in from the back. And if you cannot find an artist who can make a tasteful job, set some scraps of wall paper and roll your own.

# Selling the Picture to the Public

*HOW SOUTHERN ENTERPRISES GOT SOME ONE SHEETS*

*J. L. Martin, who supplies both the Carolinas with advertising ideas, worked these effective sheets from the regular Paramount paper and stills for "The Affairs of Anatol" and got some photographs which made otherwise impossible windows*

## *Southern Enterprises Uses Photo One Sheets*

J. L. Martin, who does special poster work for all of the houses of the Southern Enterprises located in the two Carolinas, has Carl Bamford for a district supervisor and Bamford wants novelties.

It was planned to put over "The Affairs of Anatol" with everything they could put on the ball and Martin devised two one-sheets not unlike those used by Fred V. Green, the New York Paramounteer, and already shown in these pages.

Martin took the pictures from a three sheet, mounted them on a board the size of a one sheet, paneled them in purple, bordered them with red and lettered them in white. Then the whole was photographed and from the negative enlargements of one-sheet size were used. On this board he also used a photograph of the star one sheet, in which he took the heads of the various players from the stills. One still gave the heads of Reid, Roberts and Hawley, another Blue and Ayres, five stills, in all, being used. This was similarly treated. The result was a stand which fussy shopkeepers would put in their windows where they would foam over if colored paper were shown them with a similar request. The prints were stoutly made, and could be employed over and over again, and when the cost was pro rated to the houses using the picture, the cost became slight indeed. The effect is such that it would pay even a single house to go to this trouble, and for a circuit it becomes almost free publicity.

## *Lucky "Sky Pilot" Had Two Churches*

Down in Knoxville the "Sky Pilot" had two churches instead of one. W. E. Drumbar made a very elaborate display for the First National. He built the box office into a log hut, as shown in the center of the photograph and the entrance and exit were also masked with logs, between them panels of greenery framing the First National three and one sheets.

Helping along, a number of locusts were caught and turned loose in the shrubbery, and their shrilling helped the ballyhoo. This was further aided by a church bell above the box office, and whenever her ticket selling permitted, the cashier gave the bell rope a tug and tolled the patrons in.

The cut does not show the full effect, for the photographs were rather dark, but it gives the general idea of the stunt, which is more elaborate than most and yet which represents an outlay of only $38. The additional business was close to the $500 mark.

Have You Your Copy of Picture Theatre Advertising?

## *Building Up*

During the New York run of "The Old Nest" postcards were supplied to those who wished to send a message to their mothers on the way out, but "Chappy" McFarland, of the Texas Southern Enterprises, has built up on that. You can have the free postcards, but if you feel you cannot wait, he has telegraph blanks which need only to be signed and have the address filled in. The next man will have to use wireless.

*THIS FORTUNATE SKY PILOT HAD TWO CHURCHES AND WON LARGE CONGREGATIONS*

*The cut does not do justice to the elaborate front put up by the Strand Theatre, Chattanooga, at a cost of only $38 for this First National attraction. The only building was the log doorways for the entrance, exit and box office. All the rest was merely greenery, set in thickly around the posters. Locusts put into the trees helped to give emphasis to the effect*

# Selling the Picture to the Public

## *Put a Kicker Into a Merchant Hook-up*

Having Bebe Daniels in "One Wild Week," the Empire Theatre, Montgomery, Ala., conceived the idea of hooking some of the merchants to "one wild Week of Bargains. It was about the time of year to sell out the summer goods and these were picked upon.

But it was not just a one-day affair; the announcement of the one wild week sale and then repeat. Each day had its special bargains, which were displayed in the store windows, and the women were on sentry go for the entire week. Each day for six days they were reminded afresh of Miss Daniels and the play, and the last three days of the session they had a chance to see the Realart production. Newspaper advertisements were used daily, the house coming in for strong free mention.

Splitting the bargains into daily announcement gave the stunt considerably more than six times the amount of publicity value the simpler form would have possessed.

Lem Stewart is getting proud of his Southern Enterprises Exploitation Department, for it is helping the managers to think.

## *Beat Goldwyn Week by Playing Ahead*

C. H. Link, Jr., manager of the New Theatre, Fort Smith, Ark., liked the idea of a Goldwyn Week, but he didn't see any use in waiting until October 23, so he planned his own week for early in September, to help open the season. To run it in, he started with a stand of four 24-sheets for the four attractions he had booked: "Wet Gold," "Don't Neglect Your Wife," "Snowblind" and "Boys Will Be Boys." He backed this with other stands and went strong on his lobby work with the result that locally the Goldwyn Week was just as good as though it were a national campaign.

It is just another application of the "big week" idea, and it works just as well this way as when hung wholly to the house. The big idea is to jolt the patrons into a fresh interest in pictures. It does not matter just how it is done. The big point is to make a lot of polite noise.

*HOW THEY HOOKED A MAGAZINE STORY TO WALLACE REID*

*The September American magazine carried an automobile article by George Ade on car speeders. Charles F. McManus, manager of the Colonial Theatre, Tacoma, and Amike Vogel, Paramounteer, made it the basis of a good hook-up window, and collected*

## *Tied Magazine Story to "Too Much Speed"*

George Ade's article in the September American magazine on "Do you run a motor car or a movie madhouse" was not written in expectation of booming Wallace Reid, but it dealt with the speed problem, and Charles F. McManus, manager of the Columbia Theatre, Tacoma, and Amike Vogel, who Paramounteers thereabouts, decided that it was built to their order and began to work the gray matter.

Amike hustled out and sold the idea to the leading bookstore and modestly contented himself with only about half the space in the window. It sold an extra lot of magazines, and it put an extra kick in the box office receipts.

Hundreds of managers probably saw the American, but McManus saw more than the others. He saw the exploitation possibilities, for he looks for exploitation everywhere. So does Amike, for that matter.

*HOW AN ARKANSAS MANAGER MADE A GOLDWYN WEEK OF HIS OWN BY STARTING AHEAD*

*C. H. Lick, of the New Theatre, Fort Smith, Ark., did not wait for "Goldwyn Week." He figured that if it would be good then it would be just as good in September as in October, so he booked "Wet Gold," "Don't Neglect Your Wife," "Snow Blind" and "Boys Will Be Boys," and found that it worked by posting all four titles on the bills at the same time. It was the mass effect of four Goldwyns which counted as much as the titles*

# Selling the Picture to the Public

*YOU CAN POST THIS 24-SHEET OR CUT IT OUT AS YOU WISH*

*It's a striking piece of posted paper, but if you make a cutout, including the beam, and hang it on the front of the house you have a winner; but if they are putting up a steel skeleton somewhere you'll want more than one. It's a winner!*

## *New Lloyd Twenty-four Made for Cutout Uses*

Mindful of the general use of the cutouts of Harold Lloyd in his previous pictures, Associated Exhibitors have produced a 24-sheet for his comedy to follow "I Do," which is one of the best cutout ideas ever offered. The story is called "Never Weaken," and the poster shows Lloyd and a girl riding on a girder. The figures are almost life size and the paper can be cut out and suspended in front of the theatre or other buildings, but if it can be hung where there is a steel skeleton going up, the effect will be even better.

Lloyd cutouts have sold millions of tickets, but this is going to go over the top.

## *Booms "Four Horsemen" with Varied Devices*

Jay Jasper Emanuel, who is doing special exploitation for "The Four Horsemen of the Apocalypse" in the Philadelphia district, is sitting up nights thinking out new ideas. His most recent contributions are pocket cards which consist of an envelope in which is contained a slide which, when moved, shows the four horsemen galloping after dates.

Another stunt is a celluloid toothpick printed up for the engagement at the Garrick. Jasper would sandbag the Mayor if he thought that would land his attraction on the front page. He has not yet found it necessary to work that scheme, but there is still time. He is just getting into his stride.

## *A Helpful Sheriff*

According to the Spotlight, Mona Coppage, of the Star Theatre, Dennison, Texas, got the inspiration to set up a still in the lobby to advertise "Good Spirits." He borrowed the still from the Sheriff and when he said he was afraid he might not get it set up just right, the obliging official loaned him the expert services of a prisoner who was in jail for moonshining, but he sent a deputy over to make certain that the expert stopped when he had the still set up. Talk about public servants. We nominate the Sheriff for the medal.

## *Worked for Six Weeks on Paramount Big Time*

Paramount Week was largely what the managers made it. A few slid and made no more money than usual. Others made it a festival and not only increased receipts, but made the house a lot of friends by a revival of the big picture idea. It all depended upon the managers.

In Orlando, Fla., where H. B. Vincent, manager of theatres, and Frank H. Burns, publicity man, got together, they put over the gala week like a political campaign. They did not make much immediate profit, for they spent almost as much as their extra takings, but they put the house in the winter-business column, and that is largely what Paramount week is for.

Six weeks in advance they started using the Paramount calendar cut on the mailing list envelopes, with references to the coming of the event. Five weeks in advance slides were started in both theatres of Southern Enterprises. A month before the commencement a banner was stretched across the main street and it stayed there until the last show, or five weeks in all. Burns also wrote a lot of local stories, and twenty different clippings were sent in to prove that he made the grade. In the next two weeks 200 window cards and 50 one sheets were used, mostly in windows, and the house artist painted the mirrors of six fountains with the calendar and the announcement of some special Paramount drink.

The week before the opening 500 programs were mailed out, 3,000 heralds were distributed and three stores were tied up to "Paramount bargain" sales. There were also seven window displays without sales hook-up angles. The lobby was filled with banners and an eight page special newspaper section was hooked to the Sunday paper, the cost being defrayed by the advertisers. Short of a street parade, he used everything, and got away with it.

*The man who did not work up Paramount week "because it helped Paramount" is cousin to the man who cut his nose to spite his face. It helps both sides, but the exhibitor most.*

*HOW THE PHILLIPS THEATRE, ORLANDO, FLORIDA, JAZZED UP FOR PARAMOUNT WEEK*

*The banner was used for four weeks preceding the celebration, and stood up five weeks in all. The house was decorated only for the event, but the special work included three "Paramount Bargain" sales, an eight-page, special section in the Sunday paper, six soda fountain signs, three thousand heralds, fifty ones, two hundred window cards and a few other trifles*

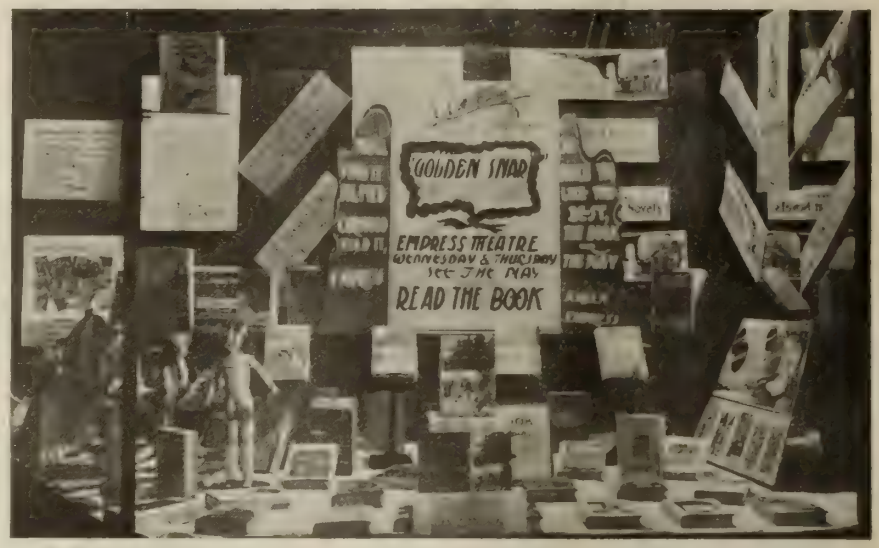
# Selling the Picture to the Public

## *Rotary Campaign Was Started with a Sign*

Rotary Clubs are always on the lookout for new features and novelties to give a punch to their luncheons. In Charleston, Ky., announcement was made that one of the Rotarians would make a "wordless speech" at the next luncheon on reckless driving.

Naturally the members were interested in learning what a wordless speech might be and when W. A. Abbott rose, in response to the call, all eyes were centered upon him. He merely reached under the table and drew out one of the cutout one sheets hands from the Paramount design and held it aloft.

It made an instantaneous hit, and put over a campaign for speed conservation that spread all over town. Norman Dixen, Cincinnati Paramounteer, worked the stunt and put it over—as you might say—single handed, for the hands were all over town. The next best tieup was with the Yellow Cab Company, but everyone was working on the idea.




*BAMBERGER FINDS THAT A BOOK SALE WILL HELP THE BOX OFFICE*
*So he persuaded the local store to hook in to "The Golden Snare" at the Empress Theatre, Owensboro, Ky., and it helped to sell the First National to people who had read the book and to those who were impressed by the use of Curwood's name*

## *Twenty Seven Windows All Helped Experience*

Oscar Kantner, the Paramounteer in Indianapolis, figured that it would be better than easy to go out and get windows for "Experience" when that played at the Circle, and he proved that it was even easier than he thought it would be.

"Experience" was a gag that could be worked in a variety of ways. It was the experience of housewives that a certain type of washing machine made the laundry day a day of rest, while a savings bank dwelt upon the need of a bank account, as proved by experience, and offered small receptacles in which to collect the initial deposit required.

These money barrels were in great demand, and already they are coming back to the bank in the form of new depositors. This bank hook-up is one of the best offered by "Experience" and the exhibitor who does not snap up Kantner's suggestion is overlooking a splendid exploitation angle. The story of the play will sell the bank on the idea, and the play will also sell the bank to the public. Start right in.

## *Book and Ticket Sales Depend on Each Other*

Arch Bamberger, of the Empress Theatre, Owensboro, Ky., believes that the book sales of a visualized story will help the film production, so he persuaded the local store to hook in to Curwood's "The Golden Snare" when he played that First National.

He argues that people who read the book will want to see what it looks like on the screen, that people who want to see the film will desire to know how the book reads, for the purpose of comparison. It works both for the theatre and the store.

Using this argument, which seems to be a sound one, he had no trouble getting an oversize sign in the store window, and the sales of "The Golden Snare" seemed to prove his point. Also the attractor helped to sell the other books, and the store had larger than usual sales.

## *Sold the Exhorter*

Johnson is the name of an exhorter who speaks at the Forum, Tacoma, every Sunday night. He goes in for sensational topics and gets the crowds. Amike Vogel, the Paramounteer, persuaded Johnson that "Too Much Speed" would supply an excellent topic some Sunday night—say next Sunday. Johnson thought so, too, after he found that Amike would help along the advertising, so Johnson thundered against too much speed in modern life and Charles F. McManus, of the Colonial Theatre, reports that it did not hurt business in the least, for the film engagement and sermon were synchronized by Amike, and it was almost as good as a traffic campaign.

*TWO OF TWENTY-SEVEN WINDOWS A PARAMOUNTEER GAINED FOR "EXPERIENCE" IN INDIANAPOLIS*
*It was to open at the Circle, and Oscar Kantner, of the Paramount staff, tied up some of the best windows in town with displays which gave real help to the theatre and the merchant alike. Even the savings bank came into the deal to tell that experience showed the value of a savings account and offering a money barrel in which to collect the initial deposit. The results surprised the bank*

# Selling the Picture to the Public

## *Doolittle Betters Previous Layouts*

Max Doolittle, the Des Moines Paramounteer, does not make the same mistake twice, but has not yet learned not to place too much reliance in cuts as attractors. In this he is in a class with several thousand others, but after he has read this he will probably be graduated. His first specimen this time is 130 lines across three, which is made up of a very good type layout and two half tones which betray his confidence. They are coarse screen, but not coarse enough for

*THE TRAITOROUS CUTS*

the ink and paper used. They looked all right in the press book, printed on coated paper. There they looked large enough to come out on blotters, but on the wood stock used in the newspaper they do not show up. They mean nothing. Routed around the figures, they might have shown up better, for then they would not have had the black background to contend with, but unless a newspaper has a reputation for doing uniformly good work with cuts, it is not well to trust to cut material these days. Even when they are willing to pay for good paper this cannot always be had in the market and the publisher must be content with what he can get. In such a case it is better to use line, or benday and trust to simple figures. If this display had been made up with type—and not much of it—in the upper panel and the lower portrait cut of Meighan silhouetted, the result would have been better. Personally we would not pay line rates on any cut, no matter how well it came out, that did not show better selling points than the picture of a man holding a woman's hand. If a scene cut does not tell, or at least suggest, the story, it is not worth while. The second example is 110 lines across two for Bill Hart in "The Whistle." Here is a drawn design but with the shadows so heavy on the portrait that it sinks into the black of the bell. We like very much the handling of the star name and title. This letter works equally well upon white or black, and because of this, it is a suggestion to be cherished, but the "Hart" should have been larger, to go clear across the space, for it is Hart who is being sold, and he should be given all possible prominence. The shading should have been less heavy and with more steam from the whistle, to throw the drawing into relief, then result would have been much better. This seems to be an effort to link the newspaper advertisement to the house front, for much the same thing was designed for a main panel in front of the Palace, and there

*DOOLITTLE'S TWO COLUMN*

it worked much better, for there Max could see just what he was getting. He did not have to wait until the paper came out to learn the verdict. It was right there in front of him and he knew it was all right. The drawing for the ad copy probably looked all right, but he did not allow for the depreciation in the cut and printing. This is a factor that even the best advertisers do not seem to take into consideration. They do not appear to realize that if they get sixty per cent. of what appears on the drawing they are doing well. Don't rely on the drawing. That's what you get on the card; not what you get in the newspaper. Figure out just what you will lose in the reduction to size, plus cheap paper and perhaps an oily ink. If you can make due allowance, then you will have less cause for disappointment. Max shows decided improvement, but he is still too trusting.

—*P. T. A.*—

## *Another Simple Front for Skinner's "Kismet"*

J. M. O'Dowd, of the O'Dowd Theatre, Florence, S. C., includes a "Kismet" front in a batch of more recent stuff because, as he writes, the play is still current in the smaller houses and he thinks that this simple front will help other managers. It is the simplest mosque front yet sent in and can be easily followed, but it would be better to run the structure higher up to get the Moorish arch characteristic of Arabian architecture, and which can be found in any book on architecture, Arabia or similar works. And we like Mr. O'Dowd's plan of handling this long subject. Instead of grinding his show from three until eleven, as he usually does, he gives only two performances on a big picture; one in the afternoon and the other in the evening. This not only gives him ample time in which to run the film, but it also brings the people into their seats in time to see the opening and to get the show in its regular order. We saw "Kismet" three times while it was playing around New York. The first time was the Robertson-Cole invitation performance, when the picture had every aid. The third time was at a neighborhood house, when the reels were run off with a comedy and a news reel in about the same time they took for the regular five-reel feature. The result was a bloody butchery, and as though racing such a fine film was not bad enough, the aisles were filled with people looking for seats, though the management knew perfectly well that the seats were all filled. It is unfair both to the picture and the public to run films so rapidly, and while Mr. O'Dowd might make a little more money on the day by racing "Kismet" we think that he makes it up in the long run by not sending his patrons out of the house disgusted with the mode of showing. It pays to run the film right even, though this may

*MR. O'DOWD'S SIMPLE FRONT FOR "KISMET"*

# Selling the Picture to the Public

mean less money on the day, for the real advantage of the actual super film is that it alibies a lot of program stuff and restores the faith of the patron in the pictures. To get a thoroughly first-class picture and then make it a race between the operator and the orchestra is to commit professional suicide. We have always appreciated Mr. O'Dowd's work. Now we respect him. He's a real manager.

—P. T. A.—

## *Even Jewett Bubar Has His Wriggles*

After all the nice things we have said about Jewett Bubar, of the Roth and Partington string in San Francisco, he has to go and use the slashed letter for Miss Swanson's name in the opening display for "The Great Moment." It is not very badly slashed, for the white is a hairline, but it is none the less a betrayal of our confidence, for we have been holding him up as a model and now he has

*JEWETT BUBAR BACKSLIDES*

gone and used the slashed letter. It probably will be too fine a line to show in the reduced cut, but it is there, none the less. Outside of that it is a good display with Nick Ayer contributing the lyrics on opulent language. All of the Swanson portraits for this play, with one exception, carry the mask effect across the upper face. We don't know just what it is supposed to indicate, but it is shown in several poses. Perhaps she is blushing, but that can hardly be it, for it is too high up for either a blush or a sunburn. Perhaps there is a hidden, inner meaning, but we don't care a lot for it. There is one little jigger of lines that looks like a patch of court plaster over the left eye. We like Nick's share of this job better than we do the artist's contribution.

—P. T. A.—

## *Newarkers Should Know "Why Girls Leave Home"*

According to the Warner Bros. press agent they had Newark all stirred up over "Why Girls Leave Home," but we don't see what there is to upset our sister city. Over there girls leave home to come to New York, as everyone knows. No sense in staying in Newark with the big city so close. But the press agent says that they are all stirred up over it, so it must be so. Asher's Halsey Theatre makes a very good appeal in a four column 150 line space with paste-ups of clippings of girls who have left home as well as clippings from the press stuff run in the Newark papers in discussing the question raised in the title. The cut comes out much better than it might have done, but the sell-

*A NEWARK SHOUTER*

ing part is the hook-up with the blind stories which had been run for a week or so in advance of the showing. The topic is always a popular one with the sob-sister contingent and it is an easy matter to get them started and then hook in to their weeps. The title might have been designed especially to give the press agent his innings, and he has taken full advantage of it.

P. T. A.

## *Gordon Advertising Steadily Improves*

The advertising of the Gordon houses, in Boston, shows a steady improvement. Whoever is working on it is getting better with almost every week and his lapses are infrequent. This display for "The Great Moment" is getting about as much out of 100 lines across three as can be had. It is good copy well displayed, with the big announcement in a reverse cut that stands out, while the type display above and below carries on the suggestion without detracting from the three big display points. The compositor deserves some of the credit for this last, but there is plenty remaining for the agent, who gave the compositor his chance by not insisting upon all the full face type that could be crowded into the space. The cut does not come out as well as it might, but even in a semi-silhouette effect the result is pleasing, for the lines are good. Evidently there was a smash in the lower

*A BOSTON WINNER*

reverse, for it is mortised to let in a type usual in place of whatever was there. It does not look very good, but it does not materially affect the general appearance, and the reader is sold before he comes to that part of the announcement.

—P. T. A.—

## *Same Management Gains Very Different Results*

We reproduce two advertisements from the Washington Post. Both are in the same issue, and both are for the same circuit, yet one is

*THE CRANDALL LEADER*

as good as the other is bad. One is for the Crandall star house and the other for the two second string houses in which an effort to gain display results in no display at all. The first

*If These Pages Help You Why Not Send for a Copy of*

*PICTURE THEATRE ADVERTISING*

Which gives you the foundation information about type, inks, paper, laying out, press work and all of the little points you need to know.

It costs only $2 the copy, postpaid, and any one of a hundred and more ideas will be worth the initial cost of the book.

Order today from the nearest address Moving Picture World, 516 Fifth avenue, New York City; Garrick Building, Chicago, Ill., or Wright & Callender Building, Los Angeles, Cal.

# In the Independent Field

By C. S. SEWELL

## Export and Import Will Handle New Selig Animal-Jungle Serial

L. Auerbach, vice-president and general manager of the Export & Import Film Company, Inc., announces the closing of a contract between his company and W. H. Selig, whereby this pioneer in wild animal picture production will make pictures exclusively for the Export & Import Film Company for a period of three years.

Col. Selig's recent productions include the two successful serials, "The Lost City" and "Miracles of the Jungle." The Selig Zoo in Los Angeles covers over thirty-five acres and is one of the greatest zoos in the world.

Colonel Selig will immediately start production of a new fifteen episode animal jungle serial which, he claims, will outshine even his previous efforts. The story has already been selected and put into continuity form, and sets are in readiness for the first episode.

The Export & Import Film Company will control the world rights to the new Selig serial.

Mr. Auerbach is enthusiastic over the new production arrangement. "The mere fact that Col. Selig will personally supervise this new serial and back it with the resources of his wonderful zoo would be enough to guarantee its immediate success.

"Col. Selig will not, however, rest on his past laurels. The new Selig serial will offer a surprise. There will be many radical departures in its making and the plot will be unusual. Most important of all, the villain will not be the same throughout the serial. As each of the series of adventures which lead the hero and heroine across China, India and Africa is terminated, the particular villain of that episode will pass out of the story. This is one of the big facts which will make the new Selig animal-jungle film a pleasing attraction for the best photoplay houses."

## Monopol Feature Is Nearly Ready

Monopol Pictures Company announces that "Foolish Mothers," adapted from a story by Wycliff A. Hill, will soon be ready for distribution on the state right market. This production is headed by such well-known players as Enid Markey, Edward Coxes and Jack Standing with a capable supporting cast.

Monopol's advertising and publicity department is now outlining an elaborate campaign for the exploitation of this production.

## "Why Girls Leave Home" Sold by Warner's for Eight Territories

Seven deals have been closed by Warner Brothers for territorial rights to "Why Girls Leave Home," featuring Anna Q. Nilsson, and a large number of first run theatres have booked the production for early screening. Territory sales include Independent Film Exchange, Philadelphia, for Eastern Pennsylvania and Southern New Jersey; Federated Film Exchange, Boston, for New England; Phil Selznick Productions, Cleveland, for Ohio; Tri-State Film Exchange, for Louisiana and Mississippi; Grand and Warner Exchange, Buffalo, for New York State above Westchester County, and Columbia Film Service, Pittsburgh, for Western Pennsylvania and West Virginia.

The following theatres who have booked, or are now screening the production, are: B. S. Moss, for the Keith Circuit; B. S. McCormack, Allen's Theatre, Cleveland; the entire Poli Circuit; Halsey Theatre, Newark; Bijou Theatre, Atlantic City; Aldine Theatre, Wilmington; Temple Theatre, Toledo, and Opera House, Cleveland. "Why Girls Leave Home" was produced by Harry Rapf and directed by William Nigh.

## Herman Kram Leads Zierler Salesmen

Herman Kram, covering the east side of Harlem, New York City, has been awarded the $250 cash prize offered by Sam Zierler, president of Commonwealth Film Corporation, for securing the largest number of bookings for "Adventures of Tarzan" serial during week of September 12, having obtained fifty contracts.

Commonwealth sales force includes twelve men and Mr. Kram secured contracts from several houses which have never before shown serials, including Regun Theatre. Bert Ennis is to aid in exploiting the opening at that house.

## Morris Kashin Forms Company and Announces First Production

To signalize his re-entrance into the field of motion picture distribution after an absence of more than a year, Morris A. Kashin announces the formation of his own distributing company, the initial offering of which will be "I Defy!" It is Mr. Kashin's belief that while the title is a genuine box-office magnet replete with exploitation possibilities. The name is secondary to its interesting theme. Starting slowly, it is said to work up to an unusually powerful climax. In order to preserve intact the effect of this climax and to do justice to the picture, hand-lettered titles of a high order, artistic treatment to the picture proper, editing and assembling under the supervision of one of the industry's foremost technical experts, have been provided.

Mr. Kashin announces that the production will have its world's premiere on Broadway, and he will shortly launch an extensive advertising and publicity campaign in behalf of the picture and his new company. "I Defy!" it is declared, is the first of a series of big productions which Mr. Kashin's new company has set out to acquire and distribute in this country.

## "Indiscretion" Is for the Masses

A BIG production contrived for the masses of the people is "Indiscretion," the new and important picture in which Florence Reed is the star and Lionel Atwill and Gareth Hughes are in support. It is an interesting type of showmanship displayed by Pioneer in presenting this production in that the picture was permitted to talk for itself when offered for review. Shown without ballyhoo it spoke volumes in its own behalf. The offering has size, fine as well as elaborate settings and a compelling atmosphere of the Orient in counterplay with the vigorous, fresh air of our own land. Mysticism is its theme with a human drama for its structure. Florence Reed is capital in an emotional role and Mr. Atwill as handsome as he is mysterious in his far Eastern religious fanaticism.

In this day of big pictures it is pleasant to note the independent market keeping step with the old line company efforts and Pioneer is to be complimented for having chosen so pretentious a production for exploitation. "Indiscretion" as a play for the people is assured of big success. A. J.

## Result of Tour Pleases Brandt

Joe Brandt, now on a tour of exchanges, reports the sale of Michigan territory to Strand Features of Detroit. The success he is meeting in disposing of this feature, he feels is due not only to the quality of the production, says Mr. Brandt, but to the co-operation he is giving buyers in laying out special exploitation campaigns.

Mr. Brandt reports that his trip, which so far has embraced Boston, Detroit, Cleveland, Chicago, Minneapolis, Omaha and Pittsburgh, has confirmed his belief that pictures with strong virile action are in demand, exhibitors demanding again, as they did in the early days of the industry, productions with pep and punch, plenty of action, good riding, thrilling fights, etc.

### *Pleased With Situation*

Mr. Brand is pleased with this situation, confirming as it does the belief of himself and George H. Davis that there was a demand for pictures of this type, which resulted in their producing "The Heart of the North," a Northwestern story featuring Roy Stewart and Louise Lovely, which contains a forest fire, a daring rescue, mistaken identity, a duel and other thrills. "It was an experiment with big stakes and odds," says Brandt, "and it has proved as we hoped it would."

# In the Independent Field

## Hoffman Champions Independent Production of Big Attractions

M. H. Hoffman, general manager of the Tiffany Productions, under whose banner Mae Murray is appearing in a series of big pictures beginning with "Peacock Alley," stands as a champion of independent activity in the field of motion pictures.

Recently at the Mae Murray studios in New York, he gave a luncheon to a small gathering of men prominent in the mercantile fields, and in the course of his remarks said:

"There are two extremes in the motion picture industry. We have the impractical dreamer whose ideals and unwarranted extravagance are his chief weaknesses. Then we have the too practical business man. His strength is also his weakness, for he is under the delusion that motion picture dramas can be turned out by the mile and sold by the foot like office partitions.

"The expenditure of a vast sum of money in itself does not make a great picture. Big productions which aspire to high standards; pictures based upon authentic dramatic principles must have life breathed into them like any other creations of art. To produce such, inspiration must have sway.

"The artist, whether actor, author or director, must put part of himself, his spiritual being, into the fabric of his picture.

"This is the principle upon which Robert Z. Leonard is working in his task of directing the Mae Murray series.

"The independent producer who makes his author, director and star part of his organization and therefore vitally interested in the result of their work will be the master of the situation.

"With such methods the art of the motion picture will advance and make continued progress."

### Alexander Offers "Real Romances"

Alexander Film Corporation has contracted with H. Thornton Baston for the distribution of a series of two-reel "Real Romances" with Mr. Baston himself in the leading role. These subjects are described as novelties reproducing actual personages in the life dramas in which they figured.

While Mr. Baston has been complimented on the versatility of his make-up he announced he has simply gathered together photographic data of the characters and aided by descriptions of their characteristics has proceeded to duplicate the characters.

Among the characters depicted are Lincoln as a young man of twenty-four, Andrew Jackson fighting his way from New Orleans to the presidency, Edgar Allan Poe in his Fordham cottage solving mysteries and Alexander Hamilton at the time of his duel with Aaron Burr.

### Abramson Making New Production

Ivan Abramson announces he is about to launch a special production, entitled "The Fountain of Youth." The story is an allegorical portrayal of a character whose life's ambition is to discover the fountain of youth, so as to gain everlasting life, and to master the creative and destructive powers.

*M. H. HOFFMAN*

## Urban's "Four Seasons" Pleases Rialto Patrons and Daily Press

Unusual enthusiasm is said to have been apparent on the part of the Rialto Theatre audiences during this week when "The Four Seasons," the first Urban Popular Classic to be published in feature length, was shown.

Dr. Riesenfeld made quite an occasion of it and on the first Sunday night both Charles Urban and Raymond L. Ditmars, who directed the picture, were present and Mr. Ditmars made an interesting speech.

The newspaper critics were also enthusiastic. The "New York World" said in part: "'The Four Seasons' gets our vote as being one of the most interesting and fascinating pictures we have ever seen.

"One feels he is wandering through the open woods throughout an entire year, coming into contact with all the crawling insects, the birds, the animals, plants and other forms of vegetable and animal life."

*Liked by Press*

The "New York Herald" said: "An enthralling film calendar, 'The Four Seasons' makes life twice as grand as ever and geography and biology easy to learn in four reels."

The "New York Tribune" stated: "A very beautiful and interesting picture is 'The Four Seasons.' Besides being especially designed to delight the eye, 'The Four Seasons' contains as much information about the more or less dumb animals as a series of 'Bedtime Stories.'"

"The Globe" set forth: "Raymond Ditmars, who has seen so many seasons rise and wane, has decided to make a movie of them. The result is one of the most captivating and absorbing scenic pictures of the year, with far more plot and action than most movie 'dramas.' The picture is a masterpiece of photography and composition."

"The Evening Telegram" said: "'The Four Seasons' has the rare personal element of making the spectator feel like a wanderer through the woods during an entire year."

"The Sun" wrote: "'The Four Seasons' unravels the mysteries of weather and the animal kingdom so entrancingly one doesn't mind reverting to childhood for a while."

## First Guinan Two-Reeler Being Filmed in California Sierras

The exterior scenes of the first release of the new series of Texas Guinan two-reel Western and Northwestern productions are being photographed at Camp Keene, high up in the San Jacinto Mountains of California. The story, entitled "Texas of the Mounted," deals with the Northwest Mounted Police and is from the pen of Charles A. Short. General Manager Jesse J. Goldburg, in charge of the Guinan organization, transported a company of twenty-one people, twelve horses and all requisite paraphernalia to this remote spot, among the tall pines and snow-capped peaks of the higher California Sierras, to obtain the correct setting. The locations chosen are said to have never before been photographed for a motion picture. A number of the local tribe of Indians are being utilized in some of the scenes and there was employed in the picture an unusually intelligent malemute dog named "Caesar." This dog has an important part in two of the thrilling scenes.

Among the stunts effected in the picture was Miss Guinan lassoing a stump across a chasm seventy-five feet wide, tying the loose end to the horn of her saddle and climbing hand-over-hand across the chasm, which is more than 1,500 feet deep.

"No expense or effort is being spared," stated an official of the executive offices of Texas Guinan Productions, "to make this series authentic. Even the costumes and paraphernalia used in this production are from the Northwest Mounted Police, having been obtained from one of the Posts of that organization. In order further to invest this production with every detail of local color and authenticity, we engaged the services of Lt. Patrick Bingham, formerly a member of the Northwest Mounted Police, who accompanied the party on location to advise with Director Jay Hunt on matters of detail.

## Big Sales Activities Reported by Arrow's Foreign Department

An encouraging sign of the resumption of activity in the industry is the closing of important contracts for foreign distribution made by the Arrow Film Corporation.

D. J. Mountain, foreign manager of the Arrow Film Corporation, announces the closing of a contract for the Philippine Islands for practically the entire 1921 output of Arrow. This includes a minimum of thirty-six features, two series of comedies and three serials.

This contract with M. Donald Reyes of Manila, P. I., is said to be one of the biggest foreign contracts closed in several months.

As an illustration of the volume of foreign business Arrow is doing, Mr. Mountain states over 800,000 feet of film were shipped from his office to foreign territories during July and August and that he has on hand at the present time orders for another 200,000 feet to be shipped within the next few days.

# In the Independent Field

## Sales by World on Two Features

Milton C. Work, president of World Film Corporation, announces the signing of contracts whereby Cosmopolitan Film Company of Boston will distribute the big spectacle drama "Judgment" and "Suspicious Wives" in New England, while the New York First National Exchange will handle "Suspicious Wives" in New York territory.

These two productions are the headliners of World's fall schedule. "Judgment" is announced as a dramatization of "Mary Tudor," by Victor Hugo, the noted French author. The sets are said to be stupendous, with thousands used in the ensembles, and the cast is headed by Ellen Richter, the story is highly dramatic, with an unexpected and thrilling ending.

"Suspicious Wives" is a John M. Stall production starring the musical comedy queen Mollie King. It was produced by Trojan Film Corporation from a story by Robert F. Roden and is headed by a cast including Rod LaRoque, Ethel Gray Terry and Frederick C. Cook.

World Film also is offering a new series of features starring Joe Moore and Eileen Sedgwick and a revival of "Camille," starring Clara Kimball Young.

## Arrow Prepares Exhibitor Aids

Two valuable aids have been issued by the Arrow Film Corporation. One is a comprehensive press book on the first Grave Davison feature, "Love, Hate and a Woman," and the other a little sales book on the new Arrow Comedy Franchise listing the producing units and the stars and directors and producers of four companies making the fifty-two comedies covered by the franchise. While this book is not a press book in the accepted sense of the word, it should prove valuable to both exchanges and exhibitors.

## Big Sales by Arrow Film Show Healthy Condition of Market

ANOTHER indication of renewed activity in the independent field is the announcement of several important sales by Arrow Film Corporation, and President Shallenberger feels that this is proof that the industry is returning rapidly to normal conditions.

These sales include the "Arrow Comedy Franchise" for fifty-two two-reel pictures, a series of four Grace Davison specials, "Headin' North" starring Pete Morrison, "The Stranger in Canyon Valley" starring Edyth Sterling, "The Star Reporter" starring Billie Rhodes, six new Ben Wilson productions starring Jack Hoxie, four Peter B. Kyne productions starring Marjorie Daw and Roy Stewart to R. C. Bridwell, of Reelcraft Film Company Davenport, Iowa. Also the series of Arrow Sport Pictorials and four James Oliver Curwood features produced by Pine Tree Pictures to Stephenson Attractions, of Toronto, for Canada.

Another big sale just concluded by Arrow is with Palmore and Homand, of Baltimore, for the entire Arrow Comedy Franchise of 52 productions, together with the four James Oliver Curwood productions and the new serial, "Nan of the North," produced by Ben Wilson and starring Ann Little.

The Arrow Comedy Franchise Arrow points out as showing the value of the franchise plan, as these pictures can be released as one series or in four separate units, two series consisting of twelve and two of fourteen comedies. The individual series are "Arrow Speed Comedies," featuring Charlott Merriam, Margaret Cullington, Neely Edwards, Jack Duffy and Eddie Baker, produced by Reggie Morris; "Arrow Broadway Comedies," featuring Eddie Barry, Helen Darling, Harry Gribbon and Vera Reynolds, produced by Morris Schlank; "Arrow Cruelywed Comedies," featuring Lily Leslie and Paul Weigel, produced by S. M. Herzig and "Arrow Mirthquake Comedies," with well-known comedians, produced by Morris Schlank.

This deal marks the re-entrance of Palmore and Homand into active distribution after two years of comparative inactivity, during which time they are said to have been studying the market for a suitable proposition, and they are highly pleased with the prospects for this series.

## Lesser and Rosenberg on Tour to Visit Different Exchanges

Irving M. Lesser and Mike Rosenberg, of the Western Pictures Exploitation Company, have started on a six weeks' tour of the important exchange centers of the country. Lesser takes the Southern route and Rosenberg will cover the Northern territory.

Each will carry four trunks of film and exploitation accessories. They will confer with their associates in key centers on the following film subjects: Jackie Coogan's productions, Lester Cuneo's series, the "Scattergood" stories, "Dick" Hattons's Westerns, "Philo Gubb Detectative" series of Webster Cullison's, and the "Missions of California," a series of beautiful scenics. Also the David Butler's series.

The trip will cover a period of six weeks and Lesser will meet his partner in New York City in October. Lesser will stop in Denver, Dallas, New Orleans, Atlanta, Philadelphia, Washington, Pittsburgh, Detroit, Cleveland and Boston. Rosenberg will make San Francisco, Seattle, St. Paul, Minneapolis, Milwaukee, Chicago, Des Moines, Omaha, Kansas City, St. Louis and Indianapolis.

## "Silent Shelby" Has Two Stars

Frank Borzage and Ann Little appear as co-stars in American Film Company's next release, "Silent Shelby." The production is a five-reel Western and is being released independently on the state rights market.

In addition to portraying one of the leading roles, Frank Borzage also directed the production. Other members of the cast include Perry Banks, Laura Sears, Jack Richardson and Harvey Clark.

## Chester Bennett Now Producing

The signing by Associated Photoplays, Inc., for a series of five features starring Jane Novak, marks the entry of Chester Bennett into the ranks of independent producers. The series will be distributed through Associated franchise holders as Chester Bennett Productions. Mr. Bennett was long associated with Vitagraph directing Antonio Moreno and Earle Williams. Jane Novak is well known to the public for her work in many successes.

The distributors for this series include Motion Picture Corporation, Boston; Twentieth Century Film Co., Philadelphia; Standard Film Service, Cleveland; Specialty Film Service, Dallas; Federated Film Exchange, Omaha and Kansas City, and All Star Feature Distributors in California territory.

## Cast Going South

Lester A. Michael, president of Precision Pictures Corporation, producers of Omar Comedies, has decided to form a second company.

Either the new company, which will be headed by a well-known screen comedian or the Bert Fassio company now working at the Eastern studios will be sent South for the winter. Meanwhile the Bert Fassio company has started work on the Third Omar comedy at the Lansdowne, Pa., studio.

## J. W. Film Corporation Offers Series of Four Society Dramas

A series of four high-class society dramas, the last of which is now nearing completion under the supervision of Burton King, is announced for immediate distribution on the state right market by E. S. Manheimer, president of J. W. Film Corporation.

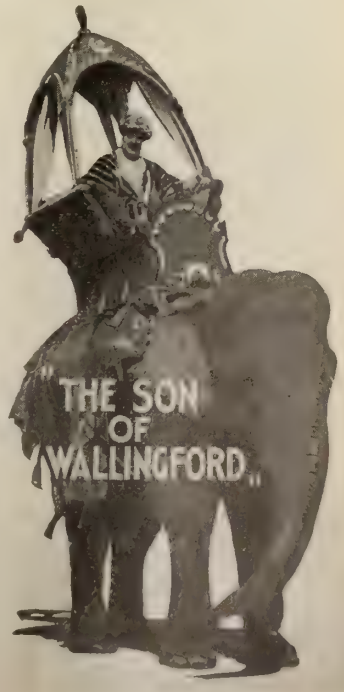
*To State Right Pictures*

The directors of this organization are said to have arrived at the conclusion to state right these productions after a careful study of the situation, being convinced that the coming year will be the most prosperous the independent exchanges have ever known. The investigation also developed the fact that there is a demand for strong dramas with elaborate settings, beautifully gowned women and well-dressed men.

Mr. Manheimer states he will be in position to sell the entire series on one contract and allow interested buyers to see all the productions before buying, as the fourth will be completed in a few days; however, the series will also be sold separately where contracts for each are desired. Mr. Manheimer calls attention to the advantage of handling the four productions together as buyers can arrange for a campaign covering the entire series.

*More Productions Coming*

J. W. Film Corporation will also release a number of other high-class productions during the coming season.



# Fox Releases for October Include Great Variety of Notable Pictures

October releases scheduled by Fox Film Corporation include three of the twelve super-feature specials promised by William Fox for initial runs on Brodway, New York City, before going to exhibitors throughout the country; five feature productions starring Tom Mix, Buck Jones, Dustin Farnum, William Russell and Shirley Mason; two pictures starring Barbara Bedford and Maurice Flynn; one Al St. John comedy; two Sunshine Comedies and the usual weekly Mutt and Jeff animated cartoons.

The super-specials scheduled for October are "Thunderclap," a race-track melodrama; "Shame," a surprise thriller, and "Perjury," a human interest photodrama dealing with miscarriage of justice.

"Thunderclap" has an all-star cast, headed by Mary Carr, the Ma Benton of "Over the Hill," first of the twelve big specials; Paul Willis, Violet Mersereau and J. Barney Sherry. The scenario is by Paul H. Sloane and Richard Stanton directed. Avowedly a thriller from start to finish. It has two features which stand out sharply. The first is a fight for life in whirlpool rapids above the falls and the second is the horse race which does most to justify the Fox designation of the photoplay as "the greatest race-track drama ever staged."

"Shame," with John Gilbert, Doris Pawn, Rosemary Theby, William V. Mong and George Siegmann in the cast, gives a series of thrills reaching its climax in a fight between a man and a wolf in the northern wilds. Emmett J. Flynn, who directed "A Connecticut Yankee," staged the production.

"Perjury," with William Farnum in an emotional role, has a strong human interest appeal and sustained suspense. Following the opening of the initial run in New York, some reviewers declared it the most powerful picture play of human emotion since the appearance on the screen of William Farnum as Jean Valjean in Victor Hugo's "Les Miserables." Harry Millarde, who staged "Over the Hill," directed "Perjury."

"Trailin'," a vengeance picture, is the Tom Mix release for October. In this the strenuous star, abandoning cowboy costume, is seen in the role of a gentleman fox hunter in the earlier scenes. Later, in the West, he is a stranger who "looks like a tenderfoot and talks like a tenderfoot, but isn't." There is plenty of opportunity for spectacular riding, so Tom Mix remains in his element. The story is by Max Brand. Lynn Reynolds directed.

Nothing in the way of hair-raising stunts has been barred in "Bar Nothin'," which presents Buck Jones in the role of a daredevil cattle ranch manager whom several bad men wish to put out of existence. The story is by Jack Strumwasser and Clyde C. Westover. The production was directed by Edward Sedgwick.

Dustin Farnum appears in the role of a rough and strong-willed ship captain in a sea tale, produced under the direction of Bernard Durning with the working title, "Cursed." The story is by George Allen England.

"The Lady From Longacre" presents William Russell in the unusual role of a young English nobleman, but he is said to remain the "he-man" type in which he won fame in Western dramas. It is a story of English nobility and political plotting in a small European kingdom. Victor Bridges is the author. The production was directed by George E. Marshall.

Shirley Mason is reported to be especially delightful in the role of Queenie Gurkin in "Queenie," picturization of a story by Wilbur Finley Fauley under the direction of Howard M. Mitchell. The dainty star is seen first as a humble little serving maid and then as the favorite of fortune.

Barbara Bedford, recently promoted to stardom, will be presented in her first star picture, "Cinderella of the Hills," a romantic mystery story by John Breckenridge Ellis. Howard M. Mitchell directed. The other new Fox star, Maurice Flynn, famous as a football player at Yale, has his first stellar role in a picturization of a story by Francis Lynde, "The Real Man," which may be renamed for the screen.

Al St. John is to be seen in "The Happy Pest." The Sunshine Comedies are "Singer Midget's Side Show" and "One Moment Please." The first two Mutt and Jeff cartoons are "The Big Mystery" and "Long Live the King."

*MISS DU PONT, UNIVERSAL'S NEW STAR*

# Lois Weber Sails for Europe; Plans Production of Big Films

LOIS WEBER, who sailed last week for Europe, has high hopes of doing some wonderful things in the way of producing in Europe. When she departed there was considerable comment regarding the fact that, while she made it very plain that her intention was to produce in Europe and possibly continue producing on a trip around the world if conditions justified it, she was not taking with her a staff of players or technical people.

The film business has known Miss Weber as a prominent producer for several years. She has had consistent success and for years has prospered in the way of salary and profits. An analysis of her work over a period of years clarifies the apparent mystery of her starting to Europe to produce with nothing but her note books of stories written by herself.

*Star Maker for Years*

Miss Weber has been a star maker for years, and has always been willing to start over with new material at very frequent intervals, feeling that the so-called stars soon lose their value in real film productions for the reason that they try to register personal mannerisms rather than enter whole-heartedly into a character to be portrayed. Miss Weber has stated that she will have no difficulty in finding plenty of capable players for anything she may decide to do while abroad.

She stated that if she found conditions on the other side indicated a desire to antagonize or hold up, financially, American producers desirous of working abroad, she would return immediately to her studios in Hollywood and proceed with her work there.

*Technical Knowledge*

Miss Weber for many years has been able to successfully enter private homes and secure perfect photography. This ability, which requires an exceptionally keen sense of light values and a technical knowledge of the proper placing of artificial lights, has enabled her to present in some of her productions settings which, had they been constructed in a studio, would have cost hundreds of thousands of dollars. This ability has also made it possible for Miss Weber to secure life-like detail in the homes of the poor and the homes of reasonably well-to-do American families, which helps give her productions an atmosphere of reality.

RUBIN & FINKELSTEIN
DO YOU KNOW
WHY GIRLS LEAVE HOME?

## Burton Holmes' Coming Season

Burton Holmes, producer of Paramount-Burton Holmes Travel Pictures, announces for his coming lecture season what is said to be one of the most varied and interesting series of Travelogues he has yet given in his twenty-nine years before the public. His subjects are to be: "Mexico," "Classic Japan," "Inspecting the Philippines," "Going Abroad at Home" and "Around the World."

## Goldwyn's Sport Film to Be Known As "The Sport Review"

Goldwyn announces that its short sport film, to be released every other week alternately with Goldwyn Graphic, will be called "The Sport Review," instead of "The Sportlight."

The "Sport Review" is edited by Grantland Rice and produced by Town & Country Films, Inc. There will be twenty-six of them a year. The first one released is devoted to "Speed" and shows the development of speed in sport circles from the trotting horse to the speed-boat, the racing automobile and the airplane.

The second issue is entitled "Form" and will illustrate, in slow motion, the form of various professional and amateur sportsmen in their own line.

*SCENE FROM VITAGRAPH'S "LUCKY CARSON"*

# Keeping in Personal Touch

By FRITZ TIDDEN

UNIVERSAL continued showing the pace in the moving picture baseball league by trouncing the First National outfit by the one sided score of 19 to 4 at Crotona Park. Minus the services of their star pitcher and addicted to throwing the ball all over the lot, the Franchisers never had a chance after their blow up in the initial inning when the Fort Lee boys scored 12 runs. The batteries were: Christoff and McGrath for Universal; Smith and Kelley for the Franchisers.

Goldwyn took a tumble out of Fox by a 13 to 9 score in a game that is to be protested by the Renards on the grounds of ineligible players having been used by the Lions. The Lions celebrated a batting spree and drove in ten runs in the first two innings, a lead which the Foxites were unable to overcome despite a rally in the final frame that netted them six runs.

In the second game of a double header the Renards took Paramount into camp by a 10 to 2 score. Barney Wolf, pitching his first game for the Foxites, held the losers to one hit, a questionable single by Farrell in the fourth. The Paramount outfit regarded the ball as T. N. T. and in the third inning allowed three runs to be scored against them with only one hit, that hit being an infield fly that dropped safe without being touched by any fielder. Wolf and Brodner for the winners and Conway, Mann, Walsh and Gartner for the losers were the batteries. Walsh, substituting behind the bat was laid out on a foul tip on the first ball pitched.

Vitagraph having given up its league membership through inability to keep a team in the field forfeited the three remaining games to Goldwyn, First National and Universal.

*TOM AND KING*

*Ince and Vidor respectively discuss the latter's new picture, "Love Never Dies," a First National attraction*

The first season of the motion picture baseball league will come to a close next Saturday when Universal and Fox meet to settle the league leadership and Paramount and First National fight it out for fourth place. The possibility of a protest decided for or against Fox complicates the possible standing of all teams.

**Standing of the League:**

| | W | L | Pct. |
|---|---|---|---|
| Universal | 11 | 0 | 1.000 |
| Fox | 8 | 2 | .800 |
| Goldwyn | 7 | 5 | .584 |
| First National | 5 | 5 | .500 |
| Paramount | 5 | 6 | .455 |
| Vitagraph | 3 | 9 | .250 |
| Pathe | 0 | 12 | .000 |

* * *

We'll wager that the maddest men in the industry are the golfers who did not play in the tournament which is described on pages in the forepart of this issue.

* * *

Monday evening marked the opening of the Loew's beautiful new Eighty-Third Street Theatre on Broadway, the second Loew opening in New York within a month. The house will be devoted entirely to motion pictures.

As at the opening of the State Theatre, many stars of the stage and screen were present to felicitate Mr. Loew on the completition of another link in his big chain of theatres. Among them were William S. Hart, Mae Murray, Ben Turpin, Sheldon Lewis, Conway Tearle, Hope Hampton, Johnny Hines, Dolores Cassinelli, Eugene O'Brien, Madge Evans, June Caprice, Marguerite Marsh, Alice Calhoun, Charles Hutchison, Montagu Love, Doris Kenyon, Zena Keefe, Doraldina, Monte Blue, Wyndham Standing, Leo Carillo, Adele Rowland, Robert Z. Leonard, Diana Allen, Kenneth Harlan, Betty Bond, Crauford Kent, Frank Fay, Sallie Fields, Fay Marbe, Edward Earle, Dorothy Green, Winifred Westover, Lucy Fox. Rex Beach was also present.

Impromptu acts were given by Johnny Hines, Betty Bond, Montague Love, Doraldina, Frank Fay, Sallie Fields, Fay Marbe and Leo Carillo, and Ben Turpin. "Bill" Hart was accorded such a reception that he had to make a speech. Leo Carillo introduced Marcus Loew, who made a few appropriate remarks. The audience was "snapped" by motion picture cameras.

* * *

Douglas Fairbanks and Mary Pickford sailed for England on the Olympic last Saturday. They will meet Charlie Chaplin in London and at an early date thereafter will accompany the comedian on his tour of Europe. With the Fairbanks party as guest was Rubye De Remer.

* * *

On the same steamer Elinor Glyn and Sir Gilbert Parker returned to England after a year spent in the Paramount studios in Hollywood.

Jesse Lasky is back in New York from his visit to Hollywood.

* * *

Larry Weingarten is a California visitor in town for a short stay.

* * *

Arthur Bernstein, well known in Eastern theatrical and film circles, has been appointed production manager of the Jackie Coogan Company. Bernstein succeeds George Stout, who will spend the next few weeks attending to personal business prior to assuming a position with another film corporation.

* * *

The Warner boys, H. M. and A. W., have erected a beautiful theatre for their father in Niles, Ohio, and it was opened on September 29, just one year after the destruction by fire of "Pa" Warner's first theatre. Lon Young, the Warner pufflicist and exploitation hound, made a special trip to Niles to help celebrate the gala opening. Abe Warner also made the trip. The cinema palace has been called "Warner's Theatre."

* * *

*There's a pair of hand made to order wheezes in the titles arranged on the front of two theatres that were presenting double features this week. Concoct them for yourself.*

*The Elsmere Theatre showed "Scandal" and "Parted Curtains."*

*The Academy of Music presented "Experience" and "Wedding Bells."*

* * *

In accordance with his plans to increase publicity and advertising service on this season's Paramount pictures, Jerry Beatty, director of publicity and advertising for Famous Players-Lasky, has sent E. W. Wingart to Hollywood to join the publicity staff in the Paramount studio, under the direction of Adam Hull Shirk.

Wingart has had long training in publicity and newspaper work. For the past several months he has been handling the out-of-town newspaper service from the Paramount home office, and before that he was in charge of the publicity staff at the Long Island City studio. For several years he was connected with various newspapers and the Associated Press.

* * *

Unless we are mistaken—and we have been, but not often—Rex Beach's film production of his own popular novel, "The Iron Trail," which is to be released at an early date by United Artists, is the first railroad melodrama moving picture that has been made in over five years. This picture will show actual railroad building through the Alaskan wilderness with a thousand laborers striving in feverish haste to finish the work that must be done in the short Alaskan summer, and in it man power and efficiency are pitted against the elements.

Some time ago railroad melodramas were quite the vogue, but they dropped out of sight.

*The other day at lunch a prominent film man was especially emphatic in kicking about the high prices he had to pay for orchestra stalls at stage productions. He was so indignant that along toward the end his conversation became a college yell. He was raising hell because he had paid an average of $3.30 apiece for the bad seats left over from the speculator's holdings for shows that proved rotten to him.*

*He should be the last man to kick at high prices for stage productions. There is nothing in the world that will drive people into film theatres quicker than these king's ransoms for seats back of the sections turned over to the speculators. Instead of kicking about it he should give three rousing cheers, a couple of flourishes and some ruffles.*

* * *

Avery Hopwood's "The Demi-Virgin," was presented for the first time in Atlantic City last week. One of the papers of the seashore resort termed it a "salacious farce." The locale of the story is Hollywood.

Oh, Avery. Naughty, naughty.

We dare you to insist that nothing, not even the locale, is changed from the original when you attempt to sell the moving picture rights.

* * *

What is said to be a remarkable film, "Australia's Nor' West," was recently presented at the London Philharmonic Hall. It was unanimously proclaimed to be one of the best of its kind of picture. It depicts the life and customs among the wild blacks of these little known regions.

* * *

Harry M. Warner is back on the job, following his recent illness in the Post Graduate Hospital. He

*DON'T CRY, LITTLE ALLIGATOR! DON'T CRY! YOU'LL BE A HANDBAG BY AND BY!*

*Wesley Barry's pet is a great help around the house. It's name is "Penrod"*

**"I like his type; has he a following," asked the casting director of the agent.**

**"A numerous one," the latter replied. "He has sheriffs after him every hour of the day."**

was not expected to resume business activity for a week at least and he sprung a surprise by walking in on the office force unexpectedly last Monday morning.

* * *

Eugene Mullin, one of the most experienced and successful of scenario editors and writers has been appointed managing editor of the Goldwyn scenario and research department located at the home office in New York. Mullin was managing editor of Eastern productions for Goldwyn, last year, when pictures were made at the New York studio of that company.

The appointment of Mullin is in accord with Samuel Goldwyn's policy of placing young men of proven ability in charge of production departments. It closely follows the re-organization of the scenario department at the Culver City studios under the editorship of Paul Bern, with Ralph Block and Clayton Hamilton as his associates.

Mullin's career in pictures has been unique. Although still under thirty years of age, his activities have taken him all over the world. Joining the Vitagraph Company in 1912 as a special staff writer, he wrote the first three-reel pictures ever produced. He was responsible for many of the earlier productions featuring players that have since become stars. He was one of the party of eleven people who toured the world for Vitagraph.

The following year was spent by Mr. Mullin in writing some thirty original stories and making adaptations of famous works. Then, for a time, he became a director before assuming the post of scenario editor, in which he won distinction.

* * *

Monday—Larry Semon completes "The Bellhop."

Tuesday—"The Bellhop" is discarded in favor of the peppy title, "He Who Hops."

Wednesday—By order of the internal revenue department Larry Semon's new comedy will not be called "He Who Hops." The word "hops" has a nefarious significance. "Ring One Bell" is the new title.

Thursday — Ring W. Lardner, simplified spelling expert, has wired Larry Semon pleading him not to infringe on his name in the title, "Ring One Bell." Larry won't—he's renamed it "Ice Water."

Friday—Protests from exhibitors that the name would chill any box-office result in cancellation of "Ice Water" and substitution of "While the Servant Snores" as title for the Semon comedy.

Saturday—Because it is too long for electric signs, Larry Semon's "While the Servant Snores" will be released as "The Bellhop."

* * *

James Oliver Curwood, who is ill in his Michigan home, is on the rapid road to recovery.

* * *

The Pseudonym Kid, young Walt Hill himself, returned to our shores from his Jersey place of business, and with the complete advertising and publicity department of the Selznick organization has moved his office from the Fort Lee studio to the exchange on Forty-sixth street.

* * *

Ray Johnston, vice president of Arrow, is back at his desk after a two week's vacation which he spent on a motor trip to Ohio and return.

* * *

William D. Garwood has been appointed business manager of Associated Photo-Plays, and has arrived from the coast to take up his new duties.

* * *

Tod Browning came to town this week.

* * *

Dorothy Dalton has gone to Los Angeles, where she will start work in a new picture in which she will be co-starred with Rudolph Valentino. George Melford will direct.

* * *

Fred C. Quimby, who is handling the Dempsey-Carpentier fight pictures, has been forced by increased business to add to his New York Exchange Irving Hanover, Dan Dolan and Robert Harris. These men, under the exchange management of Marx S. Nathan, are handling rental bookings of the championship pictures throughout New York State.

* * *

George A. Rogers has been added to the Elk sales force to handle the Northern part of Jersey territory, in place of Pop Berliner, who went to Albany for the Merit Film Corporation. Charley Timmins is another addition to the same department of Elk, and will visit North Brooklyn exhibitors.

* * *

When E. Bruce Johnson, the legal brains of First National, pays a visit to his home town—San Francisco—his friends turn out in full force to welcome him and to make him forget for the nonce the fleshspots and wetspots of Manhattan. Having exhausted every other form of entertainment on his former visits, said friends staged a monster banquet on his behalf on September 20 at Tait's-at-the-Beach to show him what they thought of him.

* * *

The following independent stars and producers have joined First National's Straw Hat League: Marshal Neilan, R. A. Walsh, Buster Keaton, Wesley Barry, Carter De Haven, Lloyd Hughes, Ben Turpin and little Richard Headrick.

The object of the league is to boost Los Angeles by means of the straw hat and every member of the organization will wear a straw hat the year round to advertise the fact tha it's summer in the Southland all through the year.

"I refuse to be a sheep any longer," says Buster Keaton. "The 15th of September rule is all right for the men back East, but is out of place in the Sunny Southland." "I will wear my straw hat on the 15th of January is I wish," says Marshall Neilan. "We are living in the land where it's always summer, so why quit our straws," says R. A. Walsh. "The newspaper cartoonists are in league with the hat salesmen," says Carter De Haven. "I thought men were brave," says Wesley Barry, "but they are just like women when it comes to following the fashions."

"The September 15 deadline for straw hats and devised by felt hat manufacturers in the East, encouraged by proselytized interests and accepted by the men of the country as if it were a ukase from the Supreme Court," says Lloyd Hughes.

"The straw hat is the symbol of summer," says Douglas MacLean. "I am surprised that the Los Angeles Chamber of Commerce doesn't encourage Angelenos to wear it the year around for its advertising value. If an Angeleno goes East in winter let him wear his straw hat, the symbol of his Sunny Southland. And in time when such a man is seen in the East or Middle West the natives will murmur: 'Lucky dog, there goes a man from the land of eternal sunshine—see his straw hat?'"

* * *

Director Stuart Paton's tonsils backfired on him so he thought it best to have himself pried away from the offending parts. The operation was successfully performed at the Clara Barton Hospital.

* * *

The widow of Lieut. Ormer Locklear, daredevil aviator who was killed in an airplane accident during the time has was employed by the Fox Company, has been awarded

*AMERICAN FILM FOLK ABROAD*

*Standing: Mr. Russell, of the Hudson Bay Co., and Charles Christie. Seated: Mrs. E. W. Hammons, E. W. Hammons, Mrs. Russell and Mr. Raussen, managing director of Ideal Films. The picture was photographed at the Ideal studio, London*

*Bull Montana, player in many Paramount pictures, tries to figure out what is the matter with the darn engine*

**Some fitting titles:**

**For gamblers — "Bucking the Tiger."**

**Moonshiners — "Outside the Law."**

**Poultrymen—"The Chicken in the Case."**

**Divorcees—"Love Is an Awful Thing."**

**Servants—"Through the Back Door."**

**Miracles of the movies continue. "The Desert Shall Bloom" despite the drought some folks complain about.**

$4,900 compensation by the California Accident Commission.

* * *

H. H. (Hurry Home) Van Loan, who has been writing screen stories in the North for the past six months, has returned to Los Angeles.

* * *

Bert Lytell and his director, Bayard Veiller, of Metro, have left the coast on a three weeks' expedition to New York to shop for stories.

* * *

Douglas MacLean has returned to Los Angeles from his personal appearance tour throughout the country. Mrs. MacLean accompanied him.

* * *

While taking her first lesson in Russian dancing from Theodore Kosloff, Bessie Love sprained her ankle and had to wait several weeks before she could take the second lesson.

* * *

*Initial steps have been taken for the continuation of motion picture athletic sports through the formation of a basketball league as the result of the successful season of the moving picture baseball league which is just drawing to a close. Tentative steps for the drawing up of a constitution have been arranged and a meeting of all interested companies will be held at Famous Players-Lasky Corporation, 485 Fifth avenue, Monday afternoon, October 4, at 5.15, in the offices of the publicity and advertising department.*

*Notices of this meeting have been sent to all motion picture companies and also to trade papers, many of the latter having expressed an interest in the contemplated league. While an effort has been made to include every company in the written notices and invitations to be represented, an urgent request is made to any organization which may not have received its notice, to be represented at the meeting when officers will be elected and steps taken to put the league into operation.*

* * *

According to Jackie Coogan, study, like true love, never runs smooth. One day this week, the little star ran up to Sol Lesser, who was standing on the big set where Jackie's "My Boy" is being filmed.

"Say Mr. Lesser," he shouted, "I don't like my tutor."

"Why Jackie, what's wrong with him?" asked the film man.

"Well," said the little fellow with much deliberation, "this afternoon he told me to sit over there for the present."

"Yes?" said Mr. Lesser, "and what did you say to him?"

"Nothing," said Jackie. "I just went over and sat and sat—just where he told me to—and nobody came to me with the present."

Note: Perhaps that is the reason Jackie is now playing with a brand-new sailboat in the lily pond of the studio.

**Good news! "Discontented Wives" are to be all assembled in one film.**

Dale Henshaw, special representative of National Exchanges, has left New York on a nation-wide tour of the various independent exchanges affiliated with his company. Henshaw only recently returned from Chicago and Detroit, where he had edited National Exchanges' serial, "The Great Reward," featuring Francis Ford and Ella Hall.

Henshaw is also in charge of the production department of National Exchanges, and recently spent several months in Los Angeles, lining up pictures for his company. He expects to spend at least thirty days in Los Angeles upon his return trip.

* * *

*Screen queens quickly discover that "A Lady's Name" is never taken in vain when it gets into publicity.*

* * *

Some for the Glories of this World; and some
Sigh for the Prophet's Paradise to come;
Ah, take the Cash, and let the Credit go,
Nor heed the rumble of a distant Drum!

—*Omar Khayyam.*

"Where are those slaves!" roared Ferdinand Earle as a void was suddenly apparent in the procession of bobbing camels, boy torchbearers, moaning women and whirling dervishes passing the camera during a spectacular moment in the Rubaiyat of Omar Khayyam.

The coterie of Central avenue Nubians was missing. Everything stopped. Everyone searched.

"Silence! Everyone still!" ordered Earle, and as the jabberwocky quieted the clicking gallop of ivory dominoes was distinctly heard. Behind a set the Nubians were discovered.

"You're delaying the company so we'll have to do this again tomorrow!" exclaimed the producer. Then recalling that breach clouts have no pockets, he added, "What stakes are you playing for, anyway?"

A little coon rolled his eyes comically.

"We'se playin' for tomorrow's wages, boss!"

* * *

Count Ignazio Thaon Di Revel, of Rome, Italy, arrived in New York last week on the Olympic, under contract, whereby he will help the Goldwyn Company present the big Goldwyn screen production of Sardou's famous romantic drama, "Theodora," which was filmed in Italy. Count Di Revel is a special representative of the Unione Cinematografica Italiana, which made the Italian picture, and he will remain in this country for about six months in order to confer with Goldwyn regarding the presentation of "Theodora."

* * *

Rupert Hughes, making a personal appearance at the opening of the third week's run of "The Old Nest" at a Los Angeles Theatre last week, played the acompaniment to one of his own song compositions as his "act."

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Agnes Ayres has filed a petition in the California courts to adopt her film name as her legal name. Miss Ayres real name is Agnes Shucker, but she obtained a divorce from her husband, Capt. Frank Shucker, in July.

* * *

Following the announcement recently of the appointment of Monroe Isen to manage the Universal releasing system in Argentine, George E. Kann, manager of the foreign department of Universal, makes public the appointment of Jay MacFarland to manage the Mexico branch. Since the war, and the gradual tanquilizing of the outlying districts of the Mexican republic, the Mexico office has become of greater and greater importance. It is the intention to open four or five branch offices in addition to those already operative so that the territory may be more economically covered.

* * *

Word comes from Culver City that Kitty Hilliker has just completed the not insignificant task of writing titles for the Italian pictures, "Theodora" and "The Ship," which Goldwyn will release.

* * *

Will Page is back in the business again, this time with Goldwyn, to exploit the Italian pictures mentioned in the above paragraph.

* * *

Marie Doro returned from Europe recently. Moving picture studios will not see her for the time being. She will play in "Lilies of the Field" on the legitimate stage.

* * *

The stage was all set for the event. In the little ante-room an agitated individual paced. He was worn and haggard and evidently had a great weight on his mind. Occasionally he would stop by the door, put his ear to the keyhole and listen for a few moments. Then he would continue on his restless fluttering circuit. The smell of iodoform permeated the white-walled room.

Our hero sneezed, stopped and wiped his nose, then continued on his back and forth nervous excursion.

"Is it a boy?" inquired the gentleman, as the door quietly opened and an elderly gentleman poked his head out through the aperture.

"No, Mr. Boylan, it is a girl—a very young girl—a baby girl, in fact, Mr. Boylan," replied the doctor.

The director of publicity of Universal City sighed, whether for pain or pleasure it will never be known.

"Doctor-doctor," and the publicity director reached over for the medical gentleman's right ear, "Please can't I take a look at him—I mean her?"

"Certainly—it's your baby, Mr. Boylan," and the doctor closed the door behind him.

The expectant father fairly swam around the floor in his excitement. His second child. His second girl—Mary Juliette. The door opened. The doctor tiptoed out, carrying in his arm the tiniest bit of pink humanity. Boylan peered over into the wrinkled little face. Suddenly the child sat straight up in the doctor's arms. She opened her baby mouth. Boylan fell back, horror-stricken.

"Hey, pop, when can I see 'Foolish Wives?'"

# *Greatest Rex Beach Stories Still to Come, Says Bennett*

Following the announcement of the formation of the Bennett Picture Corporation, headed by Whitman Bennett, for the exclusive purpose of producing Rex Beach stories for United Artists Corporation, it is disclosed that the best of this noted author's works have been held in reserve until now.

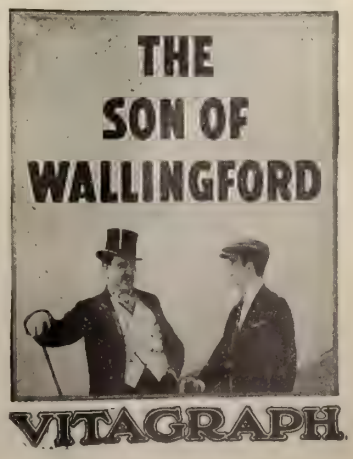
Mr. Beach, it appears, had set aside a personally selected number of his books and preserved them from screen presentation until they should be assured handling in a big way, under the direct and personal supervision of a man experienced with the triple qualifications of a producer, a showman and a distributor. Added to this, Mr. Beach deemed an eastern studio equipped and appointed to adequately stage the subject, vitally essential.

All of these conditions being met, the producing rights were assigned to the Bennett Pictures Corporation, and during the coming season the greatest of the Rex Beach subjects will be issued through the United Artists.

The first of these will be "The Iron Trail," a stirring railroad drama set in Alaska. This production, scenarioized by Dorothy Farnum, has already been completed at the Bennett Studios in Yonkers, N. Y., and is now in the process of cutting and titling. It will be released as a seven reel subject and will give to the screen the most advanced ideas in modern melodrama.

Among the other stories on the special list is "The Net," a powerful work dealing with social problems of the moment. Though written by Mr. Beach before the "Red" situation situation reached its present stage, it is as timely in its theme and as powerful an expose of the criminal working of secret organizations as could be written today.

Another story on the list is "The Rainbow's End," a novel that has attained popularity because of its fascinating account of buried treasures, romantic adventures and mystery. This story will probably follow "The Iron Trail" as the second Bennett Pictures release on the United Artists program.



*SCENES FROM "BEAUTY CONTEST," AN ALL-COLORED COMEDY PRODUCED BY THE HARRIS DICKSON FILM CORPORATION FOR PATHE*

# *Pathe Acquires First Comedies of Harris Dickson Film Company*

In an announcement this week, Pathe tells of the acquisition of the first two comedies produced by the Harris Dickson Film Corporation, in which all colored players are featured.

These comedies were made from stories written by Mr. Dickson, of Vicksburg, Miss., and one of America's foremost humorists, and which appeared in the Saturday Evening Post.

The first of the duo is "The Custard Nine," and the other will be released under the title of "The Beauty Contest." It was produced from "The Dark Horse," original title of the Saturday Evening Post story. Release dates and other distributing arrangements will be announced later.

There is no man in the country who better understands the traits and the character of the colored man, than does Mr. Dickson. It was he who first introduced to American readers stories relating the humorous side of the colored man, it is stated.

As it has proved, Judge Dickson opened up a field that has since proved fertile and very lucrative for writers like Octavus Roy Cohen, W. A. P. John and others whose literary fame has rested on their ability to portray the colored man.

In accepting these comedies for distribution, Pathe was impelled by several motives. First, it felt that there was a wonderful field for productions of this type. Another compelling motive was the fact that Mr. Dickson is nationally known as a portrayer of colored character. Since 1907 he has been writing for the foremost magazines of the United States, largely using the humorous side of the colored race as his topic. Many of his stories have appeared in the country's foremost magazines. In addition he has published a number of full length novels.

"The Custard Nine" and "The Beauty Contest" were both personally supervised in production by Mr. Dickson. He saw to it that the characters were perfect, it is reported, and in order that the atmosphere would be absolutely correct the pictures were made right in Vicksburg, Miss.

## *Wallace Reid in "The Champion"*

Wallace Reid will next do "The Champion" under the direction of Chester Withey, who has just been specially engaged by Paramount. This picture was adopted for the screen by J. E. Nash from the three-act comedy by Thomas Louden and A. E. Thomas in which Grant Mitchell recently scored a stage success. Reid has just finished "Rent Free."

# *International News Reel Wins An Exclusive Shubert Contract*

One of the largest news reel contracts ever recorded has just been closed by International News, distributed through Universal, it is announced by R. V. Anderson, news sales manager of the International News reel, by which it is placed exclusively in all of the Shubert vaudeville theatres. About a dozen of the theatres which will comprise this new vaudeville circuit have recently been opened, and within a short space of time it is expected there will be a chain of fifty Shubert vaudeville houses, each running the International News reel exclusively.

"This contract," says Mr. Anderson, "closed with Lee Shubert by George D. Uffner, of the Universal's New York exchange, is the sincerest tribute ever paid to the excellence of the International News reel. It is of especial note, when taking into account Mr. Shubert's announced policy—the cleanest, the most enterprising and the best."

# *Stanley's African Expedition To Be Made a Universal Serial*

Universal is bringing history to the screen with another elaborately produced serial. This time the famous expedition of Henry M. Stanley into Africa to find Dr. David Livingston is to be told in eighteen episodes.

Irving G. Thalberg, general manager at Universal City, has just approved the screen adaptation written by George Plympton. William Lord Wright, chief of the Universal serial and short reel feature departments, now is completing production plans.

The serial will feature Eileen Sedgwick under the direction of Edward Kull. While the screen story will be elaborated and the dramatic action intensified, it will follow the historical facts closely, it is said.

The event is familiar to millions. In 1871 James Gordon Bennett, owner of the New York Herald, assigned Henry M. Stanley, his Paris correspondent, to find Dr. David Livingston, who had then been lost in the depths of the Black Continent for ten years.

Augmenting the original theme will be the screen story of a young girl, a newspaper writer, who joins the expedition, uncovers an amazing plot to revive slavery and of a young agent of the United States Department of Agriculture who seeks a priceless soil stimulant.

MARCUS LOEW
DO YOU KNOW
WHY GIRLS
LEAVE HOME?

*SCENE FROM "BROTHER OF THE BEAR" (PATHE)*

## Century Comedy at the Central

Century Comedies' next offering at the Central Theatre beginning September 25 will be "The Nervy Dentist," featuring Charles Dorety and Bartine Burkett, the new Century beauty. Two reel Century Comedies will in all probability, it is said, be a frequent feature at Central, which is Universal's first run house.

## Record Run for Sarg's Almanac

Rialto Productions, Inc., announces that when the "Golem" terminates its engagement at the Criterion, Saturday, October 15th, they will have established a record for a short run subject on Broadway of 17 consecutive weeks for Tony Sarg's latest release, "Why They Love Cavemen," sharing honors with the feature production.

## "Human" Roles in Dickens Picture

The picturization of the Charles Dickens' novel, "Our Mutual Friend," has brought to the screen an unusual mystery drama, in which the people who take part are so human as to lend to the production the charm that made Dickens so popular, F. B. Warren Corporation states.

## Crandall Joins Theda Bara Staff

Milt Crandall, publicity man, has terminated his contract with Clara Kimball Young, according to reports, and accepted an offer from Lee Ochs, manager of Theda Bara, to accompany that star on a personal appearance tour of the principal cities of the Middle West for a period of about ten weeks.

## Chicago to Have "Good and Evil"

Lucy Doraine in "Good and Evil," released by the F. B. Warren Corporation, will have its American premiere early in October at Barbee's Loop Theatre in Chicago. This society drama has a cast of 10,000 persons. Lucy Doraine has the leading part.

## Draws Big Crowds

"Rip Van Winkle," the Ward Lascelle production released by Hodkinson, is playing an indefinite engagement at the Academy of Music in Philadelphia, and according to the house management, if it continues to show a proportionate increase in attendance will far outstrip any other attraction which ever played the Academy of Music.

## A Baby Peggy Film

Baby Peggy's newest release, "Sea Shore Shapes," was shown at the Central Theatre the week of September 18 and is now ready for exhibitors. It is said to have been very well received. The picture was directed by Alf Goulding

# Simultaneous Smashing of Records on the Day of Release of "Anatol"

With the arrival of the release date, September 25, and the automatic termination of the pre-release showings in New York, Cleveland, Cincinati, Washington, Portland and other cities, Cecil B. DeMille's "The Affairs of Anatol" was ushered into a career of record breaking never before equalled in film annals. That is the statement issued from the Paramount offices and a big batch of telegrams from exhibitors is offered to back it up.

Following are brief excerpts from some of the telegrams received by S. R. Kent, general manager of distribution, on Monday last:

Frank L. Newman, Newman Theatre, Kansas City, Mo.: "Congratulations. 'Anatol' showed to over 10,000 people Sunday. They fought like mad to get in. Broke all previous records by approximately 2,000 paid admissions. A triumph."

L. W. Carroll, Rialto Theatre, New Haven, Conn.: "'Anatol' opened yesterday to biggest crowds in history of Rialto, breaking all box-office records by wide margin. In spite of rainy weather, crowds stood in line long before opening. Consider 'Anatol' greatest box-office attraction ever made."

C. W. Deibel, Liberty Theatre, Youngstown, O.: "'Affairs of Anatol' opened to greatest business in history of Liberty Theatre. Thousands turned away. Congratulations to all responsible for this wonderful attraction."

John A. Schwalm, Jefferson Theatre, Hamilton, O.: "'Anatol' proved most successful opening of any picture shown in our theatre. Everyone pleased."

George Fenberg, Auditorium Theatre, Newark, O.: "'Affairs of Anatol' opened to tremendous business and I look for record-breaking week. Congratulations."

Allan S. Moritz, Paramount exchange manager, Buffalo, N. Y.: "'Anatol' opened today day and date at four theatres, Hippodrome, Criterior, North Park and Court street, to most phenomenal business ever seen here. This is first time a feature or even a comedy has ever played this number of theatres at the same time. Impossible to have played to more people."

Shea Amusement Co., Buffalo, N. Y.: "Business for 'The Affairs of Anatol' tremendous. It is the biggest box-office attraction we have played this year. They came early and stayed late."

Botzum Bros., Orpheum Theatre, Akron, O.: "Congratulations. 'Affairs of Anatol' opened here Orpheum Theatre to capacity business. All previous record for attendance and receipts broken. Patrons enthused. Sure is a knock-out."

Phil Gleichman, Broadway-Strand, Detroit: "With a thousand dollars smaller advertising expenditure, 'Anatol' smashed house record held by 'Humoresque.' In view of the fact 'Humoresque' opened on Labor Day and at same scale of prices, I deem this a wonderful tribute to your entire organization.

Oliver Kehrlein, New Franklin Theatre, Oakland, Cal.: "Unheard of business with 'Affairs of Anatol.' Holding them out from 1 P. M. till after 10, a feat never before seen in Oakland. Only regret we didn't have 2,000 more seats. Expect to run it a month."

S. Chakeris, Middletown, O.: "All records smashed with 'Anatol.' Opened today to tremendous crowds. Unable to handle mass of people desiring admission."

H. M. Roda, Auditorium Theatre, Dayton, O.: "Reopened theatre today with 'Anatol.' Unable to handle crowds. Hundreds turned away."

A. G. Chaney, Dallas, Tex.: "'Anatol' Sunday opening at Palace Theatre broke all records for any picture ever shown in this part of the country."

James Beatty, Liberty Theatres, San Jose and Fresno, Cal.: "Broke all records Liberty theatres, San Jose and Fresno, opening day with "Affairs of Anatol.' We are running it for a week in each town with possibility of more extended run. Congratulations upon this wonderful production.

P. R. Emde, Proctor's Griswold Theatre, Troy, N. Y.: "Opening day of 'Affairs of Anatol' a triumph at this theatre. Capacity houses of delighted patrons all day long."

William James, James Theatre, Columbus, O.: "'Anatol' broke all box-office records on opening yesterday. Police called to assist in handling crowds."

E. R. Daniels, Olympic Theatre, Worcester, Mass.: "Great opening on 'Anatol,' exceeding all previous records. Patrons well pleased."

A. C. Morrison, Majestic Theatre, Hartford, Conn.: "'Anatol' packing theatre to capacity. Patrons proclaim it the best picture of the year. Any exhibitor is bound to clean up on it."

Sam Pinanski, Park Theatre, Boston, Mass.: "Greetings. 'Anatol' smashed all records at its initial presentation. All day long we were under terrific fire from ever increasing mobs. Such a barrage of humanity I have never witnessed. Long record-breaking engagement inevitable. Congratulations to you on such a novel and different box-office magnet. It has been like oxygen to a dying patient and a timely reinforcement to the entire industry."

F. B. Walton, American Theatre, Bellingham, Wash.: "'Anatol' opened Sunday, breaking all previous house records. Played to 3,000 admissions, 10 per cent. of Bellingham's population."

Olympic Theatre, Watertown, N. Y.: "'Affairs of Anatol' pleased thousands of patrons on its opening day. Enough turned away to fill a theatre twice the size of the Olympic. Every patron pleased with this gorgeous attraction."

Nathan Robbins, Avon Theatre, Utica, N. Y.: Biggest box-office production this theatre ever played. I am delighted."

"The unanimity with which exhibitors everywhere have proclaimed this picture the greatest box-office attraction they have ever played is truly amazing," said Mr. Kent on Wednesday. "If I were to quote entirely every telegram received, they would occupy columns in the trade papers. Not one unfavorable wire has come to my desk—not one even moderate in its praise.

"Many have expressed their thanks for the assistance rendered by our exploitation men. Others have given much credit to our advertising and publicity department for its direct help in preparing newspaper advertising copy, and for the tremendous boost which the double-page spread in the Saturday Evening Post afforded with its listing of all the theatres playing 'Anatol' during the week. So, while again extending my congratulations to Mr. De Mille and his great producing organization, it is now fitting and proper to include Mr. Beatty and Mr. Saunders and their assistants in the publicity and advertising and exploitation departments. Once again they have delivered the goods."

## October 9 Release

Eddie Boland in "Sweet By and By" is announced by Pathe for release on October 9. The entire action occurs aboard a palatial dirigible, "A. D. 1943." Boland's troubles start with the mislaying of his ticket.

## Is Well Under Way

Penrhyn Stanlaws is well started on his third production for Paramount, "The Little Minister," the J. M. Barrie play in which Betty Compson is starring in the role of Lady Babbie, made famous on the stage by Maude Adams.

# Live News from Everywhere

## Buffalo

The F. I. L. M. Club has elected the following new officers for the ensuing year: President, Allan S. Moritz, Paramount; vice-president, Richard C. Fox, Select; secretary, W. A. V. Mack, Pathe; treasurer, Henry W. Kahn, Metro. The retiring officers are M. A. Chase, A. W. Moses and R. T. Murphy. The club has engaged the law firm of Desbecker, Fisk & Newcomb to handle all secretarial and legal matters.

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"The Affairs of Anatol" opened Sunday in Shea's Hippodrome, Criterion, North Park and Court street vaudeville house, where it was shown on Sunday only, to record-breaking business in all the theatres in spirit of bad weather. It was the first time in Buffalo film history that a production was shown in four houses simultaneously.

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Buffalo is welcoming home old Bill Allen, former manager of the Vitagraph Exchange, who is now a member of Archie Moses' sales staff at R-C Pictures Corporation. Bill succeeds H. C. Bissell, who recently resigned to join Realart. Mr. Allen will take care of exhibitors in the Rochester territory, where exhibitors will undoubtedly take care of Bill.

* * *

Harry E. Lotz, manager of the Realart Exchange, is knocking 'em dead with his franchises. Harry has signed up the following theatres for next season's product: Victoria, Rochester; Savoy, Syracuse; Avon, Utica; Crescent, Ithaca; Liberty, Herkimer; Rialto, Glens Falls; Star, Rome; Proctor's Theatre, Schenectady, and the New Grand, Whitehall. Harry is closing franchises this week in seven big towns in addition to the above list.

* * *

Max Rowley has resigned from the Lande Feature Film Company to accept a position with Universal.

* * *

Al Beckerich, former manager of the Olympic, has joined up as manager of the Cataract Theatre, Niagara Falls, succeeding Billie West, who is back in Buffalo.

* * *

Harry Devere has come to Buffalo from Gotham to accept a position with Bob Murphy at Pioneer. Harry will cover the Southern Tier. He is well known in this neck of the woods, having been with Pathe under Buck Taylor's regime. Leo Murphy, Bob's brother and Bob, himself, are now on the road.

* * *

Ben Levine, sales supervisor for First National in New York State, was in Buffalo on September 24 for a conference in the Hotel Lafayette, with the local manager, E. J. Hayes, and H. L. Levvy and George Blackmon. Mr. Hayes expects to add two men to the staff in a few days. Walter Price, of A. P., now has a desk in the F. N. headquarters. Mr. Price announces that Robert Berthey, formerly an A. P. salesman, has joined Federated in Albany

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General Manager Meinhold, of Loew's, Inc., was in Buffalo the week of September 26, looking over the new Loew State, which will open in a month. While in town Mr. Meinhold had conferences with several of the exchange managers and arranged many business details in connection with the new house.

* * *

The F. I. L. M. Club of Buffalo and the Western New York unit of the M. P. T. O. A. will soon hold a get-together dinner to discuss various important matters pertaining to the industry. The unit will soon appoint three exhibitor members to sit with the F. I. L. M. Club grievance committee, it is announced.

* * *

Leo Adler, traveling auditor for Pathe, was in town last week examining the books at the Buffalo exchange. Fred Sage, of the Frontier, came running into the Pathe office one day last week, informing Manager W. A. V. Mack he had a tip that federal agents were about to raid the exchange. When pressed for the reason, he replied that the sleuths had discovered some "Stills" in Fred Miner's department. Sage left the office quicker than he entered.

* * *

Jim Fater, Hodkinson representative, seems to be getting more business since he took on that new roadster. Jim has closed his entire product with Harold Dygert, owner of a chain of houses in East Rochester, Fairport and Newark. He has also signed up Fred M. Zimmerman's house, the Avondale, in North Tonawanda.

* * *

Homer Howard has been engaged by Fred M. Zimmerman of Nu-Art Pictures to represent the company in the Syracuse territory. G. Emerson Dickman, salesman de luxe on the main line, if your please, claims a new record between Buffalo and Rochester. Professor Dickman left Rochester in his Henry-built gondola at 5 a. m. morning and reached Buffalo at 10 a. m. This is the longest time it has ever taken a car to go between these two points. Mr. Emerson recently put a coat of shoe blacking on the bus and it looks as good as new.

* * *

L. E. Rogers has completed the building of a new $50,000 house in Canton. It seats 1,400 and is a worthy addition to the town. When it is realized that the town has a population of 3,500 and the house a capacity of 1,400, it will be seen that Mr. Rogers has the welfare of the town at heart, more than what the box office does. We bet he plays to capacity all the time. Roy Allen is leader of the orchestra.

* * *

William MacFarlane expects to open his new Canandaigua house on December 1. It will seat 1,000. Jim is out for mayor of the town.

* * *

C. J. Barnard and Dr. Averill have opened the Grange Hall in Webster as a picture theatre. Presentations are given every Tuesday and Thursday evenings.

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Charles P. Gilmore, owner of the Orpheum, Richardson and Hippodrome in Oswego, is contemplating entering the distributing end of the business in Syracuse.

* * *

Jim Papayanikos, of Watertown, was a visitor along Buffalo's Film Row last week. He reports business good in his Northern New York town.

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D. H. Finke, manager of the new Bellevue Theatre in Niagara Falls, recently held a Limerick contest, offering prizes of money and tickets to the winner.

* * *

Divorzanowski & Glanz will open their new $60,000 picture house in Depew the latter part of October. The name of the house will be the Colonial.

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## Indiana

Guy D. Hammitt, who during the last year has been advertising manager of the Strand and Liberty Theatres at Muncie, has resigned the position to become manager of the Grand Theatre at Washington, Ind. Mr. and Mrs. Hammitt and their two children expect to move to Washington the latter part of the month.

* * *

The case of the State against J. S. Hines, proprietor of the Princess Theatre at Portland, on a charge of Sabbath desecration for having operated the theatre on Sundays, has been continued until October 20 on account of the serious illness of Jacob F. Denney, one of Mr. Hine's attorneys.

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Forest C. Templin, until recently manager of a string of theatres in the New England States for the Main and New Hampshire Theatre Company, has been chosen manager of the Strand Theatre at Kokomo. Mr. Templin has had much experience as an exhibitor and theatre manager. He managed theatres in Muncie and Fort Wayne, later managed three theatres for the Smith Amusement Company at Alliance, O., and then took charge of the theatres in the New England States. Associated with him in the new management of the Strand will be C. O. Pickens, of Culver, Ind., who has been chosen secretary and cashier.

* * *

Theatre owners and managers in Indiana have just received a letter from Mrs. L. Luella Cox, director of the women's and children's division of the State industrial board, calling attention to the State law which prohibits the employment of minors under the age of sixteen in any capacity in a theatre. "It has come to the knowledge of the board," said the letter, "that many theatre managers in the State are violating this law in the employment of children of prohibited age at prohibited hours and in the employment of others without proper certificates. We assume these violations are unintentional and are taking place because the theatre managers are not advised as to the provisions of the law."

* * *

The publicity given to the Arbuckle case apparently has stirred some of the Baptist ministers of the Indianapolis area to action. In a letter sent out by the Rev. F. A. Hayward, chief executive of the Federated Baptist Churches of Indianapolis, the Baptist ministers are urged to wage war "openly and definitely" on the "vicious forces at work in moving pictures exhibited everywhere today." Mr. Hayward urged that next Sunday, and as frequently as they deem wise, pastors urge through their church departments a public and private demand that the motion picture business listen to the appeal of the pulpit. The letter says that moving picture stars whose life standards are known to be diametrically opposed to those taught in the church, "must be torn from their pedestals and revealed in their unwholesome influence."

* * *

Indianapolis union musicians who went on strike September 3, have reached an agreement with the theatre managers under which they will accept a wage reduction ranging from 7 to 10 per cent. All of the musicians who have been on strike, about 100, returned to work September 19. All except two of the theatres were without orchestra music during the period of the strike. The strike started when the union refused to accept a proposed wage reduction which A. Hammerschlag, secretary of the union, said, ranged from 20 to 25 per cent. The Murat and Colonial Theatres, the latter devoted to pictures, reached a separate agreement. The new wage scale, according to Mr. Hammerschlag, ranges from $35 to $45.50 for a seven-day week, as compared with the old scale of $35 to $50.

* * *

Plans for a new $350,000 picture community theatre, to be erected in one of Indianapolis's northside residence districts, were disclosed here recently when a request was made to the city board of park commissioners for a permit to build the theatre. The request for the permit was made by W. T. Petty, of Indianapolis; Don T. Strode, of Kokomo, former State senator, and John H. Bookwalter, son of Charles A. Bookwalter, former mayor of Indianapolis. It is understood that some Eastern capital also is interested in the project.

## Canada

The Midway Theatre, St. Catherine street and St. Lawrence boulevard, Montreal, which was practically destroyed in a bad fire last spring, was reopened for business on September 24. One of the new features of the reconstructed house is a large pipe organ.

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Horsfall Productions, Montreal, has secured the Canadian distribution of the British special, "Nothing Else Matters." Announcement is made that it will be released in Montreal for its first Canadian run very shortly.

* * *

Manager Conover of the Imperial Theatre, Montreal, who recently returned from a business trip to New York City, has instituted a special musical feature in the form of an orchestral recital twice daily, at 3 p. m. and 9 p. m. The Imperial orchestra is now conducted by Signor G. Romano.

* * *

The new Loew Theatre in Montreal, Loew's Court Theatre, is presenting moving pictures exclusively and is changing program three times weekly, on Sundays, Wednesdays and Fridays. The afternoon price is 11 cents and the evening admission price is 25 cents, tax included. J. D. Elms, manager of the main Loew house in Montreal, is also in charge of the Court Theatre.

* * *

Fox's "Over the Hill" opened as a special attraction at both the Allen Theatre, Toronto, and the Allen Theatre, Montreal, starting the week of September 25. Announcement was made at the Toronto Theatre that the feature would be shown for three weeks at least, while at Montreal an indefinite engagement was announced. Special prices were asked in each instance, at Montreal the evening scale being raised to a range of 50 cents to $1.10, and at the Toronto Allen the admission for evening performances being fixed at 75 cents for every seat except the boxes.

* * *

One of the notable picture engagements of the present season has been the presentation of Metro's "The Four Horsemen" at Massey Hall, Toronto's largest auditorium. This run opened August 29 and closes October 1, making five solid weeks. The feature played to big houses until the last and was taken off only because of the opening of the concert season.

* * *

The Princess Theatre, Chatham, Ontario, has been reopened by Kazoor Bros. after having been enlarged and remodeled during recent weeks. The Princess is one of the pioneer picture theatres in Western Ontario, but the owners, who also conduct a large wholesale fruit business in Chatham, have kept abreast of the times by the adoption of various innovations and improvements from time to time.

* * *

Manager Ward of the Allen Theatre, Winnipeg, has announced the appointment of Ralph Fabri, a European scenic artist, as art producer of the Allen Theatre. Mr. Fabri will have charge of the making of all special stage settings for prologues, grand opera numbers and ballet offerings. He has studied art in Budapest, Paris, Vienna and Venice. The theatre recently secured Laszlo Schwartz of New York as art director and one of his first efforts will be the presentation of a week's festival of Scottish folksongs and dances, for which a company of twenty-five local singers, dancers and pipers have been engaged.

* * *

Reed Chapman, son of Arthur W. Chapman, vice-president of the Codville Company, Winnipeg, has organized the R. A. Chapman Production Company of Los Angeles. The new company has produced "The Call of the Pines," it is announced. Mr. Chapman will shortly revisit his native city where he resided for twenty years before going to California.

* * *

The regular weekly luncheon of the Manitoba Moving Picture Exhibitors' Association held at Manitoba Hall, Winnipeg, on Thursday, September 22, was featured by the presence of Miss Juanita Hansen, who addressed the members briefly. This was her first visit to Canada, she said. A resolution of regret over the departure of Charles Perry, late manager of the Capitol Theatre, Winnipeg, was moved by Ted Hardcastle, seconded by George Graham and unanimously adopted. Another visitor of prominence was the Rev. George Salton, a local clergyman, who has been a strong defender of the picture theatre and its influences. President R. Kershaw was in the chair.

## Pittsburgh

At a meeting of the M. P. T. O. A. of Western Pennsylvania last week, a resolution was adopted urging the producers to insert a clause in film contracts which would automatically cancel bookings on any picture in which the star or any other player might do anything that will cast a reflection on the picture industry in general, the action being a result of the Arbuckle case. Fred Herrington, secretary, says the M. P. T. O. is growing rapidly. During the past few days over twenty-five members have been added. Mr. Herrington is now making a round of all the picture theatres of Western Pennsylvania and is meeting with much success in securing them as members. For those exhibitors who do not wish or cannot afford to pay the cash dues he has a proposition to make payment of same in the nature of advertising slides, but these are not of an undesirable sort or numerous by any means. If desired, the exhibitor may run but one slide for the association, but can run more if he desires. The association has sent out letters to all exhibitors advising them to write Senator Penrose, asking him to use his influence in the repeal of the film rental tax, admission tax and seat tax. Address Hon. Boise Penrose, U. S. Senate, Washington, D. C.

C. A. Lynch, for the past year and three months in charge of the Pittsburgh branch of Educational Film Exchange, resigned his position voluntarily, and is now back at his old job as salesman for the Pathe Exchange. His successor at Educational is Joseph Kaliski, former manager of the Fox Exchanges at Cleveland and Denver.

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Charleston, W. Va., Sept. 19.—With the change of ownership of the Plaza Theatre, formerly the property of the Consolidated Amusement Company, but purchased recently by C. A. Midelburg and associates, announcement has been made that the theatre will be turned into a picture house. Charleston, will then be for the first time without a theatre of any kind except those devoted to the silent drama. The property has been taken over by the Hyman interests of Huntington, who are owners and managers of a circuit of theatres in which pictures only are shown.

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Harry L. Charnas, the "big gun" of the Federated Film Exchange Company, paid a visit to his new Pittsburgh branch recently.

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Ed. Harvey expects to have his new $200,000 picture house at Woodlawn, Pa., ready for opening by the first of November. The house will have 1,400 seats, including a balcony. Mr. Harvey is also owner of the Grand Theatre, which he built some ten years ago, seating 700, but this house is far too small to accommodate the crowds.

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J. M. Riley, the blind exhibitor of the Pastime Theatre, Crab Tree, Pa., died recently after suffering a stroke of paralysis.

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Williamson, W. Va.—The Williamson Theatre Company has been authorized by the Secretary of State to increase its capital stock from $15,000 to $25,000.

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Samuel Sivitz, publicity manager for the Rowland and Clark Theatres, Pittsburgh, has recovered from his recent illness, and is again back at his desk.

## Kansas City

C. C. Ezell, L. J. Selznick's personal representative, took charge of the local Select office following the resignation of Joe Kaliski, who will manage one of the Pittsburgh Exchanges. Mr. Ezell will be in charge of the local office until Harry Cohen, newly appointed manager, arrives from Los Angeles.

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J. R. Pratt has opened his Gem Theatre at Fulton, Mo., which has been closed for more than a month, during which time improvements were made on both the interior and exterior.

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J. B. Painter has sold his Joy Theatre at Elk City to Will Haskins, of Medicine Lodge, Kas. Mr. Haskins will take charge about October 1.

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Frank Aigren has sold the Highland Theatre at Thirty-first and Highland, Kansas City, to A. J. Bohrer.

A. M. Eisner, former secretary of the Motion Picture Theatre Owners of Missouri, is remodeling and redecorating the Strand Theatre, Kansas City, and will reopen it in a short time.

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Roy Sweetland has re-opened the Royal Theatre at Hiawatha, Kas.

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Henry Tucker, of the Photoplay Theatre at Liberal, Kas., in re-modeling the house and will re-name it the Tucker.

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Sol Koplar, of the Hostettler Enterprises, was in town for a few days. He left September 17 for St. Louis.

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Out-of-town visitors to the various film exchanges during the last week have been: E. E. Frazier, of the Grand Theatre, Pittsburgh, Kas.; Mr. Wiley, owner of the Rex Theatre, Milberry, Kas.; John Tackett, of the Tackett Theatre, Coffeyville, Kas.; Mr. Skyler, Bowman's Hall of Adrian, Mo.; Mr. Wagner, of the Bijou Theatre, Lamar, Mo.; J. S. Berryman, of the Golden Belt at Ellsworth, Kas.; Charles Fisk, of the Fisk Opera House at Butler, Mo.; W. H. Weber, of the Echo Theatre at Great Bend, Kas., and Mr. Olcott, of the Aidome at Oak Grove, Mo.

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O. S. Witaker, formerly with the Universal Film Company at Omaha, joined the sales force of Universal's Kansas City branch recently.

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A new theatre is being built at Sharon Springs, Kas. It is to be one of the finest in that section and will seat about 500.

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The Grand Theatre at Salina, Kas., is running on vaudeville.

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E. C. Ward has bought the Brooklyn Theatre in Kansas City. Mr. Ward is a new exhibitor.

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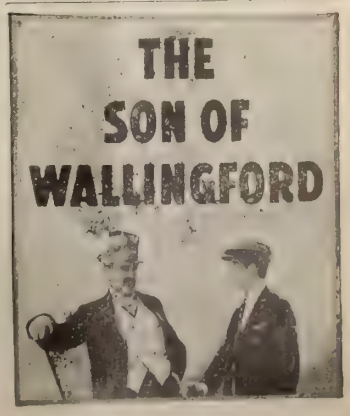
The American Theatre of Kansas City, and owned by George Arkin, was re-opened recently after being extensively remodeled and redecorated. Joe Rosenberg, formerly with Pathe, has been appointed manager of the theatre.

## In Leading Roies

Dorothy Dalton will work at the Lasky studio in George Melford's next production for Paramount, "Moran of the Lady Letty," from the novel by Frank Norris. Miss Dalton and Rudolph Valentino will be featured in the leading roles.



## San Francisco

C. C. Thompson, formerly salesman for Associated Producers, Inc., is now with Associated Exhibitors, succeeding J. A. Epperson, who has left for Salt Lake City to handle short subjects for Pathe.

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H. H. Hicks, formerly connected with local film exchanges but more recently with organ houses, is now with the Rudolph Wurlitzer Company, specializing on theatre organs.

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George Chamberlain, proprietor of the Independent Film Exchange, is enjoying a month's vacation in Oregon, where hunting and fishing abounds.

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I. H. Lichtenstein of the Western Poster Company has left for Seattle for a stay of several months and will make improvements at the branch maintained there. Harry Lichtenstein of this firm is visiting the office at Los Angeles.

* * *

G. A. Metcalfe has received the new Proctor machine and this is receiving much attention from exhibitors at the Golden Gate Avenue store.

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Mr. Goulette of the Liberty Film Exchange, Manila, P. I., was a recent visitor here, making his headquarters with Nat A. Magner during his stay.

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The California Theatre at Redwood City has been re-opened under the management of Frank Hammer. This is a Metcalfe equipped house located in one of San Francisco's leading peninsula suburbs.

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Sid Martenstein of the Fairyland Theatre, and for three years with Goldwyn, has joined the selling staff of Realart and will soon start out on a road trip.

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Howard Sheehan, district manager for Fox, has added another smile to his plentiful store and is handing out the cigars by the fistfulls. The occasion is the arrival of a son and heir.

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G. A. Metcalfe has returned from a business trip to Nevada and reports that exhibitors there are getting back into their former stride and that the outlook for fall is considered good.

* * *

J. S. Woody, general manager of Realart, recently made a stay of five days in this city and is expected here again before returning to New York. From here he went to Los Angeles with Oren Woody and George Slater, manager and assistant manager, respectively, of the Realart Exchange in that city.

* * *

George Mann, formerly owner of the Rialto Theatre of this city, is now handling the bookings for W. J. Clark of Eureka.

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J. A. McNear, well known Petaluma exhibitor, has returned from a five weeks' vacation spent on his ranch, where he enjoyed hunting and fishing to his heart's content.

* * *

T. C. Reavis is making extensive changes in the Cline Theatre at Santa Rosa. The lobby has been torn out and storm doors are being installed. The seating capacity will be enlarged as a result of the work. He is also planning to remodel the Rose Theatre at that place.

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Sam Gordon has disposed of his theatre interests at San Francisco and San Rafael and is now devoting his attention exclusively to the Hippodrome Theatre at Napa.

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H. W. Poole, who conducts the Liberty Theatre at Klamath Falls, Ore., was a recent visitor here, arranging fall and winter bookings.

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E. Bruce Johnson, head of the legal department of First National, was a recent visitor at San Francisco, his former stamping ground, and was the guest of honor at an elaborate banquet at Taits-at-the-Beach, on the evening of September 20. This affair was a highly successful one and was attended by almost 100 members of the industry. It was arranged by a committee consisting of George Mann., chairman; Louis R. Greenfield, Charles Muehlman, James McCann, Sam Y. Edwards and Dick Rosebaum.

* * *

The management of the Rialto Theatre has inaugurated a "Back to Normalcy" movement and has revised its prices downard. Matinee prices are now 25 cents and evening prices 40 cents and 25 cents.

* * *

C. F. Montgomery, manager of the T. & D. Theatre at Berkeley, recently called upon the police to help solve the mystery of the disappearance of $745 from a bag while the latter was in transit from the theatre to the bank, three blocks away. He stated that when he left the theatre the bag contained $1,800 and that he had counted it and placed it in the bag himself. When the bank teller counted the contents he found $745 missing.

* * *

Charles A. Nelson, San Francisco supervisor and business manager for the Allied Amusement Industries of Northern California, has announced his candidacy for re-election to office and has launched an active campaign. His services have been invaluable to theatrical interests during the past year in the matter of combating adverse legislation and he is being strongly backed by these.

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H. C. Weaver of Los Angeles, president of the Krag Productions Company, is a visitor in San Francisco for the purpose of making arrangements with the Pacific studios for filming an ambitious feature production.

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"Fate," the picture in which Clara Hamon Smith depicted some of her experiences, is not an immoral picture, according to a verdict rendered in the court of Police Judge Lile T. Jacks at San Francisco on September 19. Earlier in the month an attempt was made by William E. Weathers to show this film at the College Theatre and he was tried on the charge of showing an immoral picture without permission. This trial resulted in a disagreement, but at the second trial a jury of twelve women turned in a unanimous verdict in his favor. Whether or not the picture will finally be shown has not been decided.

## St. Louis

The Women's Board of Religious Organizations of St. Louis has protested to St. Louis picture theatre managers against what they term undignified representations of ministers in films. The amusement department also adopted a resolution commending managers for refusing to show films in which Roscoe Arbuckle appears.

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The New Strand, Springfield, Ill.'s new $225,000 picture house, will open on October 2. The house, which seats 850 in its balcony and parquet floor, is among the most attractive amusement places in that section of the State. Gus Keiosates, the owner, states it will be devoted exclusively to high-class pictures.

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Harry Hines, formerly booker for Pathe here, has joined the sales organization of Associated First National. He will handle their short subjects.

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Sidney Baker, the hustling First National manager, had some of his pep taken from him by a very annoying tooth that persisted in aching at inopportune moments.

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Tom Leonard, of Pioneer is in New York on business. He may announce the purchase of several new pictures upon his return.

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Herman Stern, district manager for Universal, spent three days here as guest of Barney Rosenthal, local manager. They made interesting sales talks to the Universal organization here.

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Lionel Keene, of the Marcus Loew Enterprises, is here arranging the fall program of the King Theatre, which plays Loew's vaudeville.

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G. Luttrell, of the Majestic, Jacksonville, Ill., was a caller. The opening of the school year has improved the picture business in Jacksonville. It has several colleges and State institutions.

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Another visitor of the week was J. Clay, of Olney, Ill.

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Morris Engel, of the publicity staff of Universal, has just returned from Decatur, Springfield, Hannibal and Quincy, where he handled the exploitation for "Reputation." He reports splendid co-operation from the press.

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Ernest Geyer, new Paramount Kentucky salesman, has returned from a tour of his territory. He reports that the higher prices being paid for cotton have greatly stabilized finances in that section and the improvement is very noticeable in picture theatre attendance.

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C. W. Ryder, of the Exhibitors' Supply Company, is on a business trip to Chicago.

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W. A. Boyd, of the Star, Louisiana, Mo., was seen along Picture Row.

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Manager J. Cohen, of the Monarch Theatre Supply Company, reports the sale of metiograph and other equipment to the Park Theatre, Marsh & Jackson, owners, Verda, Ky.

Mrs. William Young, wife of the proprietor of the Euclid and Easton-Taylor Theatres, has denied that William Mueller, Jefferson City, Mo,. has completed arrangements for the purchase of the Euclid and Easton-Taylor Theatres. A report to this effect has been circulated and was printed in some trade publications. Mrs. Young states that they are not for sale. Mr. Young, who has been ill for some time, has not given up his position as manager and expects to resume his duties very shortly.

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The St. Louis F. I. L. M. Club, which recently sent out letters to exhibitors asking their co-operation in bringing about a closer relationship and better understanding between the exhibitors and exchange managers, has received a number of replies promising support to the movement. The organization was formed recently, succeeding the St. Louis Film Board of Trade. The managers of the various St. Louis Exchanges are members of the club.

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Plans for the erection of a film exchange building on Olive street, near Leonard avenue, for the Fox Film Corporation, have been announced. Nat Koplar and the Sam Hamburg, Jr., Real Estate and Investment Company, have leased the property to the Fox interests for ten years at an aggregate rental of $66,000. Work of construction will start as soon as the site can be cleared of present structures.

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Colonel Bill Yoder, Pathe district manager, is here.

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Manager S. J. Hankin, of Fine Arts Pictures, announces the signing of new road representatives. The travelling staff for Fine Arts includes Dave Nelson, Northern Illinois; J. W. Shawcross, Northern Missouri; H. D. Dwyer, Southeast Missouri, and D. C. Mooter, Southern Illinois.

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G. A. Lincoln, vice president and general manager for the Exhibitors' Supply Company, Chicago, was in St. Louis the early part of the week as the guest of Mr. Ryder the local manager.

* * *

S. E. Brady, of Cape Girardeau, Mo., plans to open his New Broadway Theatre there about November 15. It seats 1,400 and cost approximately $100,000. While in St. Louis Mr. Brady bought two type S Simplex machines, a No. 1 Minusa Gold Fibre screen and a 75-75 transverter. He has taken a ten-year lease on the New Broadway which is owned by a syndicate

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The Park Theatre, Cape Girardeau, has just purchased two 900-watt G. E. Mazda outfits to be used in conjunction with its Simplex machines.

* * *

O. W. McCutcheon, of the American, Charleston, Mo., was a caller. While here he bought two Argus G. E. Mazda outfits.

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J. F. Dimmick, Rosiclaire, Ill., was in the latter part of last week. He states that the recent mine trouble in that vicinity has been settled and conditions returned to normal. He plans to re-open his Capitol Theatre, which was under lease.

*SCENES FROM "THE MERRY DENTIST," FEATURING CHARLES DORETY, RELEASED BY CENTURY FILM CORPORATION*

# *Paramount Plans Exceptional Publicity for Miss E. M. Hull, Who Wrote Novel, "The Sheik"*

The glare of American publicity is about to be turned on E. M. Hull, author of the striking novel, "The Sheik," which, produced by George H. Melford for Paramount with Agnes Ayres and Rudolph Valentino in the leading roles, is to be released throughout the country this fall.

When "The Sheik" started on its career as a best selling novel, reviewers found themselves ignorant of whether the author was a married woman, a single woman or a man. "The Sheik" was a first novel, and all that the publishers knew of the author was contained in a brief statement written in response to an appeal for information.

It developed later, however, that E. M. Hull's first name is Edith and that she lives in London and has traveled extensively all over the world. To obtain further information, Paramount has sent a special mesenger to Mrs. Hull's London home. Jerome Beatty, director of Paramount publicity and advertising, cabled the London office this week and asked Frederick Martin, Paramount London publicity manager, to interview Mrs. Hull.

The information thus assembled will be incorporated in a campaign of publicity which Paramount says will be one of the biggest ever put behind a motion picture. This campaign will include both national and local newspaper advertising and a thoroughly comprehensive exploitation tie-up with booksellers handling the novel, in which the publishers, Small, Maynard & Co., of Boston, are co-operating with the Paramount advertising and publicity department.

The week of November 27 has been designated as "The Sheik" Week by the Paramount sales organization, following the lines so successfully carried out for "Anatol" Week. During that week "The Sheik" will be shown simultaneously in as many leading theatres throughout the United States as it is found feasible to provide prints for. In its issue of Saturday, November 24, the Saturday Evening Post will carry a double-page announcement of the picture and its country-wide showing during the following week.

A special jacket has been designed for the present and all future editions of the book, tying up directly with the picture through the printed line, "A Paramount Picture with Agnes Ayres and Rudolph Valentino—a George Melford Production." This jacket is illustrated with a reproduction in colors of the striking painting by Marshall Frantz which is being used on the 24-sheet posters and other advertising accessories for the picture, with stills from the production on each of the flaps. These jackets are now on the press and will encase all future copies of the book and will be used extensively in window displays.

The publishers are now sending out to all their bookseller customers an announcement of the tie-up with the picture and advising each to get in touch immediately with the nearest Paramount exchange, a list of the exchanges being included in the announcement, and to arrange with the exchange exploitation representatives for co-operative window displyas in connection with the showings at the local theatres.

Small, Maynard & Co. states that the demand for "The Sheik" has been so great that in spite of its best efforts the firm is now more than 20,000 volumes behind on orders. It is now planned to issue the twenty-fifth edition simultaneously with the release of the Paramount picture and to advertise the double event in a manner befitting the occasion.

# *Educational-Selig-Rork Picture Runs with Chaplin on Broadway*

Again an Educational-Selig-Rork Photoplay has been selected as the dramatic subject in a sort subject program at a big first run Broadway picture house. A short time ago "The Northern Trail," the first of the Educational-Selig-Rork series, was shown at the Capitol Theatre. Beginning last Sunday, "The Ne'er to Return Road," the third of the series, was on the program of the Strand Theatre, run as the serious feature with Charlie Chaplin's "The Idle Class."

As in the case of the showing of "The Northern Trail" the newspaper critics have spoken well of it. The New York Herald, after discussing the Chaplin picture, said:

"The serious feature, adapted from a Lambs Gambol story by Mrs. Otis Skinner, wife of the actor, and presented by Selig-Rork, is all that a movie should be and generally manages not to be. Into its short length this story of a mother who succors an escaped convict and learns something to her disadvantage, packs more feeling and a more unusual denouncement than many a six reel 'superfeature,' telling its story in terms of action and not of handmade titles. The Fanny Hursts of the screen should study it. Wallace Beery and Margaret McWade are the principals to be kept under surveillance."

The New York Tribune called it an "interesting story of an escaped convict, who was helped on his way by the mother of the boy whom he had acidently killed in a quarrel over 'the lady they called Lou.'"

## *850 Theatres Book Big Goldwyn Film*

A statement from Goldwyn Pictures Corporation gives the number of theatres which had booked the second of its big Rupert Hughes photoplays, "Dangerous Curve Ahead!" up to Saturday, September 17, as 850.

Goldwyn's national advertising campaign in big-circulation magazines for this feature is now in progress. The picture will be released to exhibitors on Sunday, October 2, and will show in 150 key cities simultaneously on that date. The remainder of the bookings are for the three or four weeks following.

## *Agnes Ayers to Star in Picture*

Victor Fleming is now busily engaged at Hollywood making ready for his debut as a Paramount director. The picture will be Agnes Ayres' first star production, an adaptation by Sir Gilbert Parker and Eugene Mullin from the former's novel, "The Lane That Has No Turning." Mahlon Hamilton will be Miss Ayres' leading man.

## *Announce Cast of "Turn to Right"*

Rex Ingram made known this week the complete cast for his newest Metro production, "Turn to the Right," the John Golden stage success by Winchell Smith and Jack Hazzard, adapted for the screen by June Mathis and Mary O'Hara.

It consists of Alice Terry in the leading woman's role, Edward Connelly, Jack Mulhall, Harry Myers, George Cooper, Lydia Knott, Betty Allen, Margaret Loomis, William Bletcher, Eric Mayne and Ray Ripley.

JENSEN & VON HERBERG
DO YOU KNOW
WHY GIRLS LEAVE HOME?

*Prologue designed by Edward L. Hyman for Associated First National Picture Corporation's release, "Serenade," for its presentation at the Brooklyn Strand Theatre*

# *Two Episodes of "The Leather Pushers" Completed by Messmore*

The first two episodes of "The Leather Pushers," which the Knickerbocker Photoplay Corporation is producing, with Reginald Denny as the star, have been completed in record time, according to H. L. Messmore, president and general manager, and work on the remainder of the series is going forward rapidly.

Mr. Messmore organized the Knickerbocker Photoplay Corporation to picturize H. C. Witwer's famous boxing stories, which are being made into a series of twelve elaborate two-reelers. He has made a notable record in motion pictures and before entering the silent drama, was well known as an art director on the "legitimate" stage for more than a dozen years. He is an architect as well as an artist, in addition to his strictly theatrical activities and designed the fair grounds and show buildings at many of the bigger State fairs, during the past twenty years.

The floats and paradeway for the Hudson-Fulton celebration held in New York in 1909 were designed by Mr. Messmore and during the late war he planned and executed for the Government many of the floats for the various Liberty Loan and other war charity drives. In his motion picture work, Mr. Messmore conceived and designed all the costumes and settings for "The Daughter of the Gods."

Among the notable productions of which he has been technical director are "War Brides" with Nazimova, "The Eternal Sin" with Florence Reed, "The Fall of the Romonoffs" and many others. Stage and screen stars with whom he has been associated as art director, include such well known artists as Mae Marsh, Bessie Love, Annette Kellerman, Maxine Elliott and Frank Keenan.

# *A. E. Lefcourt Says His Company Is in Market for Good Pictures*

A call to independent producers of worth-while features to submit their product to the Pioneer Film Corporation, which enterprise is in the market for meritorious product, was sounded recently in a statement issued from the home office of Pioneer, at 130 West 46th street, New York. Pioneer invites those who have quality photoplays completed or in the making and who are desirous of national distribution of their product to communicate with Mr. Donald I. Buchanan at the home office.

Mr. Buchanan recently joined the executive staff of Pioneer's home office and is one of the best known men in the technical and business end of the industry.

President A. E. Lefcourt, of stands ready to purchase several big feature film productions provided they have inherent quality. Said Mr. Lefcourt: "The film productions we are in the market for must have genuine merit and be of real quality. We have no use for photoplays that are relics of the just past era, when anything with 5,000 feet of film would suffice. Pioneer and quality—think of them as one. You, the independent producer, can count upon Pioneer to co-operate with you to the fullest extent."

# *May McAvoy to Star in Realart Film, "A Virginia Courtship"*

"A Virginia Courtship," the famous old play by Eugene Presbrey, which for so many years portrayed the best ideals of Southern romance on the American stage, has been chosen by Realart as the third starring vehicle for May McAvoy.

This new production is in line with Realart's policy to give each of its stars a "varied attack." As little Prue Fairfax of a typical old-time Southern estate Miss McAvoy has an interpretation quite different from her French refugee of "A Private Scandal" or the up-to-the-minute society miss whose affairs formed the plot basis of "Everything For Sale."

"A Virginia Courtship" was directed by Frank O'Connor with the supervision of Thompson Buchanan. Edfrid A. Bingham wrote the scenario while Hal Rosson presided at the camera.

# *A. H. Blank Buys Scenario Music*

Greater Productions, Inc., Des Moines, distributors for the Synchronized Scenario Music Company of Chicago, announces closing contracts for the Synchronized Music Score service for all of the A. H. Blank Circuit houses.

The new style Synchronized Scores, designed principally for the piano and organ, are meeting with a cordial reception wherever they are introduced. That they will serve a greater field than the full orchestra synchronized scores seems certain, inasmuch as most theatres with orchestras have complete musical libraries, whereas the houses employing only pianists or organists find that the scores offer a very attractive feature for their program.

# *Robertson-Cole Features Find Much Favor with Exhibitors*

The R-C Pictures' Corporation contract for its entire output of twenty-six special productions is proving a proposition of great attractiveness to exhibitors in all parts of the country, the company says, judging from the unusual volume of contracts received at the home office.

In addition to the large number of circuit buyers who have already contracted for the complete program, many other important circuits fell into line this week and will show their patrons every one of the productions released by R-C Pictures' Corporation.

Among the most important of the big circuits which have contracted for the full program is the Southern Enterprises.

ROWLAND & CLARK
DO YOU KNOW
WHY GIRLS
LEAVE HOME?

# *Title Lytell Film "Keep Off Grass"*

"Keep Off the Grass" is the screen title, selected by the Metro director, Bayard Veiller, for Bert Lytell's forthcoming photoplay of the prize ring, based upon a short story in the Saturday Evening Post by J. P. Marquand. The original title was "The Right That Failed."

Virginia Valli plays opposite the star. Lenore Coffee wrote the scenario.

# *Three Amusing Christies Now All Completed*

Three more Christie Comedies have been completed for Educational release under the Educational-Christie comedy contract. They are "Pure and Simple," "Saving Sister Susie" and "Fresh from the Farm." "Pure and Simple" presents Bobby Vernon in the role of the cousin from Sweden, whose sudden arrival on the eve of the wedding was a great shock to the family that had been friendly enough before coming to this country, but since their arrival had become wealthy and "socially important." Josephine Hill supports him.

In "Saving Sister Susie," Dorothy Devore is said to again prove herself a splendid child impersonator. Katharine Lewis and Earl Rodney are in the picture. "Fresh from the Farm" features Bobby Vernon in a rustic role. Josephine Hill is again the leading woman.

William Beaudine directed "Pure and Simple" and "Fresh from the Farm," while "Saving Sister Susie" was by Scott Sidney.

# *Hebrew Is Chief Figure in Film*

As the central figure in William Christy Cabanne's new production, "The Barricade," is an elderly and kindly Hebrew and as, it is said, the picture will have deep appeal for those of the Jewish faith, Mr. Cabanne has arranged to have a number of prints made with both English and Jewish titles. These prints will be distributed by R-C Pictures' Corporation to theatres in neighborhoods with Jewish population.

# *Ballin Film Booked*

Hugo Ballin's production, "The Journey's End," which showed first at the Capitol Theatre in New York and has since been seen in many sections of the United States, has just been booked by Lubliner & Trinz for their entire circuit of fine theatres.

*SCENES FROM "JANE EYRE," A HUGO BALLIN PRODUCTION, RELEASED BY HODKINSON*

# *Canadian Critics Praise Film, "Without Benefit of Clergy"*

Very few motion pictures since the art of "the silent drama" came into being, have been so generally acclaimed by influential critics throughout the United States, says Pathe, as has Rudyard Kipling's first Pathe feature, "Without Benefit of Clergy." Now come leading Canadian reviewers who, in praising the production, call it one of filmdom's greatest.

P. St. Clair Hamilton, writing in the Montreal Daily Herald, a newspaper conspicuously devoted to advance in cinematographic art, in the course of a long article in the issue of September 13, makes use of the following expressions:

"'Without Benefit of Clergy' is one of the author's best short stories, a beautiful and pathetic love story, a tragic romance between an English engineer and a Hindu girl ....It is a photoplay in which the romance is poignantly, all the more sincere and simple because it has not suffered the damage of being dragged before the footlights of the dramatic or operatic stage before it was produced before the camera. The story is simple when compared with elaborate and ponderous screen plots by lesser artists, but it has infinite charm and deep pathos. 'Without Benefit of Clergy' is one of the gems of the motion picture world."

The Montreal Star is said to have the largest circulation of any Canadian newspaper, and its theatrical critic, S. Morgan Powell, is a recognized authority. In a long article printed September 10 Mr. Powell utters these expressions:

"In 'Without Benefit of Clergy,' Kipling wrote one of the most beautiful short stories in the English language, if not in any language. ....Now this story has been translated into a motion picture. And such a motion picture! You cannot believe it until you see it, but this is an achievement in which the genius of the author, interpreted by the intelligence of skilled artists has transcended all screen limitations. The result is that you have visualized, in a manner at once unforgettable and impressive, an idol of rare loveliness.

"Nobody can watch this film unmoved. It stirs the elemental emotions in the human heart....for Kipling's supreme touch is here."

# *Latest Selig-Rork Photoplay Has An Unusual Curwood Story*

"The White Mouse," fourth of the Selig-Rork Photoplays, made for Educational release, has been adapted by Director Bertram Bracken from the James Oliver Curwood story. Although the picture opens with scenes in the "big snow country," there is very little of the usual Northwestern story in his short feature. Instead, there is an odd and dramatic plot of Chinese smuggling, mystery and revenge.

Not always can a feature production of "standard" length boast an all-star cast such as that which played "The White Mouse." Under the direction of Mr. Bracken, the man who has made all of the Educational-Selig-Rork Photoplays, such actors as Lewis Stone, Wallace Beery, Ethel Grey Terry, Willard Louis, Bessie Wong and Margaret McWade have made a picture that is said to be on the very highest plane of photodramas. A terrific battle between a man and a wolf forms the climax of the picture.

# *Theatres Sign Up for Goldwyn Week at Rapid Rate*

Theatres signing up to exhibit Goldwyn pictures for an entire week designated "Goldwyn Week," beginning Sunday, October 23, are rapidly increasing in number as the opening day approaches. Eleven of Goldwyn's twenty-two branch exchanges which had reported on Saturday, September 17, on the number of theatres signed up for the week gave a total in excess of 400.

The Boston exchange led the ten in the number of theatres signed up, with St. Louis and Cleveland exchanges high up in the list and the others making good showings.

When the reports from the other exchanges are in, with the additional theatres signing up in the four weeks preceding Goldwyn Week, the number of theatres showing Goldwyn pictures exclusively for that week will it is believed be unprecedented.

# *W. deMille Films Outdoor Scenes*

For the first time in more than a year, William de Mille last week filmed scenes outdoors. It happened in the making of "Miss Lulu Bett," Mr. de Mille's current production for Paramount which he is making at the Lasky studio. With Lois Wilson, Milton Sills and other members of the company, the producer went to an exterior location on the edge of Los Angeles.

# *Art Scenic Set and Ballet in Hyman's "Serenade" Prologue*

The Hyman method of translating for audiences the theme and atmosphere of a featured motion picture in the theatre just before it is thrown upon the screen proved effective in the musical-art-dance prologue he served in connection with the presentation of "Serenade" at the Brooklyn Mark Strand.

Managing Director Edward L. Hyman called into conference native Spaniards, Spain being the locale of the picture. Both were residents of Granada and one of Granada's most striking scenes was painted, the drop being elaborated with cutout sets.

The scene pictured was that of a hacienda courtyard with a typical Granada home of the better class in set cutout at right stage. The high Spanish palisade effect made a background with ruddy sky colorings on the top border.

Four rollicking Spanish merrymakers, gay youths in velveteen and sombrero with clinking sabres, who were really the Mark Strand male quartette, sang Yradier's "La Paloma." As they went off stage, the evening shadows deepened, via stage lights, and the love-stricken senor appeared to woo his sweetheart, who appeared in the shadows of a balcony above the cottage's courtyard. The male singer was Jackson Kinsey, who sang Tschaikowsky's "Don Juan Serenade" to the maiden in the rose trellised balcony above him. Then Mlle. Serova and the Mark Strand ballet presented a modified series of Spanish folklore and castanet dances, the numbers being Filipucci's "Habanera" and Gounoud's "Dance Espagnola."

That the climax might be enlivened, the Mark Strand Quartette came into the finale ensemble singing a few snatches from a Spanish song while the dancers completed the more furious Spanish steps.

# *Earle Williams Completes Film*

Earle Williams has completed "Lucky Carson," a new Vitagraph production based on a successful novel by Aquila Kempster. Mr. Williams has had some strenuous roles in his most recent pictures and "Lucky Carson" is no exception. It is a blend of underworld and society life, with the latter predominating, and the action laid in both London and New York and their environs.

Betty Ross Clarke plays opposite the star and Gertrude Astor has a role of almost equal importance. Other principals are Earl Schenck, James Butler, Loyal Underwood and Colette Forbes. Wilfrid North directed.

TURNER & DANKEN
DO YOU KNOW
WHY GIRLS
LEAVE HOME?

SCENES FROM "LUCKY CARSON," FEATURING EARLE WILLIAMS, RELEASED BY VITAGRAPH

## Co-operation to Play a Larger Part in Making Realart Films

A new idea for building photoplays has been evolved by Elmer Harris, Realart's supervising director, who is now in the East enjoying a belated vacation.

"Making motion pictures is not a one man job," says Mr. Harris. "To develop an entertaining film production should be the work of many minds. The old days have passed when writers immured themselves in little cubby holes and at the end of a certain time turned out a scenario. We have entered the era of the co-operative photoplay.

"The success of West Coast Realart Pictures in the past six months has been, in my opinion," said Mr. Harris, "largely due to our plan of scenario co-operation. Twice each day every writer on the staff is called into consultation. And one by one the various stories are taken up. There was a time when writers were timid about discussing their plots with other writers. But we have developed beyond that here; grown to a place where each one welcomes intelligent, constructive criticism, and is prepared to give it in kind.

"The finished scenario bears the name of the writer who did the actual, complete labor. But it bears in it something of at least eight or ten different people—all of whom have done something to polish it off."

## Ore-Col Company Film Favored by Exhibitors

Based upon a popular story by Will J. Payne, the Ore-Col Film Corporation's mystery drama, "The Family Closet," has gotten away to a splendid start in all sections of the country, according to a report from the offices of Associated Exhibitors which handles the releases of Playgoers Pictures.

Advance bookings indicate very wide distribution of the production during the coming weeks, it is stated.

## Choose New Film

Gareth Hughes' first of the second series of George D. Baker productions for S-L Pictures to be done at the Metro studios in Hollywood will be a photoplay based upon Edgar Franklin's story, "Stay Home," scheduled for publication in a forthcoming issue of All Story Magazine.

## Ince Finishes "Hail the Woman," A Story by C. Gardner Sullivan

Announcement came this week from the studios of Thomas H. Ince at Culver City of the completion of "Hail the Woman," the big Ince drama which is scheduled for release late in the fall as a First National attractions. The producer describes it as built on a broad theme depicting a new phase and appreciation of the economic life and romance of American womanhood.

C. Gardner Sullivan, who is a member of the Ince literary staff, wrote the story and it was placed in production under the direction of John Griffith Wray whose skill has been manifest in some of the more recent of the Ince successes.

The story is distinctly American. Its background is the New England hills, and to the characters Mr. Sullivan has given the moral severity credited to a New England village. It is a story of New York as well, contrasting New England's rugged countryside with the city's skyscrapers.

To portray the roles Ince chose Lloyd Hughes, Florence Vidor, Theodore Roberts, Gertrude Clair, Madge Bellamy, Tully Marshall, Vernon Dent, Edward Martindel, Charles Meredith, Eugenia Hoffman and Mathilde Brundage.

TOM MOORE
DO YOU KNOW
WHY GIRLS
LEAVE HOME?

## First Pearl White Film for Season Is Completed

"Without Fear" is the title of a photoplay starring Pearl White, finished this week at Fox Film Corporation's New York studios. This is the first picture the dashing and daring star has made since her return from an extended vacation in Europe.

The scenario was prepared by Paul H. Sloane, whose thorough familiarity with the qualities which have made Miss White a sensation of the screen serves to equip him thoroughly for the work of providing a well adapted vehicle for the display of her ability.

Kenneth Webb, author of several successful musical comedies and comic operas, before turning to motion pictures for his real career, directed the production.

The supporting cast includes Robert Elliott, well known on stage and screen; Charles Mackay, Marie Burke, Robert Agnew, Macey Harlan and Carolyn Holland.

## Strong Cast for Lon Chaney Film

"Wolfbreed," a story of the North, being made by Universal with Lon Chaney as the star, will have an unusually prominent cast, it is announced. Robert Thornby, known for his direction of such successes as Frank Mayo's "The Magnificent Brute" and Harry Carey's Universal-Jewel super feature, "The Fox," is directing the new Universal-Jewel.

Spottiswood Aiken, well-known character man, has an important role. Allan Hale, Stanley Goethals, Dagmar Godowsky, Herbert Standing, Frank Campeau and Irene Rich complete the cast.

## Corinne Griffith in Society Play

Corinne Griffith is completing another Vitagraph production, "Received Payment," a society play based on the story by John Lynch. It is her first picture to be directed by Charles Maigne and again gives the star beautiful gowns.

The cast is headed by Kenneth Harlan as the leading man. Others are David Torrence, Henry Sedley, Dan Duffy and Dorothy Walters. The picture will follow "The Single Track," an entirely different type of play now nearing release.

## Kerr Directing Mermaid Comedy

Bob Kerr, until recently associated with the Hal Roach productions, has been engaged by Hamilton White to direct the latest all-star Mermaid comedy for Educational. Work began a few days ago at the studio in Hollywood.

This will be the fifth of the new series of Mermaid comedies which Educational is releasing. The cast includes well known comedy stars like Jimmie Adams, Lige Conley, Frank Coleman and Jack Lloyd. The third comedy, starring Lloyd Hamilton, has been titled "The Adviser." It was directed by Hugh Fay.

## Western Mayor Gives Sanction to Pathe Serial

Pathe reports that "Hurricane Hutch," which has been passed by all State Censorship Boards, is now breaking down the defenses of self-appointed local censors.

All serials were banished from the picture houses of Eau Claire, Wis., but after viewing a special showing of "Hurricane Hutch," Charles Hutchison's latest "stunt" serial, the mayor of that city lifted his ban on serials.

## Playgoers Film Has Many First Run Contracts

"The first week of release of Playgoers' 'Discontented Wives,' finds many first run showings on the books and contracts coming in very strongly," announces J. E. Storey, sales manager of Associated Exhibitors. "We are gratified over the way in which the exhibitors have picked up the exploitation possibilities of the feature, and letters from the branches state that in many cities leading theatres are planning extensive campaigns based on the strength of the feature's title." J. P. McGowan directed the production as well as took the leading role.

SCENE FROM "THE ROWDY," NEW UNIVERSAL PRODUCTION, FEATURING GLADYS WALTON

# Two Rita Weiman Stories Among Six Coming Paramount Releases

In the list of six feature productions scheduled for release by Paramount during the month of October two are stories by Rita Weiman. The complete schedule was announced this week by S. R. Kent, general manager, department of distribution.

"Footlights," the first of Miss Weiman's stories on the schedule, is released October 2. It was adapted by Josephine Lovett and directed by John S. Robertson, producer of "Dr. Jekyl and Mr. Hyde," "Sentimental Tommy" and other pictures for Paramount. Elsie Ferguson appears in the stellar role. Miss Ferguson's leading man is Reginald Denny, while Marc MacDermott has a prominent part.

The same day marks the release of "Cappy Ricks," starring Thomas Meighan. This is an adaptation by Albert Shelby LeVino and Waldemar Young of the stories by Peter B. Kyne which were dramatized by Edward E. Rose. Tom Forman directed. Agnes Ayres is Mr. Meighan's leading woman. George Melford's production of E. Phillips Oppenheim's story, "The Great Impersonation," is scheduled for October 9. Monte M. Katterjohn wrote the scenario and James Kirkwood is featured in a dual role. October 23 is the date of release of George Fitzmaurice's production, "Experience," which Waldemar Young adapted from the play by George V. Hobart. Richard Barthelmess is featured in the role of Youth and Marjorie Daw as Love.

'After the Show," also by Rita Weiman, is a William de Mille production and is scheduled for October 30. The story appeared under the title, "The Stage Door,' and was adapted by Hazel McDonald and Vianna Knowlton. Jack Holt, Lila Lee and Charles Ogle are featured. Also released on the 30th is William D. Taylors production, "Beyond," starring Ethel Clayton. Henry Arthur Jones, the English playwright, is the author and Julia Crawford Ivers wrote the scenario. Charles Meredith is Miss Clayton's leading man.

## "The Cup of Life" Wins Big Bookings

The combination of Thomas H. Ince as producer and Hobart Bosworth as the leading player in a story of the sea and the Orient has struck a popular chord, and "The Cup of Life," the current Ince release through First National, is winning high praise from critics.

It went over so big in a recent test conducted by an exhibitor in Cleveland before a selected audience against one of the season's biggest specials, that it was given bookings at the Circle and the Strand where it won the unanimous approval of the local press.

Big bookings reported to date include the Scolly Square and Fenway, Boston; Empire, Quebec; Isis, Houston; Colonial, Reading; Criterion, Oklahoma City; Crown, Mobile, and the entire Loew circuit of New York. It was the first picture to get 100 days' booking on Loew's metropolitan time.

# Julius Stern Is Changing Some of Company's Projection Plan

Julius Stern, president of Century Comedies, is changing some of his production plans. The success of Baby Peggy and Brownie, the Wonder Dog, as co-stars, is shown, it is said, by their recent contracts through the Paramount circuit, among others, and the repeated demands of exhibitors for the pair. While it is planned to make pictures of them both together, the baby has proved herself such a success as a star in her own right supported by grown-ups, that she will be featured in a series of comedies of home life.

# Pathe's Short Subjects for Release October 9 Will Have Appeal for All Spectators

Pathe says it is difficult to select the outstanding feature of its short subject releases for the week of October 9. Including the serial episode, they are moulded in a manner to make them almost equally strong attractions for all types of theatres, it is stated. Included in the list for the week named are:

The third episode of the Charles Hutchison serial, "Hurricane Hutch." This episode is entitled, "The Millionth Chance," in which the celebrated "stunt" star indeed encounters hair-raising perils. The heroine, Lucy Fox, with her entire fortune at hazard, is imprisoned in the arch villain's house. Hutch tries to rescue her.

"Wings of the Border" is a Holman Day two-reel drama dealing with a conspiracy to defraud the young heroine of her rights of valuable timber interests in the Maine woods. The tender-hearted and brave young French-Canadian hero frustrates these designs.

In the one-reel comedy entitled, "Sweet By and By," Eddie Boland is featured in a comically extravagant action aboard a dirigible in the year 1943. The mixed passenger list, includes aristocrats, burglars and strong arm men—not to mention a pretty girl.

Gaylord Lloyd is featured in a one-reel comedy called "A Zero Hero," in which he robs his employer's bank to get a reward for beating up a mysterious burglar and returning the money. He gets the reward and also the banker's daughter.

"Venus and the Cat" is the title of the Aesop Film Fable released on the date named. Venus appears out of a convenient cloud just when the cat, which is tired of "coming back" only to be thrown out again, wishes it was a woman and could get revenge on the farmer bachelor who does the throwing out, by marrying him.

Pathe News Nos. 82 and 83, with their pictures of world events, and the Topics of the Day, bring all screens up to date about what is happening that is important and interesting and what the funny paragraphers write about human fads and foibles.

Pathe Review No. 124 gives an intimate view of a Zoological Park day in the lives of Mr. and Mrs. Hippo, with slow motion analyses of some of their actions. The same number presents exhaustive views of scenes at Vassar University. There is also a "Chrysanthemum Show" in Pathecolor, and demonstrations of the forms and habits of sub-tropical air plants.

## "Disraeli" Sets Another Record

That "Disraeli," the new George Arliss film which United Artists recently released, in which Mr. Arliss plays the title role, goes just as well in the small theatre as in the large, was shown when it broke the record for receipts at the York Village (Maine) Theatre, according to Morton Fry, treasurer and manager, in a letter to the United Artists' Corporation.

"This is all the more pleasing," Mr. Fry writes, "as our season is on the wane. If we could have run this production at the height of the season, it would have taken a theatre the size of the Capitol to have held the crowd."

## Working Rapidly

Work on the scenario of Hulbert Footner's "The Fur Bringers" is being pushed forward rapidly at the Mayer studio in order that John M. Stahl may begin the actual work of shooting the picture as soon as he finishes the cutting of his latest film, "The Song of Life." The first of Louis D. Mayer's series of John M. Stahl productions. "The Child Thou Gavest Me," is being released by First National.

# Great Interest Manifested in Premiere of Chic Sale Picture

Great interest has been aroused in the metropolitan circles of the industry by the announcement of Exceptional Pictures' Corporation of the premier presentation of its second production, "His Nibs," starring Charles (Chic) Sale.

This initial showing will be held in the grand ballroom of the Hotel Astor on Thursday evening, October 6, and invitations have already been accepted by many of the prominent motion picture executives, practically the entire body of the Theatre Owner's Chamber of Commerce as well as representative exhibitors from many of the country's key cities, state right executives and exchangemen from all parts of the United States, in addition to the numerous friends of Mr. Sale and the corporation.

Special arrangements have been made. A trained corps of assistants under the personal supervision of Alexander Beyfuss, vice president and general manager of Exceptional, is arranging all details for this showing.

Chic Sale, one of the foremost delineators of rural characters on the American stage today, portrays seven distinct roles in "His Nibs," probably the first time this has been accomplished in a feature film.

JOHN KUNSKY
DO YOU KNOW
WHY GIRLS
LEAVE HOME?

*SCENES FROM ALL-COLORED COMEDY, "THE CUSTARD NINE," PRODUCED FOR PATHE BY THE HARRIS DICKSON FILM CORPORATION*

## *"Never Weaken," a Harold Lloyd Comedy, for Release October 16*

"Never Weaken" is the title of Harold Lloyd's next comedy. Scheduled for release on October 16, it marks the beginning of the second series of Associated Harold Lloyd Comedies, which will consist of three releases, presented by Hal Roach, through Associated Exhibitors and distributed by Pathe.

In a statement issued from the office of Associated, it is declared that the popularity of Harold Lloyd and the marked success of the first series of Associated Lloyds has established Harold Lloyd as unquestionably one of the best box office comedians appearing in short reel productions. Therefore, it is the intention to make the second series surpass in quality and entertainment value anything which Lloyd has yet accomplished, even more profitable to exhibitors than "Now or Never," "Among Those Present," and "I Do."

The story of "Never Weaken" depicts Harold Lloyd as madly in love with a girl in the office next to his own. She works for a doctor and business is bad—so much so that she is about to lose her job. So it is up to Harold Lloyd to stir up some patients for her boss. With a comedy acrobat he starts out. The fun is said to be uproarious.

## *Vignola Coming Back to New York*

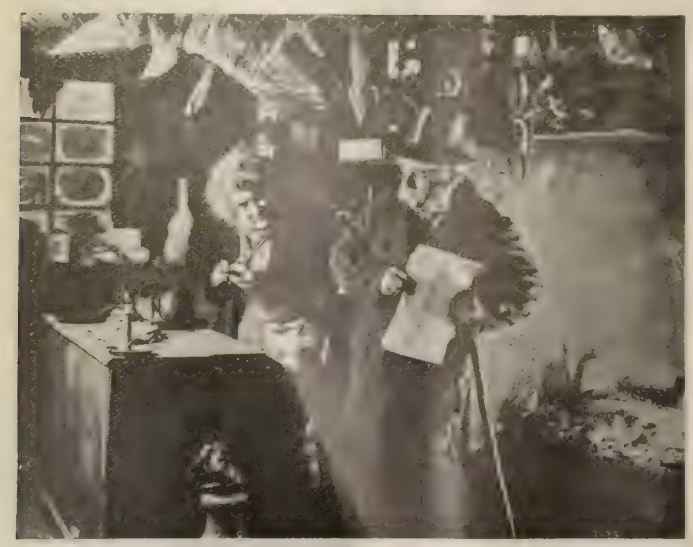
Robert G. Vignola, who went to Los Angeles several weeks ago to make a special production starring Marion Davies for Cosmopolitan, is expected to return to New York shortly to finish the interior scenes for this picture, only the exteriors of which were to be done on the coast.

## *Johnson's "Jungle Adventures" Praised By New York Critics*

Following closely upon the praise given by the daily press of New York City to Exceptional Pictures' Corporation's first production, Martin Johnson's "Jungle Adventures," at its pre-release showing at the Capitol Theatre, comes the statement from Alexander Beyfuss, vice president and general manager for Exceptional Pictures, that the trade press, New York weekly papers and all independent reviewers, as well as the National Board of Review, have issued glowing criticisms on this extremely unusual tale of romance.

In all, twenty-three critics unanimously agreed that "Jungle Adventures" is "one of the most unusual offerings presented in some time, from an artistic, entertainment and educational viewpoint," says Beyfuss. This reception indicates the success which seems destined to attend the picture when it is released to the public, which is scheduled for the latter part of October.

Although no definite statement has as yet been made regarding the distribution arrangements, an announcement is expected within a very short time, as it is known that several of the big national distributors are negotiating for it.



*SCENE FROM F. B. WARREN'S "OUR MUTUAL FRIEND"*

## *Metro Film Shows a Faking Medium*

Joseph Calder of the Metro studios technical department in Hollywood, has completed the setting representing the salon of spiritualistic fakers for Alice Lake's latest photoplay, "The Hole in the Wall."

Almost coincident with the completion of the setting was the filling of the entire cast of characters. Among those who will appear in support of Miss Lake are Charles Clary, Frank Brownlee, Carl Gerrard, William De Vaull, Kate Lester, John Ince and Claire Du Brey.

## *Nell Shipman in F. B. Warren Film*

Nell Shipman in "The Girl from God's Country," the melodrama released by the F. B. Warren Corporation, has been received by the big exhibitor circuits as one of the strongest box-office cards of the fall season, the Warren Company says.

It played to packed houses at Clune's Broadway Theatre in Los Angeles, where it ran four weeks, and has been booked on big Southern and Western circuits.

## *'The Barricade" Based on Story by Dr. Goodman*

"The Barricade" was screened for the first time for the executives of R-C Pictures' Corporation at the home office on September 16. The production was made by William Christy Cabanne, and is founded upon an original story of the same title from the pen of Dr. Daniel Carson Goodman. Many skilful human touches, in which children of the slums appear, add to the attractiveness of the subject, it is reported. Not the least interesting of these is the great love of an elderly and kindly Hebrew for the son of his Irish business partner, who has died.

## *Nearly Completed*

"The Daughter of Brahma," J. L. Frothingham's next production for release by Associated First National and following his successes with "The Ten Dollar Raise" and "Pilgrims of the Night," is rapidly approaching the conclusion of its filming.

## *Gets Big Contract*

J. C. DeWalt, Hodkinson representative in Oklahoma City, in a recent letter to A. W. Smith, Jr., sales manager of the Hodkinson organization, reports a big contract having been made with Fred Oliver, of the Liberty Theatre, Shamrock, Texas.

JULES MASTBAUM
DO YOU KNOW
WHY GIRLS
LEAVE HOME?

SCENES FROM "CAPPY RICKS," A PARAMOUNT PICTURE

# Close-ups In and Around Central New York

Charlie Saunders, who represents Screen Attractions, walked into the Onondaga at Syracuse and said to Night Clerk Carri: "Say, what do you think? 'Pop' Filkins has become a producer and is going to put out a melodrama to be called 'The Kid in the Coupe,' starring Jack Sardino." Within ten minutes the story was all over Syracuse. Jack, who holds an important position with the old Dooley Exchange and is noted for his Chesterfieldian manners and heroic bearing, would neither deny nor affirm the report. Jack always was a quiet guy.

* * *

Charlie Charles is out selling the Fox 1921-1922 specials up this way. Charlie has made some mighty good sales records, and he says he expects to bust 'em all before he gets through with "Over the Hill," "Thunderclap," et al.

* * *

Speaking of Charlie, some one gave him the address recently of a woman doctor who sells hair restorer at Auburn. Charlie carried it home and the missus found it. Maybe you'll think she raised Cain. She didn't. She said: "My dear, if anybody, man, woman or child, can restore those charming locks you lost by hard work, I am for that person." It certainly is fine to have a rep for Truth and Veracity, especially with Friend Wife.

* * *

Charles Walder, Select manager at Albany, has been succeeded by Mr. Kramer, of New York City. Mr. Walder, who is popular up this way, is considering several flattering offers.

* * *

C. Neidhart is managing the Park Theatre at Utica.

* * *

Here is something to think about: In a small upstate town not far from Utica lives a man who owns the local hotel and whose son runs the picture house. The father's wife died and while he was at home with her body the porter at his hotel gave a drink to a man who complained of cramps and begged for one. The man was a revenue officer. After getting the drink he dragged the hotel man away from his wife's bier and locked him up for "violating the revenue law." The hotel owner has always led a placid, honorable life. He did not have the means to hire eminent counsel to defend him—in fact, didn't know how to fight the case. He was convicted, fined $500 and sent to the Onondaga County jail for six months! While he was in prison the body of his son, who was killed in France, reached this country. The funeral was postponed until the father's prison term expired. This man, at the age of 55, has had a life of honor and helpfulness to his community crushed by a prison term for an alleged offense against the law he did not commit.

* * *

A. G. Leonard, formerly a Pathe salesman, is now with the Exhibitor's Film & Service Company. He severed his conection with Realart in Philadelphia to take the new position.

* * *

Louis Carboni, who used to sell 'em strong around Binghamton way, and is now with Associated Exhibitors in Boston, visited Albany in his new Buick the other day and called on Branch Manager Moran, of Pathe. His car has a quota of ninety miles per and sometimes, when standing still, it gets nervous and jumps backward. This came near getting Louis into a fight with a laundryman who parked a nervous horse behind the car, but otherwise his visit was uneventful.

* * *

If you want to get a real laugh ask Kempner, Paramount manager at Albany, about the christening of his twins, one a girl, the other a boy. Kemp, who never talks about anything but Paramount pictures, won't tell the yarn except by special request.

* * *

*Picture Personalities You Have Met:* No. 1—The Pudd'nhead Who Can't Put 'Em Over. He may be a salesman, a producer, an exhibitor or a star. Whatever his station, he's always whining. During the summer you heard him yelping that motion pictures were going to the dogs. Right now he's saying that people are tired of pictures, and that the old-time spoken melodrama is going to take their place. He uses only one-sheets around his theatre and says threes and sixes are never looked at by the public. A 24-sheet never was on his visiting list. He never will exploit a picture, claiming that if folks don't want to go to a show you can't make 'em. Somehow or other his business is always failing and he wonders why. If you tell him it's because he's the Pudd'nhead Who Can't Put 'Em Over he'll turn on you like a speared sword-fish. For that reason few friends care to harpoon him as to his failing and he goes right on being a loser and wailing about it.

* * *

Big boom in the picture business up this way. Mills are reopening at Utica. First-run and neighborhood houses around Syracuse, Utica, Albany, Binghamton, doing a whale of a business. Houses which were closed during the summer have reopened. Small exhibitors demanding reductions from last year, but paying good prices for attractions they want. Do a little figuring. Every industry has suffered during the reconstruction period, and pictures were the last to feel the slump. They are the first to recover. What's the answer? Motion pictures are as essential to the American public as are newspapers and magazines.

## Doris May, Star in R-C Picture

"Eden and Return," a romantic comedy from the stage play of the same name by Harry Renaud, has been selected as Doris May's second starring vehicle for R-C Pictures. Production is scheduled to begin at the R-C Hollywood studios before October 5. William A. Seiter, who directed Miss May's first starring production, "The Foolish Age," which will be released on October 16, will also direct "Eden and Return."

## Charles Ray to Make "Smudge"

Charles Ray's next picture for First National release will be "Smudge," a story by Rob Wagner, who wrote "R. S. V. P." for Mr. Ray. The casting of "Smudge" already has been begun while work on the continuity is also progressing. Ora Carewe will play the principal feminine role. She has appeared in Universal and Goldwyn productions.


**The Greatest Pageant Picture Ever Produced**

**"The Pageant of Missouri"**

**A 2-reel extravaganza with a barrel of punches, given at Missouri State Fair, August, 1921**

**600 Characters** **Historically Correct**

The whole nation is staging pageants and everybody wants to see them. "The Pageant of Missouri" celebrating an interesting state's centennial is easy to book anywhere.

PAPER AND PHOTOS

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# Newest Reviews and Comments

*Conducted by* EDWARD WEITZEL, *Associate Editor*

## *"A Man's Home"*

*Selznick Offers a Strong Heart-Interest Play Dealing with the Making of an American Home*

Reviewed by Epes W. Sargent.

There are no train wrecks or other spectacular features in this Selznick-Ralph Ince production of the stage play by Anna Steese Richardson and Edmund Breese, but there is a strong appeal to the emotions in the near wreckage of the home of the Osborns, which might well be the home of several hundred other Americans where business claims the man and jazz the wife's interest. Taking the well-laid drama, Mr. Ince has given it a careful, well-considered presentation in which the sincerity of the theme treatment is reflected in the actions of the players. Even the scene where the husband at last rises to the heights and fights to save his home is not marked by boisterous action, but is held intense and gripping. The appeal lies almost wholly in this sincerity, but the development of the latter half of the play is such that the spectator is held reasonably uncertain as to the outcome well up to the final scene. The play is an excellent example of technical skill with the mechanism concealed and will hold the attention of all save those who demand their drama blood-raw. It is not a great play, but it is a capital story told with artistry by the director and a cast of real players. The performances of Harry Morey and Grace Valentine stand out only because they are given the more important scenes. The cast is uniformly good. The play should give more than usual satisfaction.

**The Cast**

Frederick Osborn.....Harry T. Morey
Mrs. Osborn .....Kathlyn Williams
Lucy Osborn.....Faire Binney
Arthur Lynn.....Matt Moore
Cordelia Wilson.....Grace Valentine
Jack Wilson.....Roland Bottomley

From the play by Anna S. Richardson and Edmund Breese.
Scenario by E. J. Montagne.
Directed by Ralph Ince.
Length, Six Reels.

**The Story**

Frederick Osborn is a self-made man, among other things president of the very steamship line by which he was employed as stevedore. He is too intent upon the enlargement of his fortune to seek social relaxation or to encourage this pursuit in his wife. So long as she does not annoy him, he lavishes money upon her and lets her make her friends where she pleases. She is content with the superficial polish of the "Broadway crowd" and falls in with Jack Wilson and his putative sister, Cordelia, who fleece her handsomely while concealing their operations. Lucy, the only child of the marriage, is loved by Arthur Lynn, scion of an aristocracy of blood, and Osborn fears that his wife's careless choice of acquaintances may hurt Lucy's chances of acceptance at the hands of Lynn's relatives. He wires her to return home, and she comes, bringing with her the Wilsons, which precipitates an awkward situation, for in his college days Lynn was fleeced by Cordelia under cover of a breach of promise suit which his father settled. The Wilsons plan so handsome a clean-up that they reject Osborn's offer of $5,000 to clear out, but Lucy's innocence wins Cordelia and she retires, taking her partner with her, but not until she has set Osborn's house in order and he determines to change it from a house into a home.

**Exploitation and Program Lines:**

You Know the Osborns; They Live in Your Town. Here's a Chance to See the Inside of "A Man's Home."

"A Man's Home" Is His Castle Only When He Guards It From Within.

**Exploitation Angles:** Here is a play you can sell with immediate satisfaction and will also help your business in general. It is not a thriller, but it has a genuine heart appeal that will grow upon the patron, and make business for later offerings. Sell the splendid ensemble of players, the brilliant work of the director and the stagecraft of the authors, all of which contribute to the general effect. Make a hook up on the title with merchants for the material things which go to make up a man's home.

*IN THIS ISSUE*

*"A Man's Home"* (*Selznick*).
*"Judgment"* (*World Film*).
*"The Great Impersonation"* (*Melford*).
*"Three Word Brand"* (*Paramount*).
*"Queenie"* (*Fox*).
*"Home-Keeping Hearts"* (*Pathe*).
*"The Four Seasons"* (*Kineto*).
*"Invisible Power"* (*Paramount*).

## *"Squirrel Food"*

Monte Banks is the star of this two-reel comedy distributed through Federated Exchanges and directed by Gilbert W. Pratt. While it follows the general line of comedies of similar type and there is the inevitable chase there are a number of laughs and several novel features which make it one of the best offerings in which this comedian has appeared, as for example where Monte and the girl carry on a flirtation by means of the titles to popular songs, also where the star in a convict suit eludes capture by standing up against a striped tent. A fortune teller informs Monte he will marry the first girl he meets. After several false starts he meets what he is sure is "the" girl. She takes him to jail, hits him with a book and effects her brother's escape, leaving Monte inside. He finally gets out, a chase occurs and he swears off of girls forever, only to be snared again.—C. S. S.

## *"Wings of the Border"*

Governor Baxter of Maine makes his debut as a motion picture actor in this two-reel Holman Day drama distributed by Pathe and makes a much better showing than some other prominent persons have done. He does not appear simply in one scene but has considerable work during the latter part of the picture. His work does not suffer by comparison with the other members of the cast. Otherwise the production is of only average interest. It is a story of the northwoods, laid among the French inhabitants and tells of the attempt on the part of unscrupulous men to obtain by underhand means title to considerable property owned by the inhabitants and desired by a big power company. Bradley Barker gives a satisfactory portrayal of a French native who seeks to help them, but it is the intervention of the Governor that finally rights matters.—C. S. S.

## *"Judgment"*

*An Excellent Foreign Production, Well Acted, Instructive and Entertaining*

Reviewed by T. S. daPonte.

In "Judgment!" the World Film Corporation has a production that in many respects ranks with the finest screen portrayals. It is markedly similar in its technique to "Passion" and "Deception," and is quite on a par with those pictures. The story, however, is different, but is nevertheless based on historical incidents having been taken from the drama, "Mary Tudor," by Victor Hugo.

It seems to be a truthful depiction of the times, the costumes being faithfully delineated and the settings true to what is known of the days of the daughter of Henry VIII. and Katherine of Aragon. The acting of Ellen Richter, as Mary Tudor, could hardly be surpassed. She brings to the characterization a force and feeling (or a seeming lack of feeling for which Mary Tudor was noted), that makes the part stand out as one of the greatest screen impersonations. She besides has a comeliness which cannot be left unremarked, and goes a long way in redeeming the character in the eyes of the spectators to whom Mary Tudor appears as cruel and relentless.

The direction of the picture, it being a foreign production, is not quite up to what we are accustomed to in this country, inasmuch as the night scenes are too vivid and have all the appearance of having been taken in daylight. It is said, however, that these faults are to be remedied by toning down before the picture is released. There is some fault, too, to be found with the last few feet of the production which leaves the spectator somewhat bewildered as to how the story really ends. However, this can easily be overlooked in the picture's general excellence.

The sub-titles are by Harry Chandlee and William B. Laub, and the art title effects are by Warren A. Newcombe. The picture is 6,000 feet.

**The Story**

Mary Tudor, queen of England, deeply in love with an adventurer whose past is obscure, refuses marriage with the king of Spain which the latter offers through the Spanish ambassador. However, wishing to hold the good graces of his king, the ambassador trails the court favorite to a rendezvous with a comely girl, one of the middle class, and then informs the queen. He proves his story by the girl's corroboration.

The queen, infuriated, orders the favorite thrown into a dungeon, and commands that he be beheaded. But later she relents and attempts to save the condemned man by having another beheaded in his stead. But the plan miscarries and the erstwhile favorite goes to the block.

**Exploitation Angles:** Lacking the appeal of a well known star, sell on the novelty of the production, telling that this is a foreign made production with an unknown but really capable star; then sell Miss Richter for all you can, creating her a star.

## *"Exit Quietly"*

This two-reel Christie comedy released by Educational is weak in about every respect, as it has almost no plot at all and the acting is poor. The hero is denied admission to his sweetheart's home because she thinks he has married on the Q. T., and when he perseveres in trying, trusting to various disguises, he is invariably thrown out. That's all there is to it. The players are Bobby Vernon, Vera Steadman and William Sloan. The director was Frederick Sullivan. S. S.

# Newest Reviews and Comments

## "Home-Keeping Hearts"

*Pretty Rural Drama Is Cameo Classics Production, Pathe Release*

Reviewed by Jessie Robb.

Carlyle Ellis, who has made many films for the U. S. Government, and Charles W. Barrell, Director of Motion Pictures for the Western Electric, make their bow as producers of dramatic photoplays in this initial production of Cameo Classics, distributed by Playgoers Pictures, Inc., through Pathe. The story is a rural drama, attractively photographed, and relates the fortunes of a master diver who is sentenced to ten years' imprisonment on circumstantial evidence. The main action deals with the man's efforts to combat the crooked work of the "skin-flint" squire. The locale is farming country in a dairy section. Occasionally, the continuity lacks clarity and smoothness, but the main theme is easily followed. Especially interesting are the marine views showing the divers' work.

The principal role is intrusted to Mary Ryan, an attractive child actress who is delightfully unaffected. Thomas H. Swinton, Luella Carr and Edward Grace are all capable.

**The Cast**

Robert Colton .....Thomas H. Swinton
Mary Colton .....Mary Ryan
Laurel Stewart.....Louella Carr
Squire Tead .....Edward Grace
Timothy Reece .....Henry West

Story by Charles W. Barrell.
Scenario by Carlyle Ellis and Charles W. Barrell.
Directed by Carlyle Ellis.
Photographed by Walter Pritchard.
Length, Five Reels.

**The Story**

Robert Colton, master diver, fails in an important job. Immediately after his "boss" is found dead and circumstantial evidence points to Colton. He is sentenced to ten years. His wife dies and Squire Tead, a distant relative, takes his baby daughter.

When Colton is freed he obtains work in Tead's creamery. He finds Tead bribing the cow inspector to condemn the farmer's best cattle, in order that a plan for a co-operative creamery may be defeated. Tead also misappropriates the school funds. Colton braves Tead's threat to denounce him as a jail-bird and defeats Tead at local elections by uncovering his crooked dealings.

Colton saves Tead from drowning in a mill's vat, where he had been thrown by the inspector after a quarrel. His escape softens Tead's heart. Robert is put in charge of the creamery. His name cleared, he is free to woo the pretty school teacher and give a pleasant home to Mary, his daughter.

**Program and Exploitation Catchlines:**

Pretty Rural Drama Shows How a "Jail-Bird" Made Good. He Defeated the Crooked Squire and Saved the Farmer's Best Cows.

## "Should Husbands Do Housework"

It's a toss up which members of the many matrimonial firms will enjoy this comedy the most. It is based on the old saying that many feminine ears have often heard, "Taken you all day to do this little housework. I could do it in half an hour." This is the idea of P. Knockle. He even believes it and bets the Missus one hundred dollars to one cent on his ability. But practice proves to be quite different than theory, and he makes an awful mess of things. Wife easily wins the century and invests it in an evening dress. Harry Gribbon and Laura La Plante are the couple in the case. Directed by William Watson.—Star Comedy, Universal (1 reel). J. R.

## "The Great Impersonation"

*George Melford Production Brings Out Best Points of Complicated Story of the Great War*

Reviewed by Edward Weitzel.

The screen version of E. Phillips Oppenheim's novel, "The Great Impersonation," has all of the virtues and also all of the faults of a story which has too many characters and complications for a well made screen drama. Too much time is used in explaining who is who and what is what. The plot does not strike fire until half of the footage has been run off. It is a story of spies and political intrigue just before the outbreak of the great war, and the atmosphere of English and German diplomatic life is excellently counterfeited. The surprise finish is cleverly managed. The long cast is made up of exceptionally able actors, James Kirkwood being featured in the dual role of Sir Everard Dominey and Leopold Von Ragastein.

Ann Forrest makes an attractive Rosamond Dominey, and does her dramatic scenes with real power. Winter Hall as the Duke of Oxford and Alan Hale as Gustave Seimann are prominent.

**The Cast**

Sir Everard Dominey..... } .James Kirkwood
Leopold Von Ragastein... }
Rosamond Dominey .....Ann Forrest
Duke of Oxford.....Winter Hall
Duchess of Oxford.....Truly Shattuck
Princess Eiderstrom .....Fontaine LeRue
Gustave Seimann .....Alan Hale
Dr. Eddy Pelham .....Bertram Johns
Dr. Hugo Schmidt .....William Burress
Roger Unthank .....Cecil Holland
Mrs. Unthank .....Temple Pigott
Emperor William of Germany.....L. Grant
Prince Eiderstrom .....Louis Dumar
Prince Terniloff .....Frederick Vroom
Princess Terniloff .....Florence Midgley

From the novel by E. Phillips Oppenheim.
Photoplay by Monte M. Katterjohn.
Directed by George Melford.
Cameraman, William Marshall.
Length, 6,658 Feet.

**The Story**

The close resemblance of Sir Edward Dominey and Baron Leopold Von Ragastein is noted when the two are classmates at Oxford. Several years later, the pair meet in German East Africa. Von Ragastein is serving as military commandant. Dominey has left home to hunt lions, after being suspected of killing a man who has interfered in his marital affairs. Von Ragastein conceives the idea of poisoning the Englishman, assuming his name and acting as a spy in England for the German Emperor. Dr. Hugo Schmidt is called into the plot and he arranges to have Dominey poisoned by the natives and his hut set on fire. The body is burned. Ragastein goes to England and takes possession of Dominey Hall. Here he meets Princess Eiderstrom, with whom he has had an affair and who believes him to be her former lover. Complications come thick and fast. Dominey's wife declares the man who now claims to be master of Dominey Hall is not her husband, but finds that she is drawn irresistibly to him. The explanation comes when it is shown that it was Ragastein who was murdered in Africa, and that Dominey did not undeceive his German associates in order that he might learn their secrets and pass them on to the English Government.

**Program and Exploitation Catchlines:**

George Melford's Production of "The Great Impersonation" Is One of the Most Surprising Climaxes Ever Seen in a Paramount Picture.

**Exploitation Angles:** Play on the dual role and offer free admission to doubles of either sex or a prize for the best double, to be judged by your patrons. Play up the author and the favored players in the cast.

## "Queenie"

*All Around Good Show Is Fox Film Starring Small Shirley Mason*

Reviewed by Jessie Robb.

As far as the reviewer's memory serves, dual roles hitherto have been the sole prerogative of the star. In this Fox film, starring Shirley Mason, there are several characters, including the miserly millionaire and his combination secretary and valet (the dual role), that are equal in value to that of the star. This is the reason the picture is so entertaining, it is more than a star vehicle. There are many variations of the Cinderella tale, and, as the little "patch and darn" girl who thinks she is going to her rich aunt but finds, instead, she is only the housekeeper and "Queenie" is the helper, Shirley Mason needs only to be Shirley Mason with her quaint little ways. Wilson Hummell in the dual role makes each distinctly different. Aggie Herring as Pansy Pooley, the housekeeper, is capital. George O'Hara, the futurist poet ,who wins Queenie's heart and looses his own, proves an upstanding American when he comes down to earth. The production is faithfully mounted, with detail and byplay especially good.

**The Cast**

Queenie Gurkin .....Shirley Mason
Vivian Van Winkle.....George O'Hara
Simon Pepper ..... } Wilson Hummell
Abner Quigley ..... }
Pansy Pooley .....Aggie Herring
Mrs. Mulliken .....Lydia Titus
Count Michael .....Adolph Menjou
Mrs. Torrence .....Clarissa Selwynne
Pal, the Dog.....Himself

Adapted from the short story by Wilbur Finlay Faulay.
Scenario by Dorothy Yost.
Directed by Howard M. Mitchell.
Photography by George Schneiderman.
Length, 5,174 Feet.

**The Story**

Following the death of his young wife, some thirty years before, Simon Pepper has become a miserly recluse. He is attended by Pansy Pooley, housekeeper, and Abner Quigley, secretary and valet, who is Pepper's double. After many efforts, Pansy obtains Pepper's consent to having her niece, "Queenie," as assistant. "Queenie" has been the "patch and darn" girl at a fashionable girl's school and thinks she is to live with a rich aunt. She is quickly disillusioned. "Queenie" is forbidden to go upstairs for fear of disturbing Mr. Pepper.

Coming home one day with her arms full of groceries, Queenie's hat blows off. It is rescued by Vivian Van Winkle, son of the noodle king, but with poetic aspirations and a pen name of Cocobola. This adventure begins a friendship. Queenie decides to visit upstairs. She is surprised by Pepper, who takes a liking to her. But that evening he goes for a walk, dressed in Quigley's coat. He disappears. Quigley decides to impersonate Pepper. He and Pansy are married and launch a social career. Queenie is forced to marry Count Michael, but before the ceremony is finished the real Pepper returns from his enforced ocean trip. Van Winkle captures Queenie and the minister. The couple are married and Quigley and Pansy have their old jobs.

**Program and Exploitation Catchlines:**

Petite Shirley Mason in a Modern Cinderella Story, and Like Cinderella of the Fairy Tale She Found Her Prince, Only He Was a Nice Young American.

## "Shadowed"

Mutt and Jeff are here taken for safe-breakers and are followed by the sheriff. Chief in interest is the clever animation of the numerous disguises assumed by the sheriff in the pursuit.—(Fox). J. R.

# Newest Reviews and Comments

## *"The Invisible Power"*

*Frank Lloyd Production Is Strongly Emotional and Finely Acted—Goldwyn Release*

Reviewed by Edward Weitzel.

Once more the reformation of a criminal through the love and devotion of a good woman is made the subject of a moving picture. "The Invisible Power" has many points in its favor. The author is thoroughly in earnest all of the time, and the director has approached his work in the same spirit. Pictorially the screen story is always on a high level, and the different parts are finely acted. The climax will win the sympathy and applause of most spectators. The one doubtful situation is where the wife of the reformed criminal decides to have her child adopted by strangers, rather than have it run the risk of being influenced by its father's past life. Once this situation is accepted, its unfolding will be followed with keen interest. The finding of the child in the home of the detective who has hounded its father until he gets him back behind the bars is using dramatic license to the limit, but the situation is cleverly handled.

House Peters portrays Sid Chambers, the reformed criminal, with deep feeling, and Irene Rich plays Laura Chadwick with sincerity and moving effect. De Witt C. Jennings as Mark Shadwell, and Sydney Ainsworth as Bob Drake are the next in order of importance and merit.

**The Cast**

Sid Chambers .....House Peters
Laura Chadwick .....Irene Rich
Mark Shadwell .....De Witt C. Jennings
Bob Drake .....Sydney Ainsworth
Mrs. Shadwell .....Jessie De Jainette
Mr. Miller .....William Friend
Mrs. Miller .....Gertrude Clarie
Giggling Neighbor.....Lydia Yeamans Titus

Story by Charles Kenyon.
Directed by Frank Lloyd.

**The Story**

When Sid Chambers walks out of prison, at the end of his term, and goes to his old hang-out to meet his mates, he runs into Bob Drake, his pal, whose hollow cough warns Chambers that Bob must be taken to where he can get fresh air and good food and rest. The pair go to a quiet little village and find lodgings with the Millers, a pious old couple, whose home shelters Laura Chadwick, the village school teacher. Laura falls in love with Chambers and tells him that his past, since he manfully confesses it to her, will not come between them. Sid and Laura are married and go to live near the big city, where the name of Sid Chambers was so well known to the police. The reformed man is now earning an honest living and is supremely happy in his love for his wife.

Bob Drake becomes mixed up in a diamond necklace robbery, and Mark Shadwell, a detective, who is anxious to recover the article, follows Bob when he goes to the Chambers' home to repay Bob with some of the money he has received as his share of the robbery. Shadwell is convinced Sid is implicated and has him arrested and sent to prison on an old charge. Laura, who is about to become a mother, is so afraid that her child will be influenced by its surroundings that she has it adopted by strangers. When Chambers is released from prison he is so enraged at Shadwell that he vows to kill him. Laura hurries to the detective's home and warns him. The finding of her child in Shadwell's home brings freedom and happiness for Chambers and his wife.

**Program and Exploitation Catchlines:**
Goldwyn's New Frank Lloyd Production, "The Invisible Power," Featuring House Peters and Irene Rich, Is Strongly Emotional and Finely Acted and Has a Great Surprise Finish.

## *"Three Word Brand"*

*William S. Hart Impersonates Three Characters in Stirring Melodrama Produced by Paramount*

Reviewed by Edward Weitzel.

A tragic prologue, in which William S. Hart is seen as a pioneer who sacrifices his life in order to save his twin boys from a band of Indians, starts off "Three Word Brand" with a stirring picture of the perils encountered by the early settlers of the West. The locations and the Indian attack are impressive. The main story follows the careers of the brothers after they reach manhood, one brother being Governor of Utah and the other a plainsman whose taciturn mode of speech gives the picture its title. The strong resemblance between the pair offers the star an opportunity to shine in the vigorous melodramatic situations that he handles so well, and also to introduce considerable of his best brand of dry humor. "Three Word Brand" is a story of the cattle ranges and the bitter feuds that were fought over water rights and the rustling of stock. There is a well defined love interest, however, and the production is excellent in all departments.

Jane Novak is a spirited and attractive Ethel Barton. The male members of the supporting cast are equal to all demands upon them.

**The Cast**

Three Word Brand..... } William S. Hart
Governor Marsden ..... } William S. Hart
Ben Trego ..... } William S. Hart
Ethel Barton .....Jane Novak
George Barton .....S. J. Bingham
Bull Yeates .....Gordon Russell
Solly .....Ivor McFadden
Carrol .....Herchell Mayall
Jean .....Colette Forbes
John Murray .....George C Pearce
McCabe .....Leo Willis
The Twins .....By Themselves

Story by Will Reynolds.
Adapted and Directed by Lambert Hillyer.
Cameraman, Jos August.
Length, 6,638 Feet.

**The Story**

Ben Trego, a western pioneer, sends his twin boys to safety and stays to fight a band of Indians who surround his wagon. To make sure that the boys will escape, he blows the Indians and himself to pieces with his stock of gunpowder. When the boys grow to manhood they are both living in Utah, but are strangers to each other, having been adopted by different persons whose names they have taken. One of the brothers is named Marsden and is Governor of the state. The other is known as Three Word Brand, because of his economy of speech. He is part owner of a ranch, his partner being George Barton, whose pretty sister, on her arrival from the East, sees Brand giving a thieving cowboy a well-merited beating. Miss Ethel at once decides that she can never like her brother's partner.

The owners of the adjoining ranch put up a job to accuse George Barton of murder and he is thrown into jail. This is a scheme to get Barton out of the way, as he and Brand are against a crooked bill to have the water rights controlled by the state and the water supply put into the hands of the politicians. The Governor is being urged to sign the bill. Before doing so, he resolves to go to the valley and investigate the matter himself. Brand sees him, notes the strong resemblance between them and sets a scheme of his own in motion. He has his foreman keep the Governor in the wilderness for five days ,and goes to the capitol at Salt Lake City. Here Brand impersonates the Governor, kills the water rights bill and signs a pardon for Barton. In the meantime, the leader of a gang on the next ranch has shot the Governor, believing him to be Brand. When the ranch owner returns from the capitol, the brothers learn the truth about each other, and Ethel decides that she is willing to become Brand's wife.

**Program and Exploitation Catchlines:**
William S. Hart Has a Triple Role in "Three Word Brand," His Latest Western Melodrama, Which Is Full of Thrills.

**Exploitation Angles:** Play up Hart and the fact that he plays three roles. Give wide publicity to the appearance and he can carry the crowd. You can get a good contest by offering a prize for the most important three-word sentence on any subject or the best three-word criticism of the play.

## *"The Four Seasons"*

*Charles Urban's First Feature Provides Excellent Entertainment for All Class Houses.*

Reviewed by C. S. Sewell.

An excellent production, unique in conception and execution and one which should please every type of audience, is "The Four Seasons," a four-reeler, the first subject of feature length released by the Kineto Company of America. When witnessed by the writer at the Rialto Theatre, the audience heartily applauded this picture upon its completion.

Produced by Raymond Ditmars, who for many years has been curator of the New York Zoological Society, Mr. Ditmars has drawn on his bountiful supply of knowledge regarding the wonders of nature as exemplified by plant and animal life and shown in this production how all nature responds to the changing tempo of the succeeding seasons.

One reel is devoted to each season, Spring, Summer, Autumn and Winter, and with the successive seasons the unfolding of plant and animal life, its adolescence, full growth and then the period of death or dormancy that comes with the snows of winter are graphically shown by well chosen examples.

While in the space of four reels only a few limited number of examples can be selected, they are all well chosen and the scope of the treatment is remarkable, showing the effect not only of the change of season, but of the transitory manifestations of nature such as wind, storms, rain, hail, snow, etc.

Charles Urban's work in editing this production deserves much praise. There is not a superfluous scene, and the titling and arrangement are in harmony with Mr. Ditmar's excellent work. A striking point in this production and one which should have general appeal is the fact that while we are all familiar with the individual manifestations of nature, this picture supplies the continuity welding the separate links into life's complete chain from one Spring to another.

Instructive as well as entertaining, "The Four Seasons" can be safely classed as Mr. Urban's greatest achievement.

## *Movie Chats No. 63*

A number of diversified "shots" are shown in Movie Chats No. 66. One of the most timely, because of the recent news carried so extensively in the newspapers concerning the sugar industry, are pictures which show Hawaii and its chief business—that of sugar growing and refining. One of the largest sugar mills has been filmed and the process of sugar making is gone through with from beginning to end. Pictures in Jamaica, where sugar is also a large industry, are also shown, and the product is seen being made ready for shipment to the United States. T. S. daP.

# CURRENT FILM RELEASE DATES

*Numbers following titles of pictures indicate pages on which consensus of reviews appeared. "R" refers to Reviews. "C" signifies pages where may be found resume of reviewer's opinions. "Ex." indicates pages on which have appeared stories of the exploitation of that production. Unless otherwise specified, all subjects are five-reel dramas.*

## FOX FILM CORP.

**SPECIAL.**

Over the Hill. 10,700 Ft. R; Vol. 46, P-622.
A Virgin Paradise. 9,000 Ft. R-729; C-885.
A Connecticut Yankee in King Arthur's Court. 7,600 Ft. R; Vol. 48, P-805; C; Vol. 49, P-135.
Thunderclap. 6,700 Ft. R-730.
Shame. 8,200 feet. R-789; C-885.
Perjury. 7,400 Ft. R-932; C-273.
Footfalls (Tyrone Power). R-448.

**WILLIAM FARNUM.**

His Greatest Sacrifice. R-205; C-267. 6,500 Ft.

**PEARL WHITE.**

Beyond Price. R-326.

**TOM MIX.**

A Ridin Romeo. R-640; C-291.
The Big Town Round-up. R-339; C-895.
After Your Own Heart. R-828; C-885.
The Night Horseman. R-318; C-397.

**DUSTIN FARNUM.**

The Primal Law. R-575.

**BUCK JONES.**

To a Finish. R-929; C-397.

**WILLIAM RUSSELL.**

Children of the Night. R-845; C-895.
Singing River. R-731; C-163.
The Lady from Longacre.

**SHIRLEY MASON.**

The Mother Heart. R-748; C-803.
Lovetime. R-439; C-589.
Ever Since Eve. R-732; C-49.

**TWENTIETH CENTURY BRAND.**

Get Your Man (Buck Jones). R-536; C-47.
Play Square (Walker-Murphy). R-92; C-163.
Hickville to Broadway (Eileen Percy). R-209;C-273.
What Love Will Do (Walker-Murphy).
Little Miss Hawkshaw (Eileen Percy).
While the Devil Laughs. C-273.

**SERIALS.**

Fantomas (Twenty Episodes). R; Vol. 48, P-215.

**CLYDE COOK.**

(Two Reels Each)

The Jockey. C; Vol. 49; P-630.
The Guide. R-639.
The Sailor.
The Toreador. R-446.

**AL ST. JOHN SERIES.**

(Two Reels Each)

Small Town Stuff.
The Happy Pest.

**MUTT AND JEFF CARTOONS.**

(One Reel Each)

Darkest Africa.
Not Wedded But a Wife.
Crows and Scarecrows.
Painters Frolic.
The Stampede.
The Tong Sandwich.
Shadowed.
Turkish Bath.

## PIONEER FILM CORP.

Indiscretion (Florence Reed—Six Reels).
A Man There Was (Victor Seastrom—Six Reels). R; Vol. 43; P-1682.
Beyond the Crossroads (Ora Carew—Six Reels).
Liquid Gold (Guy Empey—Six Reels).
Luke McLuke's Film-osophy.
Sonny Series.
A Western Adventurer (William Fairbanks). R-540.
The Mystery Mind (15 Episode Serial).
Oh! Mary Be Careful (Madge Kennedy). R-321.
The Forgotten Woman (Pauline Stark).
A Millionaire for a Day (Arthur Guy Empey).
In Society (Edith Roberts).
Wise Husbands (Gail Kane—Six Reels).
The Leech (Claire Whitney—Six Reels).
Peeps Into the Future (Six Two-reelers).
His Brother's Keeper (Martha Mansfield).

## FAMOUS PLAYERS-LASKY

**June.**

The Traveling Salesman (Roscoe Arbuckle) 4,514 Ft. R-88, C-149.
The Wild Goose (Cosmopolitan—6,494 Ft.) R-322, C-459.
White and Unmarried (Thomas Meighan—4,458 Ft.). R-642; C-699.
Appearances (Donald Crisp British Productions—5,336 Ft.). R-112; C-395.
One a Minute (Douglas MacLean). R-746. C-189. 4,510 Ft.
The Bronze Bell (Ince—Vance Production). R-237; C-395.
Sham (Ethel Clayton—4,888 Ft.). R-431.
A Wise Fool (George Melford Production—6,768 Ft.). R-640; C-699.

**July.**

The Woman God Changed (Cosmopolitan Prod.) 6,306 Ft. R-538, C-803.
Too Much Speed (Wallace Reid). 4,629 Ft. R-750; C-789.
The Mystery Road (Paul Powell-British Production). R-635. 4,956 Ft. C-895.
Life (Wm. A. Brady Prod.). R-Vol. 47, P-247, C-Vol. 47; P-580; 4,838 Ft.
Behind Masks (Dorothy Dalton). 4,147 Ft. R-340; C-395.
The Lost Romance (Wm. DeMille Prod.). 6,443 Ft. R-325.

**August**

The Princess of New York (Donald Crisp-British Prod.). 6,000 Ft. R-450.
The Whistle (Wm. S. Hart). 5,389 Ft. R-Vol. 49; P-627; C-705.
Passing Thru (Douglas MacLean-Ince Prod.). 4,594 Ft. R-320; C-529.
The Conquest of Canaan (Thomas Meighan). 7,015 Ft. R-441; C-493.
Wealth (Ethel Clayton). 5,141 Ft. R-287; C-789.
Crazy to Marry (Roscoe Arbuckle). 4,693 Ft. C-789.
Experience (Richard Barthelmess). R-827; C-49.

**September**

The Hell Diggers (Wallace Reid). 4,277 Ft. R-95; C-273.
The Great Moment (Gloria Swanson). 6,372 Ft. R-635; C-695.
At the End of the World (Betty Compson). 5,729 Ft. R-929; C-49.
Dangerous Lies (Paul Powell British Production).
The Golem (Special). 5,398 Ft. R-116; C-291.
The Affairs of Anatol (Cecil De Mille Production). 8,806 Ft. R-446; C-529.
Beyond (Ethel Clayton). R-319; C-397.
Cappy Ricks (Thomas Meighan). R-96; C-163.

**ARBUCKLE COMEDIES.**

The Sheriff.
A Desert Hero.
The Garage.

**MACK SENNETT COMEDIES.**

(Two Reels Each)

Are Waitresses Safe?
An International Sneak.

**BURTON HOLMES.**

(One Reel Each)

Spanish Holidays.
Solomon's Temple.
Toledo and Segovia.
Marvelous Manhattan.
The Cruise of the Vera Cruz.
Boro-Bodor and the Bromo.
Torrid Tampico.

**PARAMOUNT MAGAZINE.**

Issued Weekly (One Reel Each—Contains magazine subjects and cartoon).

## AMERICAN FILM COMPANY

The Blue Moon. Vol. 48, P-99.
Their Mutual Child (Margarita Fisher—Six Reels).
Sunset Jones (Charles Clary and Irene Rich). R; Vol. 49, P-995; C-49.
Payment Guaranteed (Margarita Fisher). R; Vol. 49, P-991.

## PATHE EXCHANGE INC.

*Pathe Review (One-Reel Educational) and Topics of the Day (One-half Reel) Issued Weekly. Pathe News (Topical) Issued Every Wednesday and Saturday. George B. Seitz and June Caprice star in "The Sky Ranger" Serial. Juanita Hansen is star of "Yellow Arm" Serial. Charles Hutchison is star of "Hurricane Hutch."*

**Week of August 7.**

No. 15 of the Sky Ranger (The Last Raid).
No. 8 of the Yellow Arm (Smuggled Aboard).
Teaching the Teacher (Snob Pollard—One Reel Comedy). R-730.
The Tip (One Reel—Harold Lloyd Reissue).
The Cat and the Canary (2-3 Reel Cartoon Fable).

**Week of August 14.**

No. 9 of The Yellow Arm (The Kingdom of Deceit).
The Black Ace (Edgar Jones—2 Reels—Drama).
Spot Cash (Pollard—One Reel—Comedy).
Rainbow Island (Lloyd—One Reel—Reissue).
The Fox and The Crow (2-3 Reel Cartoon—Fable).

**Week of August 21.**

No. 10 of the Yellow Arm (The Water Peril).
The Secret of Butte Ridge (Tom Santschi—2 Reel Drama).
The Mountain Lion (Bob and Bill Series—1 Reel).
Name the Day (Pollard Comedy—1 Reel).
Move On (Harold Lloyd Re-issue—One Reel).
The Donkey in the Lion's Skin (2-3 Reel Cartoon Fable).

**Week of August 28.**

No. 11 of the Yellow Arm (Pawns of Power).
The Mayor of Misery (Edgar Jones—2 Reel Drama).
Stop Kidding (Eddie Boland—1 Reel Comedy).
By the Sad Sea Waves (Harold Lloyd Reissue—1 Reel).
Mice at War (2-3 Reel Cartoon Fable).

**Week of September 4**

No. 12 of The Yellow Arm (The Price of a Throne).
The Wolver (Tom Santschi—Two Reel Drama).
The Jail Bird (Snub Pollard—One Reel Comedy).
Over the Fence (Harold Lloyd—One Reel Reissue).

**Week of September 11**

No. 13 of the Yellow Arm (Behind the Curtains).
My Lady O' the Pines (Holman Day Two-Reel Drama).
On Their Way (Eddie Boland One-Reel Comedy).
The Fashionable Fox (2-3 Reel Cartoon Fable).
One-quarter Inch (Harold Lloyd One-Reel Reissue).

**Week of September 18.**

No. 14 of The Yellow Arm (The False Goddess).
Mother O'Dreams (Tom Santschi-two reel drama).
The Civet Cat (Bob and Bill Series—One Reel).
The Hermit and the Bear (2-3 Reel Cartoon).
Late Lodgers (One Reel Comedy-Pollard).
Bashful (Harold Lloyd Reissue—One Reel).

**Week of September 25.**

No. 15 of the Yellow Arm (The Miracle).
No. 1 of Hurricane Hutch (The Secret Cipher).
The Chink (Eddie Boland — One - Reel Comedy).
The Hare and the Tortoise (Two-third Reel Cartoon Fable).
Netting the Leopard (One Reel—Major Allen—Hunting Film).
Rough Seas (Gaylord Lloyd).

**Week of October 2**

No. 2 of Hurricane Hutch (The Cycle Bullet).
Lorraine of the Timberlands (Tom Santschi—2-Reel Drama).
Gone to the Country (Pollard — 1-Reel Comedy).
The Lucky Number (Gaylord Lloyd—1-Reel Comedy).
The Wolf and the Crane (2/2-Reel Cartoon Fable).

# CURRENT FILM RELEASE DATES

## UNIVERSAL FILM MFG. CO.

**JEWELS.**

Reputation (Eight Reels—Priscilla Dean). R-205; C-267.
Outside the Law (Six Reels—Priscilla Dean). R, Vol. 48-465.
No Woman Knows (7 reels). R-447; C-529.

**JEWEL COMEDIES.**

Blue Sunday (Lyons-Moran).
Roman Romeos (Lyons-Moran).
A Monkey Movie Star (Joe Martin).
Robinson's Trousseau (Lee Moran).

**SPECIAL ATTRACTIONS.**

Short Skirts (Gladys Walton). R-340; C-395.
Man Trackers (George Larkin). D-437; C-493.
Luring Lips (Edith Roberts). R-529; C-589.
Danger Ahead (Mary Philbin). R-732; C-789.
A Daughter of the Law (Carmel Myers). R-828; C-885.
Open Shutters (Edith Roberts). R-931; C-49.
The Shark Master (Frank Mayo). R-210.
The Rowdy (Gladys Walton). R-320; C-529.
Action (Hoot Gibson). R-211; C-397.
Moonlight Follies (Marie Prevost). R-449; C-529.
The Rage of Paris (Miss Dupont). R-573.

**SERIALS.**

The Diamond Queen (Eileen Sedgwick).
The White Horseman (Art Acord).
Do or Die (Eddie Polo).
The Terror Trail (Eileen Sedgwick).
Winners of the West (Art Acord). R-575.

**WESTERN DRAMAS.**

(Two Reels Each.)

Both Barrels (Jack Perrin). R-92.
The Valley of Rogues (Jack Perrin).
The Danger Man (Jack Perrin).
Range Rivals (M. K. Wilson).
The Rim of the Desert (Jack Perrin).
Roaring Waters (George Larkin).
The Cowpuncher's Comeback (Art Acord).
The Call of the Blood (Art Acord).
The Fight Within (George Larkin).

**CENTURY COMEDIES.**

(Two Reels Each.)

Golfing (Brownie, the Dog).
Alfalfa Love (Brownie the Dog).
In Again (Harry Sweet).
High Life (Harry Sweet). R-331.
The Clean Up (Baby Peggy Jean).
Hold Your Breath (Charles Dorety).
Stealin' Home (Harry Sweet).
Brownie's Little Venus (Brownie, the dog).
High Life (Harry Sweet).
A Week Off (Charles Dorety).

**STAR COMEDIES.**

(One Reel Each.)

Twelve Hours to Live.
His Unlucky Berth.
The Misfit Pair.
No Clothes to Guide Him.
Where Is My Wandering Wife?
His Ill Luck.
Hubby Keeps Home.

## ASSO. PRODUCERS

Devotion. R-340; C-493.

**THOMAS H. INCE PRODUCTIONS.**

Lying Lips (House Peters-Florence Vidor—Six Reels). R; C-R, Vol. 49, P-31.
Mother O'Mine. R-747; C-47.
Cup of Life. R-318; C-397.

**J. PARKER READ, JR.**

A Thousand to One (Hobart Bosworth—Six Reels). R; Vol. 47, P-1082; C-R, Vol. 48, P-164.
I Am Guilty (Louise Glaum). R-85; C-149.
Greater Than Love. R-829; C-885.

**ALLAN DWAN PRODUCTIONS.**

A Perfect Crime (Monte Blue). R; Vol. 49, P-45.
A Broken Doll. R-751.

**MAURICE TOURNEUR PRODUCTIONS.**

The Last of the Mohicans (Barbara Bedford—Six Reels). R; Vol. 47, P-589; C-R, P-714; Ex. Vol. 48, P-827.
The Foolish Matrons. R-114; C-189.

**MACK SENNETT PRODUCTIONS.**

A Small Town Idol (Ben Turpin). R; Vol. 48; P-967; C-R, Vol. 49, P-31.
Home Talent. R-752; C-189.
She Sighed by the Seaside (Two Reels).
Made in the Kitchen (Two Reels).
Call a Cop (Two Reels).
Love's Outcast (Two Reels—Ben Turpin). R-729.

**J. L. FROTHINGHAM.**

The Ten Dollar Raise. R-328; C-387.
Pilgrims of the Night. R-831; C-885.

## FIRST NAT'L EXHIBITORS

The Girl in the Taxi (The Carter DeHavens).
Bob Hampton of Placer (Marshall Neilan Production). R-90; C-267.
Gypsy Blood (Pola Negri). R-321; C-387.
Playthings of Destiny (Anita Stewart).
Courage (Sidney Franklin). R-536.
The Sky Pilot (Cathrine Curtis Productions). R; Vol. 49, P-994; C-47.
Scrap Iron (Charles Ray—7,500 feet). R-641, C-803.
Peck's Bad Boy (Jackie Coogan). R-87, C-49.
Bob Hampton of Placer (Neilan Production). R-90.
Golden Snare (Curwood Production). R-438; C-943.
Stranger Than Fiction (Katherine MacDonald).
Salvation Nell (Pauline Stark). R-234; C-395.
The Sign on the Door (Norma Talmadge). R-641; C-789.
Nobody (Jewel Carmen-Roland West Prod.). R-636; C-695.
The Child Thou Gavest Me (Stahl prod.).
A Midnight Bell (Charles Ray). R-831; C-885.
Toonerville's Fire Brigade (2 Reels). R-830.
Wedding Bells (Constance Talmadge). R-930. C-397.
Serenade (R. A. Walsh Production). R-320; C-397.
Wife Against Wife (Whitman Bennett Production).
One Arabian Night (Pola Negri). R-574.
The Playhouse (Buster Keaton).
Bits of Life (Marshall Neilan Special).
The Idle Class. (2-Reels—Chaplin). R-574.

**"BIG FIVE" ATTRACTIONS.**

Passion (Pola Negri—Nine Reels). R; Vol. 47, P-513; C-R, P-714; Ex. Vol. 48, P-67-1048.
Sowing the Wind (Anita Stewart—Six Reels). R; Vol. 48, P-392; C-R, P-668.
The Kid (Charles Chaplin—Six Reels). R; Vol. 48, P-390; C-R, P-668; Ex. Vol. 49, P-55, 155, 158.
Man—Woman—Marriage (Dorothy Phillips—Nine Reels). R; Vol. 48, P-391; C-R, P-668.
The Oath (R. A. Walsh Prod.).

## METRO PICTURES CORP.

Jan. 31—The Off-Shore Pirate (Viola Dana—Six Reels. R; Vol. 49, P-194; C-R, Vol. 49, P-360.
Feb. 7—Passion Fruit (Doralina—Six Reels). R; Vol. 48, P-596; C-R, P-1033.
Extravagance (May Allison). R; Vol. 49, P-410; C-R, P-469.
Mar. 28—Puppets of Fate (Viola Dana—Six Reels). R; Vol. 49, P-992, C-47.
April 11—A Message from Mars (Bert Lytell—Six Reels). R; Vol. 49, P-518, C-47.
April 25—Uncharted Seas (Alice Lake—Six Reels). Vol. 49, R-880, C-149.
Coincidence. R-209; C-387.
The Last Card. R-747; C-47.
Home Stuff. C-47; R-747.
Fine Feathers. R-847; C-493.
Over the Wire (Alice Lake). R-116; C-943.
The Man Who (Bert Lytell). R-438; C-589.
Life's Darn Funny (Viola Dana). R-634; C-695.
The Conquering Power (Rex Ingram Prod.). R-339; C-493.
Big Game (May Allison—6 Reels). R-829; C-49.
A Trip to Paradise (Bert Lytell). 6 Reels. R-92.
The Match Breaker (Viola Dana). R-92; C-163.
The Infamous Miss Revell (Alice Lake). R-209; C-529.
Junk (Bert Lytell).
There Are No Villains (Viola Dana). R-94; C-163.

**NAZIMOVA PRODUCTIONS**

Camille. R-446; C-529.

**S-L PRODUCTIONS.**

Garments of Truth (Gareth Hughes—Six Reels). R-209. C-397.
The Hunch (Gareth Hughes—Six Reels).

## L-J-SELZNICK ENTERPRISES

**ELAINE HAMMERSTEIN STAR SERIES.**

The Miracle of Manhattan. R-92; C-267.
The Girl from Nowhere. R-539; C-163.
Remorseless Love. R-827; C-49.
Handcuffs or Kisses.

**EUGENE O'BRIEN STAR SERIES.**

Gilded Lies. R-878; C-387.
The Last Door. R-431; C-539.
Is Life Worth Living? R-541; C-49.
Clay Dollars.

**OWEN MOORE STAR SERIES.**

The Chicken in the Case. L-5,261 Ft. R; Vol. 48, P-728.
A Divorce of Convenience. R-639; C-163.

**CONWAY TEARLE STAR SERIES.**

Bucking the Tiger. R-206; C-387.
The Fighter. R-830; C-163.
After Midnight. R-575.

**SPECIAL PRODUCTIONS.**

The Sin That Was His (William Faversham). L-5,600 Ft. R; Vol. 47, P-641; C-R, P-1002.
Red Foam (Ralph Ince Special). L-5,500 Ft. Vol. 49, P-192; C-163.
Who Am I? R-440; C-49.
Conceit (All Star).
A Man's Home (All Star).
The Greatest Love (Vera Gordon).
The Highest Law (Ralph Ince).

**REPUBLIC**

The Great Shadow (Tyrone Power).
Man's Plaything (Grace Davidson and Montague Love).
Mountain Madness (Ed Coxen and Ora Carew).
The Gift Supreme (Bernard Burning).
Children of Destiny (Edith Hallor).

**SHORT SUBJECTS.**

(Released by Select.)

William J. Flynn Series.
Chaplin Classics.
Selznick News.
Kaufman Masterpieces.

**REVIVALS.**

Poppy (Norma Talmadge).
Up the Road With Sallie (Constance Talmadge).
Scandal (Constance Talmadge).
The Lone Wolf (Hazel Dawn and Bert Lytell).

## GOLDWYN DISTRIBUTING

Song of the Soul (Vivian Martin). R; Vol. 46-1155; C; Vol. 47-36.
Hold Your Horses—L-4,610 Ft. R; Vol. 48, P-730; C-R, P-1033.
What Hapened to Rosa—L-4,148 Ft.; R; Vol. 49, P-880; C-947.
Roads of Destiny (Pauline Frederick). 4,955 Ft.; R; Vol. 49, P-629; C-R, P-795.
The Concert (All Star). R; Vol. 49, P-46; C-R, Vol. 49, P-135; 5,574 Ft.
Don't Neglect Your Wife (Gertrude Atherton Production). 5,574 Ft. R; Vol. 49, P-409. C-695.
A Tale of Two Worlds (Gouverneur Morris Production). 5,649 Ft. R; Vol. 49, P-415; C-R, P-469.
Cabinet of Dr. Caligari (German Impressionistic Film). 5,157 Rt.; Vol. 49; C-R, 833.
Snowblind (All Star). R-542.
Made in Heaven (Tom Moore). R; Vol. 49, P-995; C-149.
Wet Gold (Williamson Production). R-437; R-439.
Head Over Heels (Mabel Normand).
Boys Will Be Boys (Will Rogers). R-208.
An Unwilling Hero (Will Rogers). C-789; R-440.
Beating the Game (Tom Moore). 5,058 Ft. R-448; C-529.

**SEASON 1921-1922**

All's Fair in Love (4,979 Feet).
Ace of Hearts (5,884 Feet).
For Those We Love (5,752 Feet).
Invisible Power (6,613 Feet).
Dangerous Curve Ahead (5,551 Feet).
The Old Nest (7,899 Feet).

# CURRENT FILM RELEASE DATES

## EDUCATIONAL FILMS CORP.

Kinograms (Sundays and Thursdays).

**Selig-Rork.**

The Northern Trail. R-111.
The Policeman and the Baby. R-111.

**Chester Comedies.**
(Two Reels.)

Ready to Serve. R-338.
Snooky's Wild Oats. R-112.
Snooky's Twin Troubles (2 Reels).

**Christie Comedies.**
(Two Reels.)

Man vs. Women. R-751.
Scrappily Married. R-845.
The Reckless Sex.
Nothing Like It. R-829.

**Torchy Comedies.**

Torchy's Double Triumph. R; Vol. 49, P-413.
Torchy's Promotion.
Doggone Torchy. R-447.

**Mermaid Comedies.**

Bang. R-643.
Robinson Crusoe, Ltd. R-111.
Holy Smoke. R-339.

**Vanity Comedies.**

How She Lied. R-112.
Ninety Days of Life. R-439.
Chicken Hearted. R-831.

**Specials.**

Valley of Ten Thousand Smokes (One Part).
Modern Centaurs (One Part).

**Robert C. Bruce Series.**

Voices of the Sea. C; Vol. 49, P-629.
The Merry Little Put Put. R-326.

**Chester Outing Scenics.**

The Red Trail's End.
Music in the Air. R-830.

**Gayety Comedies.**

Here Pro Tem. R-235.
Assault and Flattery. A-439.
Wild and Willy. R-732.

**Chester Screenics.**

From Dear to Dam.
Buzz-z-.

**Miscellaneous.**

Golf (Slow Motion).
Dixie. R-643.

**Punch.**

The Love Egg. R-111.

## ARROW FILM CORP.

**Features.**

Headin' North (Pete Morrison).
Cyclone Bliss (Jack Hoxie). R-92.
Dead or Alive (Jack Hoxie).
The Sheriff of Hope Eternal (Jack Hoxie). R-115.
The Star Reporter.
The Stranger in Canyon Valley.
Dangerous Paths (Neva Gerber).
The Yankee Go-Getter (Neva Gerber).
God's Country and the Law (Curwood Productions).
Screenart Series.
The Broken Spur (Jack Hoxie). R-821.

**Serials.**

The Blue Fox (Anna Little). R-539.
Thunderbolt Jack (Jack Hoxie).

**Comedies.**

Broadway Series.
Hank Mann Series.
Spotlight Series.

**Novelty.**

Sport Pictorials (One Reel Each).

## ASSO. EXHIBITORS

**FEATURES.**

The Devil (George Arliss).
What Women Will Do (Anna Q. Nilsson).
The Rider of King Log (Special). C-495.
The Road to London (Bryant Washburn). R-642; C-47.

**HAROLD LLOYD COMEDIES.**
(Two Reels Each.)

Now or Never.
Among Those Present.

**PLAYGOERS PICTURES.**

The Butterfly Girl. R-97.
Women Who Wait.
They Shall Pay. R-208.
Home-Keeping Hearts.
The Family Closet.
Discontented Wives.

## W·W·HODKINSON

**ERNEST SHIPMAN.**

God's Crucible (All Star). R-319; C-529.

**BENJAMIN B. HAMPTON—GREAT AUTHORS' PICTURES.**

The Spenders (Claire Adams). Vol. 47, P-769; C-R, Vol. 48, P-194.

**ZANE GREY PICTURES, INC.**

The U. P. Trail (All-Star—Seven Reels.) R-434; Vol. 47, P-386; C-R, P-580.
The Man of the Forest. R-434, C-603.

**J. PARKER READE, JR., PRODUCTIONS.**

Love Madness (Louise Glaum—Seven Reels). R; Vol. 45, P-1067; C-R, P-1211.
The Brute Master (Hobart Bosworth). R; Vol. 47; P-639; C-R, P-852.

**ROBERT BRUNTON PRODUCTIONS.**

The House of Whispers (J. Warren Kerrigan). R; Vol. 47, P-1080; Vol. 48, C-R, P-46.
The Coast of Opportunity (J. Warren Kerrigan). R; Vol. 47, P-1080.

**IRVIN V. WILLAT PRODUCTONS.**

Down Home.
Partners of the Tide. R; Vol. 49, P-515; C-R, P-581.
The Face of the World. R-538; C-589.

**J. L. FROTHINGHAM PRODUCTIONS.**

The Breaking Point (Bessie Barriscale). R; Vol. 48, P-729; C-R, Vol. 49, P-31.
The Other Woman (Six Reels). R; Vol. 49, P-627; C-R, P-705.

**ROCKETT FILM CORPORATION.**

The Truant Husband.
Keeping Up With Lizzie (Enid Bennett). R-324; C-387.

**HUGO BALLIN.**

Pagan Love.
East Lynne. R; Vol. 49, P-415; C-R, P-469.
The Journey's End. R-113; C-539.

**RENCO FILM CORPORATION.**

Lavender and Old Lace. R-92; C-149.

## VITAGRAPH

**SPECIAL PRODUCTIONS.**

The Heart of Maryland. R; Vol. 49, P-629; C-R, 823.
The Son of Wallingford.

**ALICE JOYCE.**

Her Lord and Master (Six Reels). R-754, C-947.
The Scarab Ring.
The Inner Chamber (Six Parts). R-94; C-273.

**CORRINE GRIFFITH.**

It Isn't Being Done This Season. R; Vol. 49, P-414; C-273.
What's Your Reputation Worth? R-759; C-R, 823.
The Single Track.
Moral Fibre.

**EARLE WILLIAMS.**

The Silver Car. R-541; C-47.
Lucky Carson.
Bring Him In
A Master Stroke. C-273.

**ANTONIO MORENO PRODUCTIONS.**

Three Sevens. R; Vol. 49, P-991; C-49.
The Secret of the Hills

**ALICE CALHOUN'S PRODUCTIONS.**

Closed Doors. R-433; C-803.
Peggy Puts It Over.
The Rainbow.
The Matrimonial Web.

**WILLIAM DUNCAN.**

Where Men Are Men. R-450; C-529.
Steelheart. R-450; C-529.

**LARRY SEMON COMEDIES.**

The Bakery. R-642.
The Fall Guy.
The Bell Hop.

**JIMMY AUBREY COMEDIES.**

The Nuisance.
The Back Yard.
The Applicant.
The Riot.

**SERIAL.**

The Purple Riders (Joe Ryan—Fifteen Episodes). Vol. 49, R-877.

## REALART PICTURES

Ducks and Drakes (Bebe Daniels). R; Vol. 49; P-628; C-R, P-705.
The Outside Woman. R; Vol. 49, P-627; C-947.
The Little Clown (Mary Miles Minter). 5,031 Ft. R; Vol. 49, P-877, C-947.
The House That Jazz Built (Wanda Hawley). 5,225 Ft. R; Vol. 49, P-990; C-387.
The Magic Cup (Constance Binney). R-86; C-267.
Sheltered Daughters (Justine Johnstone). R-209.
Two Weeks With Pay (Bebe Daniels). R-541; C-699.
A Kiss in Time (Wanda Hawley). R-846; C-291.
The Land of Hope (Alice Brady). R-114; R-236.
Such a Little Queen (Constance Binney). C-589.
Moonlight and Honeysuckle (Mary Miles Minter). R-830; C-885.
Don't Call Me Little Girl (Mary Miles Minter). R-113; C-291.
A Private Scandal (May McAvoy). R-847; C-291.
The March Hare (Bebe Daniels). R-538; C-695.
A Heart to Let (Justine Johnstone). R-636; C-695.
Little Italy (Alice Brady). R-539; C-695.
Her Sturdy Oak (Wanda Hawley). R-828; C-885.
One Wild Week (Bebe Daniels). R-451.
Little Italy (Alice Brady).
The Land of Hope (Alice Brady). R-114; C-695.

**SEASON 1921-22.**

Room and Board (Constance Binney). R-319; C-273.
Her Winning Way (Mary Miles Minter).
Everything for Sale (May McAvoy).

## R-C PICTURES

What's a Wife Worth? (Cabanne Production—Six Parts). R-432.
Good Women (Gasnier Production — Six Parts). R-208; C-803.
Nobody's Kid (Mae Marsh). R-222; C-695.
If Women Only Knew (Six Parts). R-542; C-885.
Beach of Dreams. R-541; C-189.
Black Roses (Sessue Hayakawa). R-88; C-149.
Salvage (Pauline Frederick). R-433; C-803.
Cold Steel (Six Reels). R-535; C-699.
Live and Let Live (Cabanne Production—Six Reels. R-537; C-47.
The Greater Profit (Edith Storey). R-115; C-695.
When Lights Are Low (6 Parts). (Sessue Hayakawa). R-236; C-789.
The Sting of the Lash (Pauline Frederick). Six Reels. R-931; C-397.
Shams of Society (Walsh-Fielding Prod.). Six parts.
A Wife's Awakening (Gasnier Prod.). Six parts. R-94; C-397.
Moon Madness (Edith Storey). C-273.

## FEDERATED EXCHANGES

Screen Snapshots.

**SPECIALS.**

Hearts and Masks. R-209.
The Servant in the House. Vol. 46, P-248.
Dangerous Toys. R; Vol. 49, P-989.
God-Bad Wife.

**MONTE BANKS COMEDIES.**

Bride and Gloom.
In and Out.
Peaceful Alley. R-830.

**HALLROOM COMEDIES.**
(Two Reels.)

Friday the Thirteenth. R-237.
We Should Worry. R-436.
We Should Worry.
We'll Get You Yet.
After the Dough.
Two Faces West.
Meet the Wife.

**Serial.**

Miracles of the Jungle.

**CHESTER COMEDIES.**

Snooky's Twin Troubles (2 Reels). R-830.

# CURRENT FILM RELEASE DATES

## UNITED ARTISTS

Nov. 28—The Mark of Zorro (Douglas Fairbanks). Ex. Vol. 47, P-613; Vol. 48, P-933; C-P, P-1002; Ex. Vol. 48, P-62; Vol. 48, P-161.
Jan. 9—The Love Light (Mary Pickford—Eight Reels). Vol. 48, P-466; C-R, P-538. Ex. Vol. 49, P-60.
March—The Nut (Douglas Fairbanks) R-309; Ex. Vol. 48, P-1043.
Dream Street (D. W. Griffith Production). Vol. 49, R-876; C-387.
Through the Back Door (Mary Pickford). R-439; C-495.
Carnival (Harley Knoles Prod.). 8,000 Ft. R-113; C-395.
The Three Musketeers (Douglas Fairbanks). R-211; C-397.
Disraeli (George Arliss). R-96; C-163.
Little Lord Fauntleroy (Mary Pickford). 9,984 Ft. R-573.

## MISCELLANEOUS RELEASES

**AMERICAN FILM CO.**

From the West (William Russell).
The Virtuous Outcast (Mary Miles Minter).
The Man from Medicine Hat (Helen Holmes).
Quick Action (William Russell).
Sally Shows the Way (Mary Miles Minter).
The Moonshine Menace (Helen Holmes).
High-Gear Jeffrey (William Russell).
Youth's Melting Pot (Mary Miles Minter).
A Crook's Romance (Helen Holmes).
A Rough-shod Fighter (William Russell).
The Loggers of Hell-Roarin's Mountain (Helen Holmes).
Silent Shelby (Frank Borzage).

**KINETO COMPANY OF AMERICA, INC.**

**Kineto Reviews.**

(Released Through National Exchanges, Inc.) (One Reel.)

Trip of the U. S. S. Idaho.
Boy Scouts.
Was Darwin Right?
Primitive Life in Tennessee.
Combatting the Elements.
Bear Hunting in California.
A Naturalist's Paradise.
Let's See the Animals.
Holy City.
Panama.
Vegetarian.
Water Babies.
Beauty Spots.
Acrobatic Flies.

**CHARLES URBAN'S MOVIE CHATS.**

(Released Through State Rights Exchanges.)
First Series from No. 1 to 226, inclusive (One Reel).
Second Series from No. 27 to 52, inclusive (One Reel).

**EXCEPTIONAL PICTURES CORP.**

October—Martin Johnson's "Jungle Adventures." R-449.
November—His Nibs (Chic Sale).

**MAX LINDER.**

Be My Wife. R-750; C-163.

**MARC KLAW, INC.**

J' Accuse. C-495.

**U. S. NAVY.**

Our Navy in Action (Two Reels). R-751.

**NATIONAL EXCHANGES, INC.**

Welcome Children.
Shadows of the West (Hedda Nova).
The Lotus Blossom.
The Great Reward (Serial—Francis Ford and Ella Hall).
King Cole Comedies (One-Reel Each—Bobby Burns).
Kineto Reviews (One-Reel Educational).
Rainbow Comedies (Edna Shipman and John Junior) (Two Reels each).

**F. B. WARREN CORP.**

The Blot (Lois Weber Production). R-930; C-163.
Quo Vadis (Reissue) (6 Reels). R-95; C-397.
Good and Evil (Lucy Doraine). R-447.
Girl from God's Country (Nell Shipman). R-448; C-529.

**TEMPLE PRODUCING COMPANY.**

Johnny Ring and The Captain's Sword. 4,670 Feet. R-95.

**RUSSELL PRODUCTIONS**

Frank Briadwood Series (Two Reel Westerns).
Leo Maloney Series (Two Reel Westerns).

**CAPITAL FILM COMPANY.**

Ranger and the Law (Lester Cuneo).
Lone Hand Wilson (Lester Cuneo).
Fritzi Ridgeway Series (Two Reel Westerns)
Neal Hart Series (Two Reel Westerns).
Helen Gibson Series (Two Reel Westerns).
Al Jennings Series (Two Reel Westerns).
Capital Two Reel Comedies.
Witches Lure (All Star Cast).

**WARNER BROTHERS.**

Why Girls Leave Home (Anna Q. Nilsson). R-210. C-273.

## STATE RIGHT RELEASES

**ADVENTURES OF TARZAN SERIAL SALES CORP.**

Adventures of Tarzan (Serial—Fifteen episodes) (Elmo Lincoln-Star).

**AFFILIATED DISTRIBUTORS.**

The Lonely Heart (Kay Laurell).

**ASSOCIATED PHOTOPLAYS**

The Wolverine (Helen Gibson).
Western Hearts (Art Straton and Josie Sedgwick)
Ghost City (Helen Holmes).
Crossing Trails (Pete Morrison).
Too Much Married (Mary Anderson).

**AYWON FILM CORP.**

The Fighting Breed (Snowy Baker). R-930.
The Jack Rider (Big Boy William). R-930.
The Vengeance Trail (Big Boy Williams). R-451.
The Shadow of Lightning Ridge (Snowy Baker). R-451.

**BLANCHFIELD.**

The Tell Tale Eye (Allen Russell).

**C. C. BURR.**

Burn 'Em Up Barnes (Johnny Hines). R-211.

**CANDLER PICTURES**

The World and the Woman (Jeanne Eagles). R-574.

**EQUITY PICTURES.**

Mid-Channel (Clara Kimball Young). R; Vol. 46, P-528; C-R, P-608.
Straight from Paris (Clara Kimball Young). R-876.
The Black Panther's Cub (Florence Reed). R; Vol. 48, P-1092.
Hush (Clara Kimball Young). R-87; C-149
Charge It (Clara Kimball Young). R-848; C-163.
Heedless Moths (Audrey Munson). R-748.

**C. B. C. FILM SALES.**

The Victim.
Dangerous Love.
Captivating Mary Carstairs (Norma Talmadge Reissue).
Screen Snapshots (One Reel, semi-monthly—through Federated Exchanges).
Hallroom Boys Comedies (2 Reels-twice a month—through Federated Exchanges).
Star Ranch Westerns (2 Reels—twice a month).

**GEORGE H. DAVIS.**

Isobel, or The Trail's End. R; Vol. 47, P-645; Ex. Vol. 49, P-156.
The Heart of the North (Roy Stewart). R-208.

**THE FILM MARKET.**

The Supreme Passion (Six Reels). Vol. 49, P-194; C-R, P-581.
The Ne'er-Do-Well (Reissue—Seven Reels).
The Spoilers (Reissue—Nine Reels).
Jimmy Callahan Comedies (Twelve Two-Reelers).

**FILM DISTRIBUTORS LEAGUE**

**(Reissues)**

Sept. 18—American Aristocracy (Douglas Fairbanks).
Sept. 25—The Gun Fighter (Wm. S. Hart).
Old Folks at Home (Sir Beerbohm Tree and Mildred Harris).
Going Straight (Norma Talmadge).
Bond of Fear (Roy Stewart).
Matrimoniac (Douglas Fairbanks and Constance Talmadge).
Truthful Tulliver (Wm. S. Hart).
The Primal Lure (W. S. Hart). R-93.

**GRAPHIC.**

Mother Eternal (Vivian Martin—Seven Reels). R; Vol. 49, P-990; C-45.

**JANS PICTURES.**

Man and Woman. R-447; C-529.
The Amazing Lovers.

**VICTOR KREMER.**

The Stampede (Texas Guinan).
I Am the Woman (Texas Guinan).
When Love Is Young (Zena Keefe).
Winding Trail (Buck Manning).

**PACIFIC FILM COMPANY.**

George Ovey Comedies (Single Reel—Every Two Weeks).
Vernon Dent Comedies (Single Reel—Every Two Weeks).
Irene Hunt Newspaper Stories (Two Reels—Every Two Weeks).
The Call of the Wild. R-323.

**PLYMOUTH PICTURES, INC.**

Denver Dixon Comedies (Series of Twelve—One Reel Each).
Minta Durfee Comedies (Mrs. Roscoe Arbuckle—Five Two-Reel Pictures).
Every Woman's Problem (Dorothy Davenport). R-312; C-R, 823.

**PRIZMA INCORPORATED.**

Danse Du Ventre.
The Sweetest Story Ever Told.
Gardens of Normandy. C; Vol. 49, P-635.
A Day with John Burroughs. C-754.

**PRODUCERS' SECURITY CORPORATION.**

When Dawn Came. C-R, Vol. 49, P-360; R; Vol. 48, P-101.
Diane of Star Hollow. R-880, C-47.
On the Trail (Two-Reels). R-438.
Squire Phin.
Welcome to Our City.
The Right Way (six reels.)
Mr. Bingle (Daddy Dumplins).
The Soul of Man (6 Reels).
Mr. Potter of Texas.
The Lost Battalion (6 reels).
Arabian Nights (6 reels).
Cissy Fitzgerald Comedies (2 reels).
Elephant Comedies (2 reels).
Tricked (2 reels).
Patsy's Jim (2 reels).
The Rope's End (2 Reels).
Corporal Jim's Ward (2 reels).

**REELCRAFT PICTURES.**

**Sun-Lite Comedies.**

Bride and Broom. R-732.
Baby-Baby.
Mother's Lamb.
Don't Marry.
Tuning Up.
Washed Out.
Hot Cakes.
Scream Street.
Lion Liars.

**Mirth Comedies.**

(Two Reels Each.)

Sweet Daddy.
Chick Chick. R-634.
Vacation.

**RAINBOW FILM CORPN.**

A Girl's Decision. R-93; C-397.

**RADIOSOUL FILMS.**

You and I. R-310; C-R, Vol. 49, P-860.

**M. B. SCHLESINGER.**

Things Men Do. R; Vol. 49, P-628.

**SUNNYWEST FILMS.**

Judge Her Not (Jack Livingston).
Wolves of the Range (Jack Livingston).
Shadows of the Law (Fritzi Ridgeway).
A Hated Lover.
Reclaimed (Mabel Julienne Scott).
Fifteen Two-Reel Shorty Hamilton Westerns.

**SONORA FILMS.**

The Twice-Born Woman. R-235. C-789.
Tradition. R-441. C-273.

**SUNRISE PICTURE CORPORATION.**

The Price of Silence (Peggy Hyland). Vol. 48, P-150; C-R, P-282.

**WESTERN PICTURES EXPLOITATION.**

A Dangerous Pastime.
That Something. R-758.
Scattergood Stories (Two Reel Comedies).

**WESTERN PICTURES CORP.**

Partners of the Sunset (Allene Ray).
Lady Luck (Allene Ray).

**WILK AND WILK.**

**(Lee Kids Comedies).**

The Circus Imps.
The Dixie Madcaps.

**WORLD FILM CORPORATION.**

Whispering Shadows (Lucy Cotten).
The Wakefield Case (Herbert Rawlinson). R-757; C-49.

# PROJECTION

By F. H. RICHARDSON

### *Tell Richardson*

Elmer J. Sessions, projectionist, New York City, in writing the office concerning some matters pertaining to his subscription to the Moving Picture World, says:

You may tell Richardson that the reason a carbon gives better results with the trademark in front is that the letters on the National, and perhaps on some other brands, are burned. I put a micrometer on a ⅞ National and it read .027 more over the letters than elsewhere. The burr injures the electric connection between that side of the carbon and the jaw. Turning it to the front obviates this in the Power's lamp, but on the newer type Simplex lamp the trademark should be turned toward the door.

And as to a change over signal, why just put some varnish near the end of the film. Did you ever note the flash of light a surplus drop of cement will throw into the projection room as it passes the aperture?

When I was a kid I used to have two kinds of cement, one of which threw a rose colored light, and one a light of golden hue. I would draw a brush from each bottle across two or three frames near the end of the reel, and a signal was produced that no projectionist in the world could possibly miss. Also it does not show on the screen at all.

**We Want the Goods**

And now that I have settled a couple of arguments, perhaps I may have space to—well just tell Rich that we want the goods. It is all right for him to say what he can do to the New York officials. There are quite some several men here in this city who can give him a pretty fair examination, and he might be surprised. I hope you and some of the locals will be on better terms in the future.

### *Do Not Getcha*

As to the last, I do not quite getcha, Brother Sessions. Presumably you refer to what I said concerning the New York City examination, but even so, what has that to do with your wanting the goods? What "goods" is it you want anyway?

As to the change over signal, why on the face of things that particular stunt looks good. I would like to have some of the men try it out, and report results. I am inclined to doubt the varnish not showing on the screen at all, though perhaps you are right. Anyhow, it is an easy thing to test the matter out, and if it works as well as you say it does, it is a worth while stunt all right.

As to the slight burr causing any material injury to the contact of the carbon in the lamp jaw, why I doubt that. If so little a thing as that would seriously affect the carbon contact, then there certainly ought not to be any contact at all in about half the lamp carbon jaws I have examined.

As to my being on better terms with some of the locals, why that is entirely and absolutely up to the locals themselves. I have never yet, and never intend to fail to criticise wrong because such criticism will make enemies. I have criticised some of the most powerful locals in the I. A., and have criticised its international officers.

I have not gained in popularity with the unthinking, or with those who have reasons for seeing wrong go uncriticised, in so doing. But a clean conscience and a knowledge of having performed a duty, however unpleasant, is worth infinitely more to me than is the plaudits of those whose acts I am obliged to honor with a bit of unwelcome spotlight in the form of publicity.

When the time comes that I must "get on better terms" by becoming a "you scratch my back and I'll scratch yours," I shall lay down my pen, which, friend Sessions, I have for some time been strongly tempted to do, and may soon do anyhow, and spend the evening of life in that contentment which comes in the consciousness of duty well done, or at least done as well as one knows how to do it.

### *Notice to All*

**PRESSURE on our columns is such that published replies to questions cannot be guaranteed under two or three weeks. If quick action is desired remit four cents, stamps, and we will send carbon copy of department reply as soon as written.**

**For special replies by mail on matters which, for any reason, cannot be replied to through our department remit one dollar.**

*THE LENS CHART*

***Are You Working by "Guess" or Do You Employ Up-to-Date Methods?***

**You demand that your employer keep his equipment in good order and up to date. He owes it both to himself and to you to do so, but you owe it to him to keep abreast with the times in knowledge and in your methods.**

**The lens chart (two in one, 11x17 inches, on heavy paper for framing) is in successful use by hundreds of progressive projectionists.**

**"Don't guess." Do your work RIGHT. Price, fifty cents, stamps.**

**Address Moving Picture World, either 516 Fifth Avenue, New York City; Garrick Building, Chicago, Ill., or Wright & Callender Building, Los Angeles, Cal.**

### *A Broadway Man*

I was recently invited to attend a performance of the "Three Musketeers" at the Lyric Theatre, New York City. I do not have much time these days to attend shows, but did break into the routine sufficiently to use the tickets provided.

The projection, while it might have been a little improved in a few places by a change of speed, was excellent. There was very little, if anything, to criticize, and believe me it is a pleasure to be able to say this.

During the intermission, I visited the projection room, and found Anthony De Mott in charge, with Projectionist A. Lewis as assistant.

The projectors were two Power's 6B, equipped with Power's high intensity lamps.

It is not very often a projectionist is called upon to assume the responsibility for the projection of two important New York premieres within a period of less than two weeks, and in the intervening period to make a trip to another city (Boston) to superintend a projection installation in one of its large theatres.

Anthony De Mott was chief projectionist of the premiere of Douglas Fairbanks' play, "Three Musketeers" at the Lyric, and on September 11th he projected the same picture with similar equipment at the Selwyn Theatre, Boston, Mass.

*ANTHONY DE MOTT*
*Chief projectionist "Three Musketeers" at the Lyric, New York*

### *Under Plunkett's Supervision*

These installations and productions were under the supervision of Joseph Plunkett, presentation manager for Mark Strand, New York. After the opening at Boston, Mr. Plunkett had Mr. De Mott returned to New York to install projection equipment in the Apollo Theatre, Times Square, New York, for the premiere presentation of Mary Pickford's play, "Little Lord Fauntleroy."

Anthony De Mott, or "Tony," as he is generally known along the Great White Way, speaks very highly of the Power's high intensity lamp. He has in fact suggested some improvements in the lamp which have been adopted by its makers.

Brother De Mott is an old I. A. man, and has been projecting for Keith, Loew and other large circuits since 1910. He was sent to Europe by the Community Service in 1918, and served in France and Italy. He is one of the first recognized high-class projectionists to give his support to the new high intensity lamp. He deserves much credit for the progressive spirit he has shown.

### *Wants Help*

A. W. Mason, St. Andrews-by-the-Sea, New Brunswick, says:

I am running a motion picture entertainment for the Algonquin Hotel here, using a Power's 6A with several of the 6B improvements thereon. The lamphouse is a 6B.

Am endeavoring to secure good screen results. Take the Moving Picture World and have the Handbook, but I am up against one or two small snags which I cannot seem to overcome, or rather am unable to satisfy myself that what I have is best.

An experienced projectionist advised me to write and ask your advice, saying that he had often obtained assistance of the right kind from you in the solving of his own troubles.

My difficulty mainly is getting the proper line up in the optical train. The projection lens is one which shows a twelve foot picture at a distance of seventy-two feet. It is marked B & L, with a diameter of 1⅜ inches inside the lens retaining ring. The E F marked on the front head of the lens is 5¼.

When the picture is sharply focused on the screen, the working distance, or the distance from the aperture to the first surface of the lens is 3.25 inches. The maximum distance obtainable from the center of the two condensers is 19.25 inhes.

When the projector was supplied to us, it had 6½ and 8½ inch condensers. I am using 40 to 45 amperes at the arc, and the arc is 3⅝ inches (as near as I am able to measure),

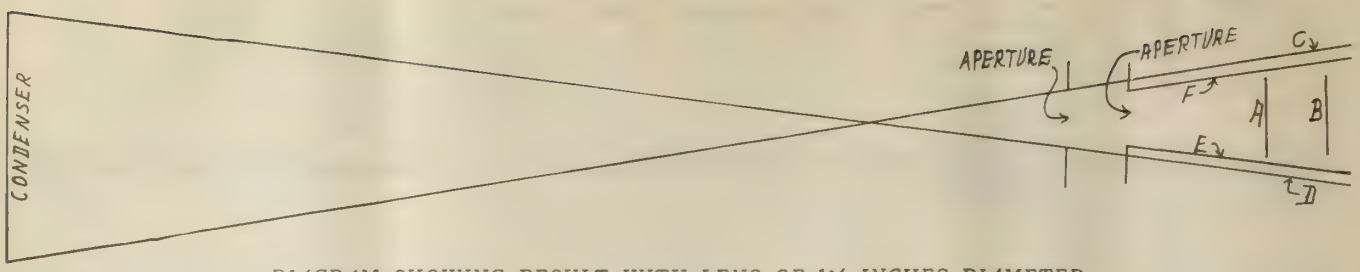


*DIAGRAM SHOWING RESULT WITH LENS OF 1⅜ INCHES DIAMETER*

*A. B.—Free diameter of present lens. C. D.—Outer edge of cone of light with 17½-inch distance. E. F.—Outer edge of cone of light with 18½ in distance.*

from the center of the crater to the surface of the collector lens.

I have carefully set the revolving shutter as per instructions in the Handbook, and it is right at the end of the spindle.

What I particularly want to know is, using the projection lens we have, what condenser combination do you advise, in order to give the best results? I have been supplied with a nominal 6½ and 7½ set of condensers, with which I am unable to get satisfactory results.

I would like to ask also how to order condenser lenses. You will note that I have said the ones I have are nominal 6½ and 7½. By measurement against the wall, as directed, I make them 6¼ and 7¼. I am, therefore, presuming that these lenses are cheap ones, or is there such a thing as a 6¼ inch plano convex lens?

With the 6½-8½ condenser, when I open the gate and project the light through the projection lens to the blade of the shutter I get a rectangle of light. I have been to two picture houses near here, also using Power's projectors, and they get a round spot on their blade. Which ought it to be?

### *Using a Slide Carrier*

In so far as concerns the round and the oblong spot on the shutter blade, I think you will find that you are using a slide carrier, and the other places have no slide carrier.

Under normal conditions, using a slide carrier, the spot on the shutter blade would be slightly rectangular in form—not very far from square. Without the slide carrier, under normal conditions, it would be round, since it is an out of focus image of the face of the converging lens.

The focal length of cheap condenser lenses is more or less inaccurate. The supposedly 6.5 inch lens may be anything from 6.25 to 6.75. The variation even runs somewhat higher than that, and probably this will not be materially improved until we have condenser lenses considerably more costly than they are at the present time. However, a slight inaccuracy in focal length does not do any serious damage.

I would suggest that you send to the MOVING PICTURE WORLD and get a copy of the lens charts, price 50 cents. Meanwhile, here is the line up you ought to have for 40 to 45 amperes. Two 6½ inch plano convex condensers, set with the apex of their curved surfaces not more than 1-16 of an inch apart, with 17½ inches from the center of the condenser combination to the film with 45 ameres, or 18½ inches with 40 amperes.

### *What Diagram Shows*

The diagram shows what the result would be, your lens being 1⅜ inches in diameter. The free diameter of your present lens is represented by lines A. B. With the 45 ampere line up you can see what the loss of light would be, and the loss would also cause unevenness of illumination of the picture, though this latter you would probably not discern, except that it does not provide the perspective or depth which the picture ought to have.

Lines C D represent the outer edge of the cone of light with the 17½ inch distance required for that amperage. Lines E F represent the outer diameter of the cone of light between the aperture and the lens with the 18½ inch distance required by the 40 ampere line up, the focal length of the condensers for 40 and 45 amperes being the same.

You will see by this that you are bound to have a loss of light, and that it is essentially the same in both cases. You could slightly improve this condition by using a 6.5 inch maniscus 8.5 inch bi-convex condensing lens which would increase the distance from center of the condenser to aperture (about 20 inches), but the right thing to do is to get a projection lens of larger diameter, if you can do it.

## *He Got Busy*

Recently, in writing of another matter, Al. J. Reith, Dorchester, Mass., sent a very complicated projection room wiring diagram, which I was unable to decipher. I wrote for information concerning the same, and in the course of Brother Reith's reply the following occurs:

Beginning the performance, for about an hour the arc was easy to control. The light was good and the arc steady. After an hour, however, things began to happen. The arc gradually died down and began to sputter. It was evident there was something decidedly wrong somewhere, and right then and there I decided that if I was to maintain good screen results it was up to me to get busy.

The picture was an eighteen footer, and the distance of projection 100 feet. I started in with the lamp and its connections, next examining the wiring back to the panel board. The wires were No. 6, which was plenty large enough, considering that I was not using the full output of the generators. Finding everything O. K. thus far, I went to the generator, between which and the panel board the wiring was No. 4.

I gave the generator a thorough inspection, making sure there was no loose connections, that the brushes and commutator were in good condition, with proper contact between the two. I levelled up the motor generator so that the armature would have free end play, but nevertheless the arc refused to come to life.

It then struck me that I was working on a line resistance, instead of a field resistance, which latter I seldom used. The drawing shows a panel marked resistance, with three circuits dead, or in other words disconnected. I took the heavy sheet iron cover from this panel, and found five cores of asbestos wound with about fifty feet of No. 14 copper wire. This wire had deteriorated so badly that it was useless for resistance purposes. Two of the coils in use on the projection circuit were practically gone, and the other three I made use of for the time being.

As the drawing shows, I inserted a single Power's grid as a permanent resistance on projectors No. 1, and No. 2, whereupon the difference in the arc was remarkable. There was not the slightest trouble afterwards. The arc was good and long, and stayed that way throughout the entire show.

### *Could Not Reproduce Drawing*

I am unable to publish the drawing because it is a blue print, and blue prints cannot be reproduced in a cut without a complicated and costly process. I have printed the foregoing to illustrate the fact that when something is wrong the reason for which is not evident, the competent projectionist does not sit down and cry about it.

He gets busy, and, working intelligently, examines the whole works until the seat of the trouble is discovered, and you may take it from me, if he starts at the arc and examines things thoroughly enough, and goes back far enough, he will find the trouble always, provided that he understands his business.

But the examination must be complete. First he examines the contact of the carbons, and the carbon clamp, remedying anything that may be wrong there. He tests the lamp for grounds and examines the wires inside the lamphouse to make sure they are not burned. He feels of the asbestos covered wires outside the lamphouse, after they have been in use for fifteen or twenty minutes, to see if they are warm or hot, and so he goes on back until he finally winds up by testing the voltage of the supply.

I do not mean by this that he would necessarily follow that particular order of things, but in case of an unknown trouble it is always best to start at one end and go straight through to the other, which would include disconnecting the wires from every binding post and cleaning the contacts thoroughly.

### *Disinclined to be Thorough*

There is just a little bit too much inclination on the part of some projectionists to not be thorough in matters of this kind. They look around in a kind of a happy-go-lucky fashion, and if they do not happen to strike the seat of the trouble, they immediately pronounce it mysterious and unfindable.

Nothing of the sort. When you have trouble, do as Brother Reith has done. Start at the arc and go back as far as is necessary until the difficulty is located.

## *Idiotic Stunts*

Recently I visited New London, Connecticut, and having occasion to hold converse with the projectionist, asked the way to the projection room. The usher gasped, threw both hands up and said: "It is too much for me. Go down through that door, and you will either find it or you won't."

I sized up the location of the projection room. It hung from the ceiling about over the front end of the balcony, and I could see that the way to it came down through the roof of the building.

The door the girl spoke of led on to a stage, and in the semi-darkness I groped around until I found a stairway, mounting which I discovered that I was in a hallway lined with what once were dressing rooms, but there was no way to the roof.

Descending I groped some more and, in the semi-darkness, discovered another steep stairway, which, at the risk of my life, I mounted and found myself on the roof.

Another stairway led up to another roof, and a pilgrimage back over its surface disclosed the stairs leading down into what was supposed to be the projection room, but really proved to be a little, sawed-off, suspended from the roof, God-forsaken cubby hole, in the front wall of which were two little slits, by means of which the projectionist could, if he squinted through with one eye, occasionally observe the screen and be assured that the picture still remained thereon.

No, he didn't need any opera glasses, because the screen was only about forty feet away. He did not even have to crawl over one projector to get to the other. In think the thing must have been fully six or maybe seven feet

wide, and perhaps as deep from front to back.

Why will exhibitors do such utterly idiotic things? It is not right; it is not fair and it is not decent. That theatre has a really fine location for the projection room, at the back of the balcony. I have been in the house many times, and have never yet seen it full. Why would it be, with the utterly punk pictures I have all too often seen on its screen.

And has the exhibitor any right to expect anything else than a rotten screen result? Most emphatically he has NOT, but the poor dear soul would actually have to sacrifice a few empty seats at the back of the balcony in order to get a decent projection room in a decent location.

But what is a decent projection room in a decent location, with a resultant high-class screen result, to him? Apparently nothing!

*Rendition Cuts No Figure*

He seems to think that the audience comes to his theatre just because it IS a theatre, and that the proper rendition of the photoplays on the screen cuts no particular figure in the case. More than this, I have paid admission to this particular theatre to see a show and have left in the middle of that same show, utterly disgusted with the way it was put on.

I am not blaming the projectionist. IT IS UP TO THE EXHIBITOR. If he does not care anything about taking in money at the box office, then let him continue things as they are, though I might add that the exhibitor owes it to the people who appear on his screen, and to the audiences that pay money to see those people act, to either make the changes necessary to high-class work, or shut the darned place up.

Sharp words, yes, but there is no earthly excuse for such things, and the man who does them is nothing short of an enemy to the industry. If he were a new comer in the busi- industry. If he were a newcomer in the busi- towards him, but this particular offender is not a new man in the business, not by a jug full. He has been in it long enough, at least, to have grasped a few of the fundamental elements, but up to this writing, he does not seem to have done so.

*Hallberg Comments*

J. H. Hallberg, whose name is well known to the entire industry, arises to comment:

My dear Mr. Richardson: On page 104, September 3rd issue of the projection department, occurs a letter containing comments and suggestions from a projectionist in Massachusetts. I would like to myself comment on his proposed scheme for controlling an electric arc as set forth in that particular letter.

The scheme proposed will not work under any condition, because of the fact that even though the relay might be so constructed that it would act without destroying its contact, it will be impossible to maintain the arc with a generator such as that illustrated, which is of the constant potential type. The system would not work on any voltage, or for any purpose, unless an additional resistance be put in series with the arc.

Or if the generator be specially designed for the purpose so as to deliver a current of constant ampere output under varying voltage, and if such a generator be used, the relay as illustrated and described in combination with the arc resistance to be cut in and cut out would not be necessary.

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A great deal of thought and energy has been put into the development of special generators designed to handle projection arcs without the use of steadying ballast resistance, and I believe that we have reached a point where the results are, and will be very satisfactory for some time to come—at least until an electric arc is discovered which will have the same general characteristics as an incandescent lamp, i. e., where the resistance of the arc tends to increase with increased current flow, and such a development is not yet in sight. The nearest to it is the Mazda High Efficiency Gas Filled Lamp.

*The Correct View*

We believe Friend Hallberg's viewpoint of this whole matter is the correct one. We do not believe a contactor could be constructed which would not very quickly be ruined if operated as shown in the illustration sent in by the Massachusetts Brother, and anyhow, as Mr. Hallberg suggests, there is hardly the necessity for such a plan.

The modern constant current generator now in general use for projection work fills the bill and fills it admirably. Also there is the advantage that the two projector arcs may be successfully operated in series, so that when change over time comes if the optical systems of the two projectors be the same and the carbon setting and crater angle the same, the brilliancy of the projected light will be precisely identical with both projectors, therefore, no evidence of change over will appear on the screen.

*Time for Regret*

How many Unions, as a body, would now be in better condition to maintain what they had gained if they had shown a real spirit of progress by a genuine endeavor to improve the knowledge of their members and make their members really more valuable to the industry and to the exhibitor than they were before the advance in wages was secured?

The time of reaction has now arrived, and, gentlemen, it is a pretty tough proposition to demand that the manager maintain on his payroll at high wages a man whom he knows, I know, and you know, isn't really worth anything more than a very small wage, because he is not possessed of anything even faintly resembling accurate knowledge of his business, or is careless and slovenly in his work, and in general a decidedly bad egg.

The Unions, nearly all of them, contain within their membership high class men, men who are worth every cent that is paid them. The trouble is that all unions, or nearly all, contain in their membership men who are not a credit to the organization.

It was a stretch of the imagination to presume them to be worth the relatively small wages received before the war. It is impossible to suppose them to be worth what they are receiving now, and the unions, after getting them the high wage, made absolutely no effort whatsoever to either induce or compel them to become worth a cent more than they were before.

*Not Scolding*

I am not "scolding" gentlemen. As in the phonographic record of Cohan on the Telephone, "I am not swearing at you—I'm telling you." Sometimes the truth hurts, but nevertheless the real friend of the projectionist is one who will tell the truth, even though it does hurt, and even though he knows it is going to incur the enmity of those whom it does hurt.

If the shoe doesn't fit, you don't have to wear it. If it does fit, put it on and if it pinches your corns, I hope to God it pinches them good and hard, because I am one who firmly believes in the possibilities of the high class projectionist, and in the fact that some day the importance of the matters at which some of you now turn up your noses will be recognized, and that the recognition will be reflected in the pay envelope.

*Slide Coating*

John Jamison, Minneapolis, Minn., writes:

I am projecting in a small theatre near Minneapolis. Perhaps the good brothers might be interested in the slide coating I am using. It is the cheapest, quickest and best I have ever used.

Mix lamp black with turpentine, being careful not to get it too thin. Apply a coating to a clean cover glass, using a camelhair brush, and let it dry. Then, by breaking off one side or one blade of a pen, you may write or draw anything you wish. The result will be that nothing but the writing, or whatever you place on the slide, will show on the screen.

The brother is cordially thanked for his contribution. Assuming the coating will answer the purpose (and I see no reason why it will not), it is excellent, because of the fact that white lettering, with the rest of the screen dark, is very, very much easier on the eyes than a brilliantly lighted screen with black lettering.

*Has Benefited*

J. L. Barnett, New Orleans, La., procured a Handbook some time ago and has the following to say about it:

Six months ago I woke up to the fact that it was about time I started to learn something about my profession. I have been reading the department for a long, long time, but in a desultory sort of way, therefore without, I am afraid, very much benefit.

Something therein, combined with a first-class jacking up received from the boss six months ago, jarred me loose. I sent in an order for the Handbook and started in to study, and let me tell you, Friend Richardson, the Handbook has been worth one hundred times its price to me.

It was the best investment of $4.00 I ever made. I feel this word of commendation of the book is due you, because it must have been a terrific job to get that mass of information in book form.

The letter speaks for itself, so why comment.

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# Better Equipment

Conducted by E. T. KEYSER

# *Suggestions on the Proper Location and Arrangements of Projection Rooms*

*By J. H. HALLBERG*
*Vice-President and Secretary of the U. T. E. and Author of "Motion Picture Electricity"*

THE projection room, with its equipment, is the heart of a motion picture exhibition. The location of the projection room relative to the screen upon which the picture is to be projected, and also relative to the seating arrangement, is of just as great importance as the selection of proper apparatus with which to project the picture.

Architects have not as yet had sufficient detailed data submitted to them by projection engineers to enable a scientific and practical planning and placing of a projection room in the average theatre.

It is my object to submit in the following article to architects and owners ideas and suggestions, with limited specifications, from which correct plans may be prepared before the plans and specifications of the building structure have been completed, or so far advanced that it will make it inconvenient and expensive to change them afterwards.

*Where Consideration Came Late*

I could mention hundreds of theatres, including the most magnificent kind, where the plans and specifications were completed, the steel for the structure was ordered and delivered, and in some instances erected, before any consideration was given to the location of the projection room. As a result, it has been necessary to either reduce the size of the projection room materially or to locate it in such a place that it was impossible to secure perfect projection, and in some instances special machines and bases for the machines had to be constructed in order to project under or above some large beam or structural support.

There are cases where the theatre was finished and, after the machines were placed, one could not project a picture without losing the lower part of it, due to the balcony railing or some other obstruction.

The modern "Presentation" of a motion picture demands the attention of the architect and the owner at the conception of the enterprise and this calls for a projection room of liberal size properly located.

*An Engineering Proposition*

The designing of a modern projection room is an engineering proposition which should be scientifically planned. The apparatus should not be selected at random or merely by individual taste or choice. Specifications should be drawn covering all details, including the electrical requirements, the controlling devices, lights, with their complement of lenses, fire protecting devices, rewinding and film storage cabinets, ventilating apparatus, emergency and repair implements, and last but not least, the correct screen to be used, as to kind, size and location.

**IN these days, when the moving picture theatres constitute the most active builders in this country, this article is particularly appropriate and timely.**

**Mr. Hallberg is an inventor of projection apparatus, a projection engineer, and he knows whereof he speaks.**

**If our exhibitor readers and architect friends will heed his suggestions, the fact that we have lifted this article from the U. T. E. equipment book will not bother our conscience in the least.**

Herewith are illustrated a few of the possible practical arrangements for the placing of the projection room, in the order which we consider the most efficient and desirable.

Diagram A illustrates a theatre seating over eleven hundred on one floor, fifty-four feet in width by one hundred sixty-two in length, exclusive of lobby. This arrangement gives a large and imposing lobby with dome ceiling; it also provides for a comparatively large space back of the seats under the projection room, running the entire width of the building for the audience to accumulate while waiting for seats.

The projection room can be made as large as required, the angle of projection can be made horizontal, or nearly so, and from the viewpoint of projection, this installation is idlea and should be employed where sufficient area is available.

*The Circle Theatre of Indianapolis*

Diagram B shows general arrangements of the Circle Theatre, Indianapolis, Ind., showing the location of the projection room and sight lines. The lobby entrance is located at the end of the foyer not shown in the diagram. This diagram is reproduced by courtesy of the Circle Theatre management.

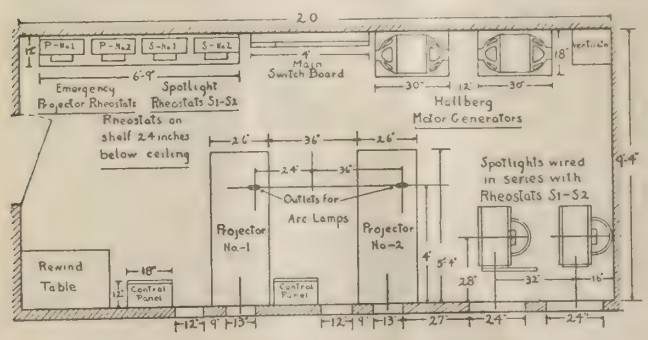
Where the area covered by a theatre is not large enough to accommodate the seats on one floor, a balcony is usually provided to give the additional space required. Such a design can be made to have the projection room located to project the picture horizontally as shown by the Circle Theatre plan. The projection room is located under the balcony, but in such a way that neither the lines of projection nor the lines of sight from any part of either balcony or main floor, are obstructed from a full view of the screen.

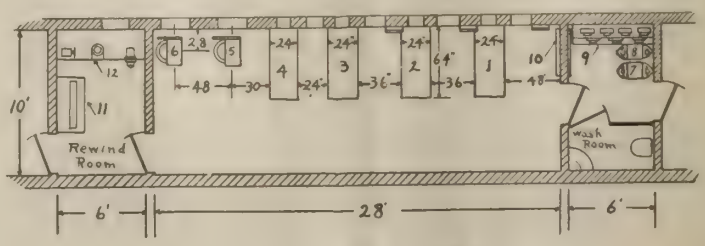
This arrangement of the projection room can be practically and artistically worked into a new design. If an old theatre is being remodeled and a new projection room is being installed, it should be put on the main floor if possible, or so as to secure, as near as possible, horizontal projection.

*Layout of Projection Room*

The accompanying diagram illustrates the layout of the Circle Theatre projection room. The two projectors are placed one on each side of the centre line of the room to give as nearly as possible right angle projection and yet allow ample space between machines for operating. There is one generator for each machine controlled from panels mounted on the front wall to the right of each machine and port openings so that the operator has before him at all times the exact operating conditions of his full equipment, with a means of regulating them.

In case of emergency, the machines can be




*DIAGRAMS S B-1 AND C-1*

*To left, projection room of Circle Theatre; to right, Mr. Hallberg's conception of an ideal projection room*

# "Don't Buy a Pig in a Bag,"

## is an old but wise saying that still holds

Do you, MR. EXHIBITOR, buy your theatre equipment blindly? Do you consider price only? Do you ask yourself, "Will this dealer stand back of his apparatus? Will he give me the service I am entitled to?" If you do not consider these things YOU are buying a "pig in a bag."

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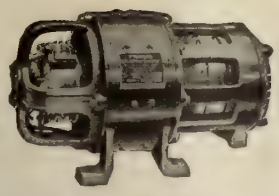

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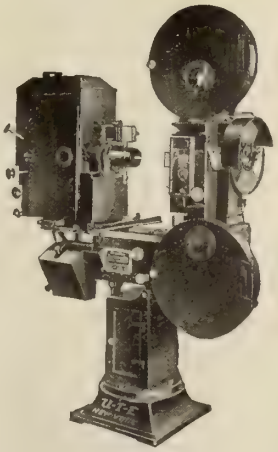

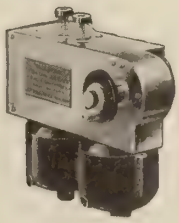

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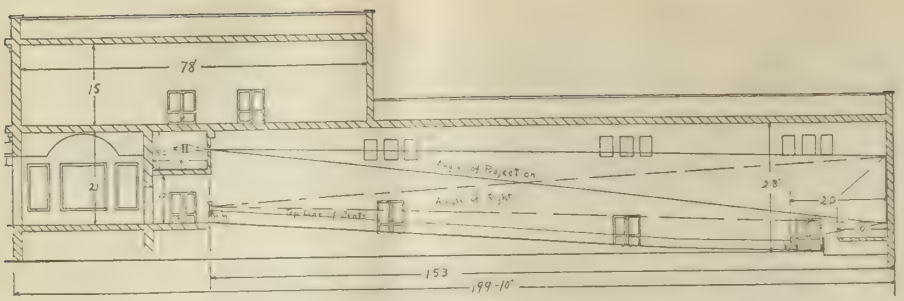


*DIAGRAM A*

*Showing the arrangement of the Claremont Theatre, New York City, equipped by U. T. E. Corporation*

switched over to the lighting circuit controlled through Rheostats P. No. 1 and P. No. 2. These are mounted on a shelf with two Rheostats S. 1 and S. 2 used in series with two spotlights which are operated entirely from the lighting, or power circuit. The main line switchboard for controlling the motors of the motor generators is mounted on the back wall next to the machines, and switches are provided for transverting the generator current to the control panels of each projector.

The rewind table is handily located without interfering with operating other apparatus in the room.

*A Quite Common Layout*

Diagram C is a quite common layout, with the projection at the rear of the balcony necessitating a considerable angle of projection. The sketch shows the projection and sight lines which must be unobstructed, a point that architects must take into consideration when laying out their designs.

The projection room for this and other layouts should not extend less than eight feet from the rear wall and should not be less than eight feet high in the clear. A width of six feet should be allowed for each projector.

The heart of a motion picture theatre is the projection room and yet compared with the cost of the theatre and its furnishings, it is a relatively insignificant part. Because of its importance I believe that it is poor economy to cut down on projection room equipment that will insure continuous service at all times when needed.

With this in mind, I have laid out a projection room, shown in Diagram C1, as a general recommendation to be followed by architects. This arrangement must, in most cases, be modified to meet the requirements of each individual theatre design.

*Projectors Alone in Projection Room*

The projection room Diagram C1 is provided with a separate rewind, generator and wash rooms adjoining. In this way the projection room contains only projector apparatus. Liberal floor space allows ample space for each machine and plenty of room for the operators. Three projectors are necessary, I believe, as an insurance against constant service and the best houses will not hesitate to follow this suggestion realizing that to provide a high factor of safety is money well invested.

The stereopticons and spotlights are grouped together to facilitate handling. The motor generators (7, 8) and emergency resistances (9) for projectors and resistances (9) for stereopticons and spotlights for operation from 110 or 220 volts are placed together in a separate room controlled from a panel (10) in the projection room. The meters and control mounted on panels placed on the front wall to the right of its respective projector and port openings. These are shown in the sketch, but are not numbered. The rewind room is fitted with rewind table and storage cabinet (11) and a work bench equipped with a vise, small drill press and a grinder.

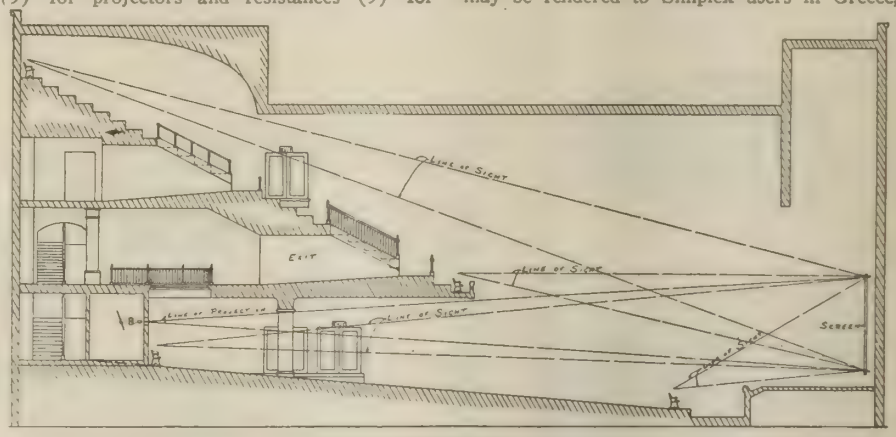


*DIAGRAM B*

*General arrangements of the Circle Theatre, Indianapolis, Ind., showing the location of the projection room and sight lines*

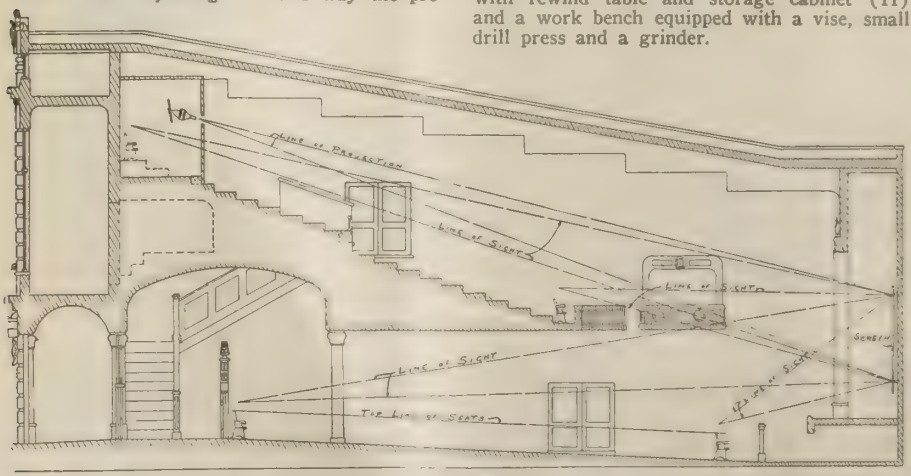


*DIAGRAM C*

*This diagram shows a quite common layout, with the projection room at the rear of the balcony, necessitating a considerable angle of projection*

## *These Simplexes Should Run Smoothly in Greece*

Fourteen years ago, John and Melto Phelos, who owned and controlled the extensive chain of "Paradise" confectionery stores in the Buckeye State, opened their first motion picture theatre in Elyria, Ohio. Less than a year ago, the Strand, American, Dreamland and Colonial Theatres in that same city, were sold to Owen Bannon.

One of the reasons for the selling out of their theatre interests lay in the fact that Mr. Phelos had made a pilgrimage to his home in Athens, and while there had sensed the tremendous possibilities through the application of American methods of film distribution and exhibiting.

The result of this survey is found in the formation of the Pekras & Phelos Film Company with offices at No. 1 Platia Kolokotronie, Athens, with a First National exhibitors franchise together with a Simplex projector franchise for Greece. This company has already spent some $900,000 in acquiring theatre properties in Athens, which represent three houses with seating capacity of several thousand each.

*Watched 'Em Assemble Simplexes*

In order that the very best possible service may be rendered to Simplex users in Greece, the Messrs. Pekras & Phelos arranged that their projection chief, Gustavius Russellis, should spend some time in the mechanical departments of the Simplex factory. Mr. Russellis was for many years in charge of projection in the theatre circuit in Elyria, and is rather proud of the fact that he operated the very first Simplex to be installed in the State of Ohio many years ago.

*Sailed Wednesday*

Mr. Russellis spent nine days in all at the Simplex plant, and when he sailed last Wednesday on the Greek liner "Acropolis," he carried with him, not only four complete Simplex machines and a most extensive collection of tools, jigs and parts, but the wealth of knowledge gained first hand through his intensive course with the Simplex experts in the many departments which help in producing the well known Simplex products.

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# PERFUMES

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# *Picture Theatres Continue to Be the One Best Bet in Building Activities*

THE following list, comprising last week's reports on picture theatre building and renovating activities, totals $4,282,000 for such of the expenditures as have been definitely given in connection with each item.

This amount added to the total of $53,633,000 reported in our issue of September 24 makes a grand total of $57,915,000 reported by the MOVING PICTURE WORLD since its issue of July 3, 1921.

In the building activities itemized below, it will be noted that one house will have $1,662,000 spent upon it, another house will cost $655,000, two other houses will cost $500,000 each and two more will cost $300,000 each.

One house will cost $250,000, another house will cost $175,000, two houses will cost $150,000 each and another will cost $130,000.

Two of the houses will have $100,000 each spent upon them, there will be $80,000 spent upon another and $50,000 each will be spent upon two more.

One of the houses will cost $40,000, one $30,000, two will have $25,000 each spent upon them, one will cost $15,000 and another $10,000.

*Indication of Good Business*

That business is good in Waterloo, Iowa, is indicated by the fact that the Plaza Theatre of that city, recently destroyed by fire, will be re-built, and the same applies to Frankfort, Indiana, where, although the Columbia Amusement Company contemplates erecting a new house, the Blynn Theatre, which was burned, will be re-built.

That business has been good with houses in Miami, Fla., Baltimore, Md., Elmira, N. Y., Cincinnati and Leipsic, O., Erie and Pittsburgh, Pa., and San Antonio, Tex., is indicated by the fact that they are arranging for renovations, improvements, or additions in their cities to accommodate more patrons, and as an indication of the growing importance of the moving picture in church work, it will be noted that a Steelton, Pa. church contemplates the erection of a picture theatre at a cost of $25,000.

FAYETTEVILLE, ARK.—Royal Theatre has opened with moving pictures and vaudeville. House has seating capacity of 900.

LOS ANGELES, CALIF.—Homer F. Curren and others, San Francisco, have plans by Schultze & Weaver, New York, for theatre to be erected at Fifth street and Grand avenue, to be known as Shubert-Curren Theatre, to cost $500,000.

NEW BRITAIN, CONN.—S. Shenberg has plans by Fred C. Walz for new theatre.

SEAFORD, DEL.—New moving picture theatre is under construction by W. Ford Breeding, to cost $40,000.

WASHINGTON, D. C.—Harry M. Crandall, Ninth and E streets, N. W., has plans by Reginald W. Geare, Woodward Building, for theatre, with seating capacity of 1,800, to be erected at 14th street and Park road, to cost $500,000.

WILMINGTON, DEL.—American Theatre Company, 210 North Calvert street, has plans by E. G. Blanke, 232 North Calvert street, for one-story brick Irving Theatre to be erected at 4007-11 Frederick road, to cost $250,000.

MIAMI, FLA.—Seating capacity of Hippodrome Theatre will be enlarged. Address Harry Leach, manager.

WATERLOO, IA.—Plaza Theatre recently destroyed by fire will be rebuilt. Address G. R. Norman, manager.

FREEPORT, ILL.—John Dittman, proprietor, Strand Theatre, has plans by C. W. and George L. Rapp, 190 North State street, Chicago, for one-story brick, reinforced concrete and terra-cotta trim theatre, 90 by 140 feet, to cost $100,000.

FRANKFORT, IND.—Columbia Amusement Company contemplates erecting new theatre, with seating capacity of 800.

FRANKFORT, IND.—M. L. Connelly will rebuild one-story brick Blynn Theatre which was destroyed by fire.

WELLINGTON, KANS.—City has plans by Carl Boller & Brothers for theatre, to cost $150,000. Address O. J. Hackney.

BALTIMORE, MD.—Dunbar Theatre Company has plans by Oliver B. Wight, 1101 Munsey Building, for alterations and one-story addition to theatre at 619 Central avenue, to cost $50,000.

DETROIT, MICH.—Theodore D. Williams and Thomas Lancaster, of Ferndale Amusement Company, have plans by Kohner & Seeler for two-story theatre, store and office building. Theatre will have seating capacity of 2,000.

GRAND RAPIDS, MICH.—Harry G. Sommers & Company, whose lease on Powers' Theatre expires September, 1922, will commence work within thirty days on new five-story brick and reinforced concrete theatre and store building on Monroe street, to cost $300,000.

KINNEY, MINN.—Anton Stanisha has contract to erect new theatre for Sam Zakula and Sam Lynch.

ST. LOUIS, MO.—Assembly Hall Company has plans by T. P. Barnett, Arcade Building, for two-story brick, stone and reinforced concrete theatre, 85 by 135 feet, to be erected at 2619 Market street, to cost $150,000.

WESTFIELD, N. J.—Arthur S. Flagg, 127 Elm street, will erect one-story brick moving picture theatre on Elm street, to cost $655,000.

ELMIRA, N. Y.—Alterations and renovations have been completed to Majestic Theatre. House has reopened with vaudeville and moving pictures.

NEW YORK, N. Y.—Isadore Benenson, Third avenue and 148th street, has plans by S. J. Kessler, 529 Courtlandt avenue, for brick moving picture theatre to be erected on Southern Boulevard, to cost $175,000.

NEW YORK, N. Y.—Tyrol Realty Corporation has plans by Shape, Brady & Peterken for new theatre, to cost $130,000.

BEDFORD, O.—W. A. Edwards, 17415 Detroit avenue, Lakewood, has contract to erect one and two-story moving picture theatre, store and apartment building, 44 by 100 feet, for L. B. Yeerns, to cost about $25,000.

CANTON, O.—John A. Calhoun, president, Continental Clay Company, has plans by F. Swirsky & Company, Akron, for theatre to be erected on Third street, N. W., to cost $1,662,000.

CINCINNATI, O.—J. B. Schmidt, 610 Sycamore street, has contract to make alterations to Lyric Theatre on Vine street for MacMahan & Jackson, 214 Lyric Building, to cost about $100,000.

CLEVELAND, O.—Drew & Campbell Amusement Company will erect winter garden theatre on East 18th street, with seating capacity of 1,800, to cost $300,000.

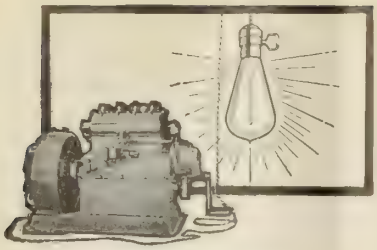
COLUMBUS, O.—F. J. Ferguson has plans by Henry E. Eiselt, 60 East Broad street for theatre, to cost $50,000.

LEIPSIC, O.—Edward Buttermore has plans by Hallewell Construction Company, First National Bank Building, Findlay, for remodeling and erecting one-story addition, 25 by 80 feet, to moving picture theatre, to cost $15,000.

MIDDLETOWN, O.—Blanchard Building Company, Dayton, O., has contract to erect one-story moving picture theatre, 49 by 192 feet, on east side Third, between Clinton and Clark streets, for Gus Chipps and Steve Chereves, to cost $80,000.

SCIO, O.—George Duwald has plans by J. E. Lewis, 116 Court street, New Philadelphia, for one-story brick moving picture theatre, 38 by 84 feet.

CARBONDALE, PA.—M. E. Comerford



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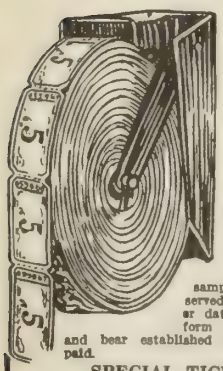

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Amusement Company, 303 Lackawanna avenue, has plans by Leon Lempert & Son, Cutler Building, Rochester, N. Y., for one-story brick moving picture theatre to be erected at 13 North Main street.

ERIE, PA.—Henry Shenk Company, 12th and Sassafras streets, has contract to make exterior and interior alterations to one-story theatre on Tenth street, between Peach and State streets for Fiber & Shea, New York.

JOHNSTOWN, PA.—James Felix has conract to erect three-story Lyric Theatre, including lodge rooms and apartments, 40 by 125 feet, on Fairfield street, near Avenue F for Farcus Brothers, to cost $75,000.

PITTSBURG, PA.—Grand Theatre Company has plans by Roy C. Huntsman, 1122 King avenue, for remodeling Grand Theatre at 17th and Carson streets, to cost $10,000.

STEELTON, PA.—Macedonian-Burgarian Orthodox Church contemplates erecting one-story brick moving picture theatre, to cost $25,000. Address Rev. David Uakoff, 231 Main street.

SAN ANTONIO, TEXAS.—Walsh & Burney have contract to remodel Rialto Theatre on East Houston street, extend 14-feet and erect second story for balcony, enlarge lobby, decorate interior for Santikos & Morosi, to cost $30,000.

# *Joseph Friedman Plans Another Theatre For Downtown District of Minneapolis*

WITH one of the finest houses in the downtown loop district of St. Paul now nearing completion, Joseph Friedman, Minneapolis film veteran, announces that he will build a similar house soon in downtown Minneapolis.

The St. Paul house, the Tower, will be ready for occupancy late this autumn. It is one of the finest houses built recently in the Northwest. It is easy of access from all sections of St. Paul and is in the heart of the downtown theatrical section.

Mr. Friedman recently leased the Minneapolis Auditorium for an independent run of pictures. The Auditorium has the largest stage in the Northwest and seats 2,400. Mr. Friedman opened the house with "Way Down East" and packed 'em in for two weeks at 50 cents a throw. This was followed by "The Three Musketeers" with even greater success. The present run will include "Little Lord Fauntleroy" and "Disraeli."

*Johnson the Manager*

For a manager of the Tower, Mr. Friedman went clear out to California and took John LeRoy Johnston out of the exploitation department of Paramount. Mr. Johnston is no stranger to the Twin Cities. He was connected for several years with the advertising and exploitational work for Finkelstein & Ruben, where he made an enviable record. Although one of the youngest men in the industry, he has made a name for himself throughout the country for the high character of work he has done. He will handle the publicity for all Mr. Friedman's motion picture enterprises, in addition to managing the Tower.

## *What Is Doing in Western New York*

The Abbott Theatre, Buffalo, re-opened September 24 after being closed for several months.

The Academy Theatre, Buffalo, a burlesque house during the week, is now showing pictures on Sunday under the direction of James Bailey, manager of Keith's theatre.

Harold P. Dygert, of East Rochester, has purchased the Clark building in South Main street, Fairport, N. Y. He will enlarge the property to house a modern picture theatre of 800 capacity. Mr. Dygert also owns houses in Newark, Fairport and East Rochester.

James Cardina, manager of the Kensington Theatre, Buffalo, will soon erect a new house at Bailey and Kensington avenues, in the same city.


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This booklet, the result of a long series of practical experiments conducted by experts at the Kodak Research Laboratory offers to the trade for the first time accurate information on a subject of first importance to all owners and managers of motion picture houses.

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FOR SALE: "The Vampires," 27 reels; "The Liberator," 24 reels; "Demon's Shadow," 20 reels; "Perils of Girl Reporters," 30 reels; "The Grey Seal," 32 reels; also, "The Submarine Eye," 8 reels; "The Painted Doll," (6); "Out of the Night," (6); "Cycle of Fate," (5); "Marriage," (5); also very large selection other Serials, Features, Comedies, Cartoons, Educationals, etc. Guaranty Pictures Co., 130 West 46th st., New York.

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## *Changes and Incorporations*

POCAHONTAS, ARK.—L. L. Lewis has sold Gem Theatre.

MUSCATINE, IA.—Frank Sable has purchased Grand Theatre.

NEWTON, KAN.—D. K. Mason of Regent Theatre, Wichita, has purchased Royal Theatre.

ORTONVILLE, MINN.—J. J. McCarthy, owner Lyon & Foto Theatre, Watertown, S. D., has purchased Metropolitan Theatre here.

WILMINGTON, DEL.—Mirth Motion Pictures, Inc., has been organized with $100,000 capital to produce and exhibit moving pictures.

WILMINGTON, DEL.—Lionel West Photoplays, Inc., has been organized with $500,000 capital to conduct places of amusement.

PORTLAND, ORE.—Premium Picture Products Company has been organized with $500,000 capital by J. J. Flemming.

PORTLAND, ME.—Charlton Film Company has been organized with $500,000 capital for purpose of acquiring rights in films for moving pictures, dealing in moving pictures, films, stereopticons, general moving picture business, amusements, educational productions, etc.

DOVER, DEL.—Envoy Pictures Corporation has been organized with $800,000 capital to exhibit moving pictures.

WILMINGTON, DEL.—Plaza Theatre Corporation has been organized with $200,000 capital to conduct theatrical productions, music halls and own and operate moving picture houses.

WILMINGTON, DEL. — Motion Picture University of America has been organized with $12,000,000 capital to conduct general film exchange business.

PATERSON, N. J.—William Anderson, Inc., 129 Market street, has been organized with $100,000 capital to conduct amusement enterprises.

PHILADELPHIA, PA.—W. Price has purchased one-story brick moving picture theatre, 37.6 by 110 feet, southwest corner twenty-ninth and York streets, assessed at $16,000, for $30,000.

AURORA, ILL.—Dearborn Theatre Company has been organized by Louis Steinkoenig, W. H. Kyle, E. W. Kyle, George Demas and others to operate houses, theatres, etc.

CHICAGO, ILL.—Seymour Amusement Company, 1634 Otis Building, has been organized with $10,000 capital by Lena Cohen, Abe Cumbiner, Harry M. Rosenblum, to conduct moving picture and vaudeville business, etc.

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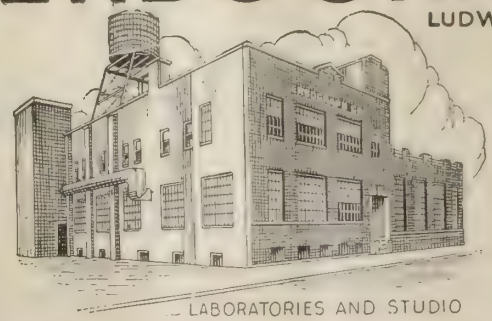
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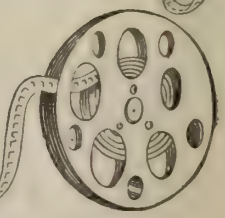

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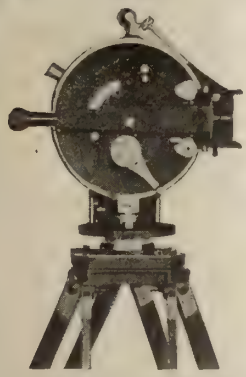

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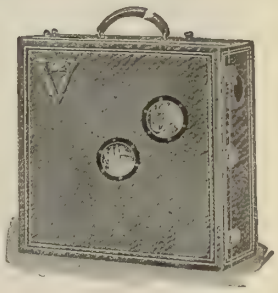

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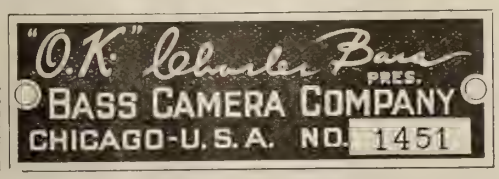


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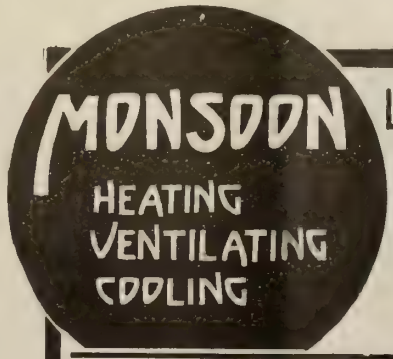


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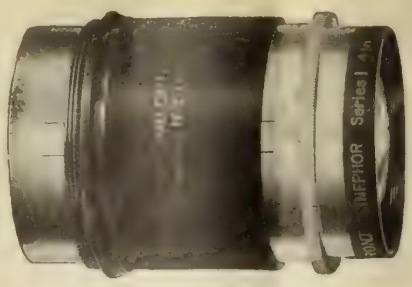


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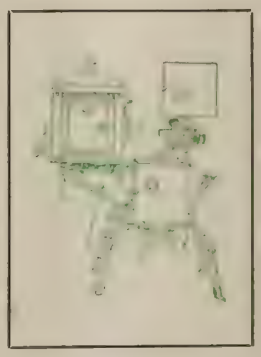

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# "3 WORD BRAND"

A WILD WEST romance that makes Buffalo Bill's show as tame as a sewing circle.

With Hart in three roles — a pioneer, a plainsman, and the Governor of the State!

Starting with a lone man's fight with a tribe of savage Indians.

You'll see Hart rescue the girl from under the hoofs of a maddened steer. You'll see him kidnap the governor, take his place, and save his friend from hanging. You'll see him fight with guns and fists. You'll see the mightiest climax a picture ever had.

Hart's in the thick of all the action—and the action sure is thick!

A picture that would make even a college president stand up and cheer!

*By Will Reynolds*

*Adapted and directed by Lambert Hillyer*

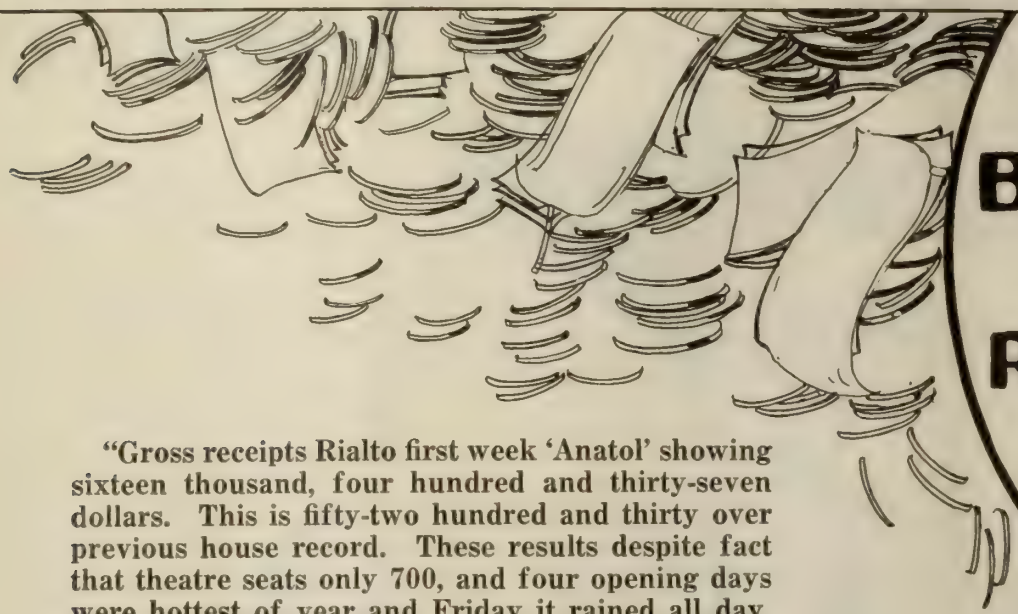
*Photographed by Joe August, A. S. C.*

**A William S. Hart Production**

FAMOUS PLAYERS LASKY CORPORATION

## *A Paramount Picture*

# WE SAID IT WOULD-



## IT HAS BROKEN ALL RECORDS IN EVERY

"Gross receipts Rialto first week 'Anatol' showing sixteen thousand, four hundred and thirty-seven dollars. This is fifty-two hundred and thirty over previous house record. These results despite fact that theatre seats only 700, and four opening days were hottest of year and Friday it rained all day. We look for nine weeks' run."

GRAUMAN'S RIALTO, LOS ANGELES, CAL.

## These also broke all records:

**CALIFORNIA**

Liberty, Fresno
Grauman's, Los Angeles
Franklin, Oakland
Cabrillo, San Diego
Imperial, San Francisco
Liberty, San Jose
Yost, Santa Ana
Lyric, Stockton

**COLORADO**

Princess, Colorado Springs
Princess, Denver
Rialto, Denver

**CONNECTICUT**

Majestic, Hartford
Rialto, New Haven

**DISTRICT OF COLUMBIA**

Columbia, Washington

**ILLINOIS**

Roosevelt, Chicago
Madison, Peoria
Columbia, Muncie

**INDIANA**

Marion, Marion
Criterion, Evansville

**KANSAS**

Palace, El Dorado
Palace, Wichita

**MAINE**

Strand, Portland

**MASSACHUSETTS**

Park, Boston
Rialto, Lawrence
Olympia, Worcester

**MICHIGAN**

Port, Battle Creek
Broadway Strand, Detroit
Majestic Garden, Grand Rapids
Gladmer, Lansing

Wallace Reid ★
Elliott Dexter ★
Monte Blue ★
Theodore Roberts ★
Theodore Kosloff ★
Raymond Hatton ★

JESSE L. LASKY PRESENTS

# Cecil B. DeMille's

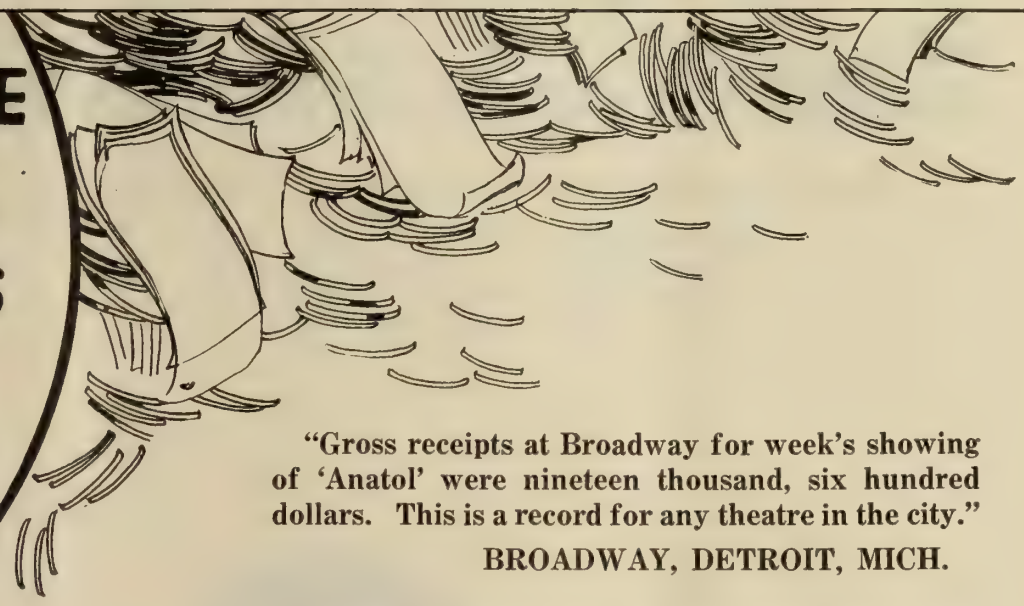
PRODUCTION

By Jeanie Macpherson, suggested by Arthur Schnitzler's play and the paraphrase by Granville Barker.

FAMOUS PLAYERS-LASKY CORPORATION

# THEY SAY IT DID!

## THEATRE WHERE IT HAS BEEN SHOWN



"Gross receipts at Broadway for week's showing of 'Anatol' were nineteen thousand, six hundred dollars. This is a record for any theatre in the city."

BROADWAY, DETROIT, MICH.

"Broke all records by two thousand paid admissions."

NEWMAN'S, KANSAS CITY, MO.

## Is yours among them—yet?

**MINNESOTA**
Pontiac, Pontiac

**MISSOURI**
Newman, Kansas City

**NEBRASKA**
Strand, Grand Island

**NEW YORK**
Strand, Binghamton
Criterion, Buffalo
Hippodrome, Buffalo
Proctor's, Schenectady
Proctor's, Troy
Avon, Utica
Olympic, Watertown

**OHIO**
Orpheum, Akron
Valentine, Canton
Capitol, Cincinnati
Stillmar, Cleveland
James, Columbus
Auditorium, Dayton
Rialto, Hamilton
Faurot, Lima
Opera House, Mansfield
Grand, Littletown
Auditorium, Newark
Valentine, Toledo
Liberty, Youngstown

**OREGON**
Columbia, Portland

**PENNSYLVANIA**
Stanley, Philadelphia

**RHODE ISLAND**
Strand, Providence

**TEXAS**
Palace, Dallas

**UTAH**
Alhambra, Ogden
Paramount-Empress, Salt Lake City

**WASHINGTON**
American, Bellingham
Strand, Seattle

★ Gloria Swanson
★ Bebe Daniels
★ Wanda Hawley
★ Agnes Ayres
★ Polly Moran
★ Julia Faye

# "The Affairs of Anatol"

*A Paramount Picture*

FAMOUS PLAYERS-LASKY CORPORATION

# Mary Pickford
## in
# "Little Lord Fauntleroy"

*from* FRANCES HODGSON BURNETT'S *famous story*

SCENARIO BY BERNARD McCONVILLE
PHOTOGRAPHY BY CHARLES ROSHER
DIRECTION BY ALFRED E. GREEN AND
JACK PICKFORD

A PICTURE THAT IS ALL HEART-PULSING WITH MOTHER LOVE. SWEET AS THE FAITH OF CHILDHOOD—AN APPEAL THAT NO AGE OR CLASS CAN RESIST

UNITED ARTISTS CORPORATION

MARY PICKFORD · CHARLIE CHAPLIN · DOUGLAS FAIRBANKS · D. W. GRIFFITH
HIRAM ABRAMS PRESIDENT

# Douglas Fairbanks

*presents*

# "The Three Musketeers"

*based on that immortal novel by* ALEXANDRE DUMAS

ADAPTION, COSTUMING, RESEARCH UNDER
EDWARD KNOBLOCK
DIRECTION UNDER FRED NIBLO
PHOTOGRAPHY UNDER ARTHUR EDESON

"THE THREE MUSKETEERS" IS MORE THAN A MOTION PICTURE PRODUCTION- IT HAS BECOME A CLASSIC OF SCREEN ACHIEVEMENT AND A TOWER OF BOX-OFFICE STRENGTH

UNITED ARTISTS CORPORATION

MARY PICKFORD · CHARLIE CHAPLIN · DOUGLAS FAIRBANKS · D. W. GRIFFITH
HIRAM ABRAMS, PRESIDENT

# D. W. Griffith's
masterpiece
# "Way Down East"

based on WM. A. BRADY'S famous play

BY LOTTIE BLAIR PARKER
AND JOS. R. GRISMER

"WAY DOWN EAST" IS OVERWHELMING PICTURE THEATRE BOX-OFFICES EVERYWHERE. IT IS THE BEST ADVERTISED PICTURE THAT EXHIBITORS HAVE EVER HAD THE OPPORTUNITY TO BOOK

UNITED ARTISTS CORPORATION

MARY PICKFORD · CHARLIE CHAPLIN · DOUGLAS FAIRBANKS · D. W. GRIFFITH
HIRAM ABRAMS PRESIDENT

# George Arliss in "Disraeli"

*from his celebrated stage success by*
LOUIS N. PARKER

DIRECTED BY HENRY KOLKER

THIS IS THE SEASON OF THE BIG PICTURE—AND "DISRAELI" IS ONE OF THE BIG PICTURES OF THE SEASON

*"A Distinctive Production"*

UNITED ARTISTS CORPORATION

MARY PICKFORD · CHARLIE CHAPLIN · DOUGLAS FAIRBANKS · D. W. GRIFFITH
HIRAM ABRAMS, PRESIDENT

# WARNER BROS.

OFFER

# "PARTED CURTAINS"

WITH TWO STARS

**HENRY B. WALTHALL** and **MARY ALDEN**

A SCREEN FAVORITE STARRING in "THE OLD NEST"

**A Powerful Photo Drama Staged Amid The Splendor of Society and The Slums of New York.**

FOR TERRITORY WIRE —

**WARNER BROS.**

1600 BROADWAY, NEW YORK.

- do you remember the problem of Married Life, the danger points of "Dangerous Curve Ahead"?

- surely you recall the eternal drama of the Home in "The Old Nest"!

*- there is a greater problem in Life, a greater drama in Marriage, a newer theme*

- and now Goldwyn presents

Leroy Scott's

*most interesting screen story*

# POVERTY of RICHES

# *The poverty of riches*

Success · Money · Position · Luxury

Are these the most important things in life ?

Are the rich ever poor ~ the poor ever rich ?

On the very day when John Colby was told that he was made head of his firm, his wife was told she could never have a child. And Colby, a success in business, knew that he was a failure in life.

Leroy Scott's remarkable drama hits an angle of life which is real and close to nine out of ten of your patrons. It is the most sensational photoplay of the year !

## Goldwyn presents

# POVERTY

## *A Reginald Barker Production*

# The riches of poverty

Children · A Modest Home · A Fair Income

These spell contentment. These are the important things in life. These are the riches of the poor.

And Tom Donaldson, still a poorly-paid clerk in the offices of the friend who had out-grown him, knew that it was he who had won happiness ~~ John Colby had merely won success.

A great cast ~ Leatrice Joy, Richard Dix, John Bowers, Louise Lovely, Irene Rich, Frankie Lee, Lucille Ricksen ~

**A Goldwyn Picture**

# OF RICHES

*By Leroy Scott ~ Directed by Reginald Barker*

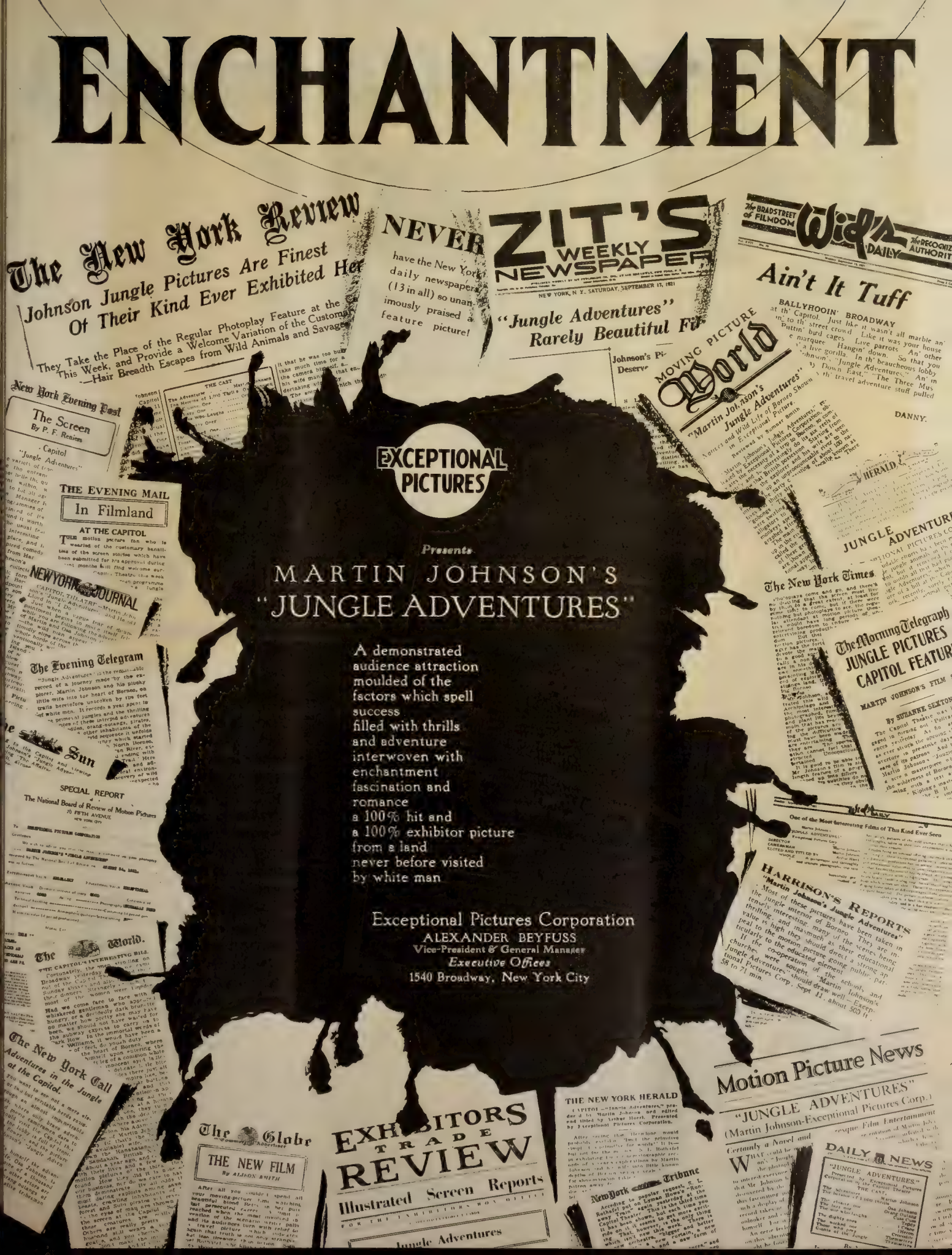
GOLDWYN PRESENTS
REGINALD BARKER'S PRODUCTION

# POVERTY OF RICHES

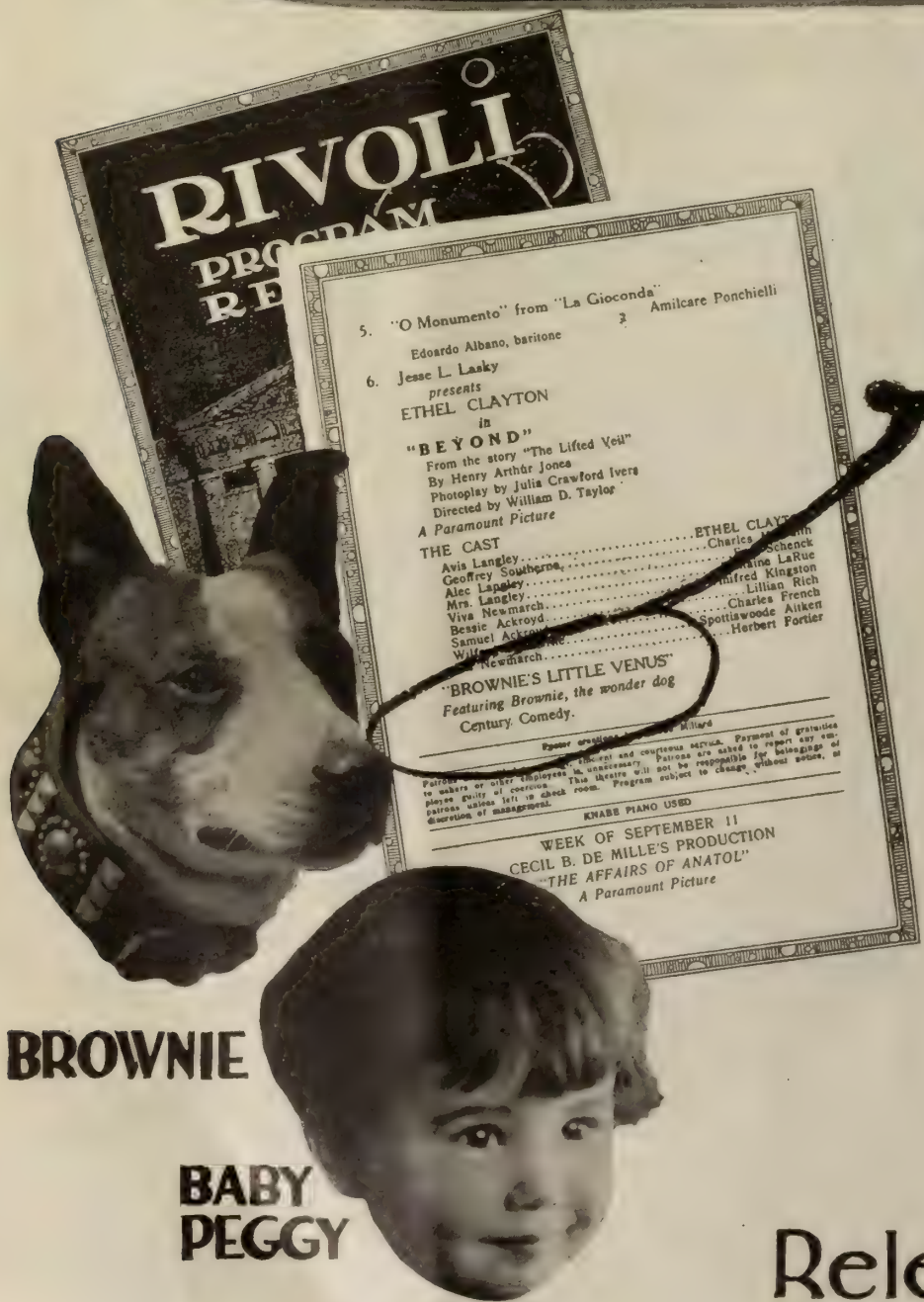
BY LEROY SCOTT
DIRECTED BY REGINALD BARKER

A GOLDWYN PICTURE

# ENCHANTMENT



# A hundred Century COMEDIES




BROWNIE

BABY PEGGY

## Score a hit at New York's RIVOLI

Anything that's good enough for that shrewd showman, Hugo Riesenfeld, is apt to be good enough for houses smaller than New York's Rivoli.

Across the page you'll see J. S. Dickerson's report in the News—"Went over in good shape." But those few words mean "Continual applause and laughter."

There are no comedies so consistently good, week in, week out, straight through the year as CENTURIES. You can pay more, but you can't get more, either in Variety or Quality. A good, clean, sparkling comic every week that you can show without the slightest fear of offense—the choice of the biggest houses in the land—what more do you want?

Released thru

# laughs that's a Century Read these Testimonials

COMEDIES

## EX. HERALD

The Kid's Pal (Universal), with Brownie.—Good comedy. This dog is certainly clever.—Charles Kuchan, Idyl-hour theatre, Canton, Ill.—General patronage.

## EX. TRADE REVIEW

"STEALIN' HOME" (Universal-Century comedy directed by Alf. Goulding. Story by Alf. Goulding. Length, 2 reels).—One of the best short comedies recently released. The bubble-blowing scene is very funny, and the office boy as a pitcher in a big league team, catching a ball standing on his head and the long slide "home," will catch the fancy of the base-ball fan. Harry Sweet is the boob office boy, Bartine Kelly plays the part of the girl and James Kelly is the gruff but kind-hearted boss. It's about an office boy who constantly gets in bad and is finally fired. He promises to go home to his mother,

## REEL JOURNAL

UNIVERSAL.

**The Kid's Pal,** with Brownie, the dog.—This is a very excellent comedy and the dog proved himself worthy of all the good comments which we have received on his work.—H. H. Buntley, Topeka, Kas.

## N.Y. TELEGRAPH

"HIGH LIFE."

Universal Century Comedy (Two Parts.)

Featuring Harry Sweet.

In this picture Harry Sweet is more acrobat than comedian, which is one of the things which lift the comedy out of the general run. Starting with the hackneyed flivver and Volstead themes it ends most originally on top of a steel building structure, where Sweet romps about on girders catching hot rivets high in the air. It is funny and quite thrilling to see him walk a girder with a jag on. The girl grows tired of waiting below in the flivver, so she also hops on a beam and joins him on his lofty perch, where they are married. It is a very good ture.—G. C

## AMUSEMENTS

**Century Comedies** (Universal), (two reels). Am playing these regularly; some of them are as good as any of the highest priced comedies made.—Grand, International Falls, Minn.

**Century Comedies** (Universal), (two reels). Universal is to be congratulated on the excellence of these two reelers; the percentage of good ones is far in excess of their competitors; you can't go wrong on them.—Colonial, Aberdeen, S. D.

## WORLD

*"Society Dogs"*

Although it is a rather broad statement it is made without reserve. "Society Dogs" is one of the finest comedies of the year. Formerly. There is almost a laugh a foot, so to speak, and every inch of the comedy is clean and especially adapted for presentation before children as well as their grown up guardians. An exhibitor showing the picture will be performing a service to his patrons. (Universal).—F. T.

## NEWS

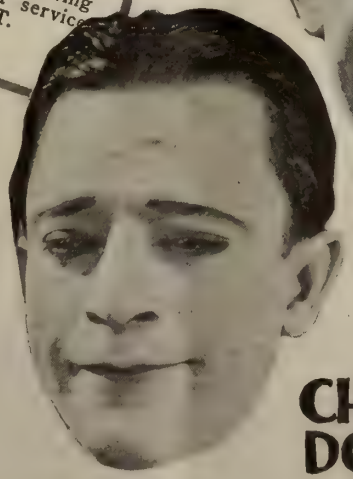
**"Brownie's Little Venus"**

**(Century Comedy Featuring the Dog, "Brownie," and Baby Peggy—Length Two Reels—Released by Universal)**

"BROWNIE'S LITTLE VENUS" is an amusing series of dog and baby tricks in which the Century dog and Baby Peggy have about equal opportunity. With family audiences it will register as a satisfactory number on the bill and should prove especially attractive for children's matinees.

The picture recently found a place on the New York Rivoli bill where it went over in good shape.—*J. S. DICKERSON.*

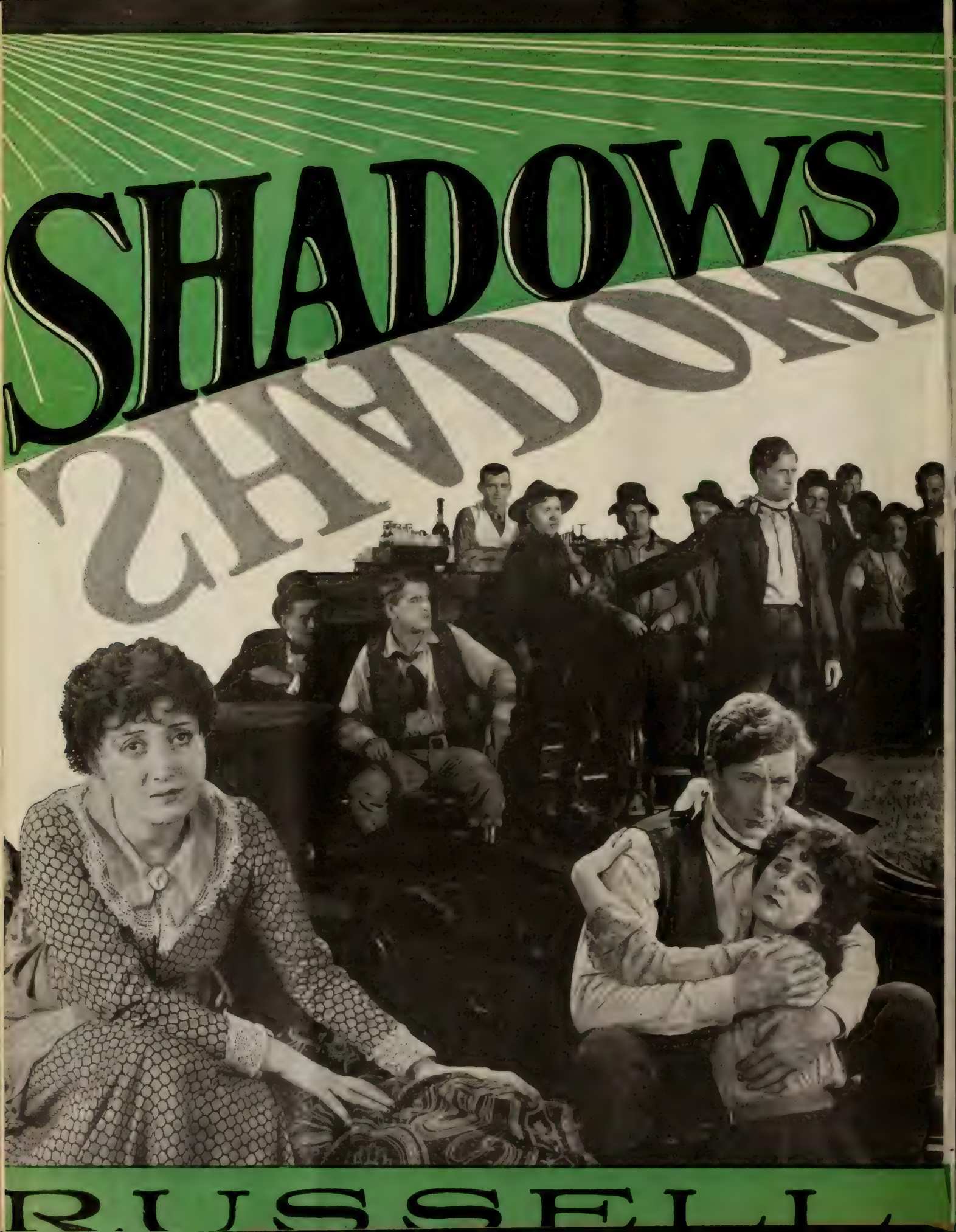
HARRY SWEET



CHARLES DORETY

# Universal

# SHADOWS

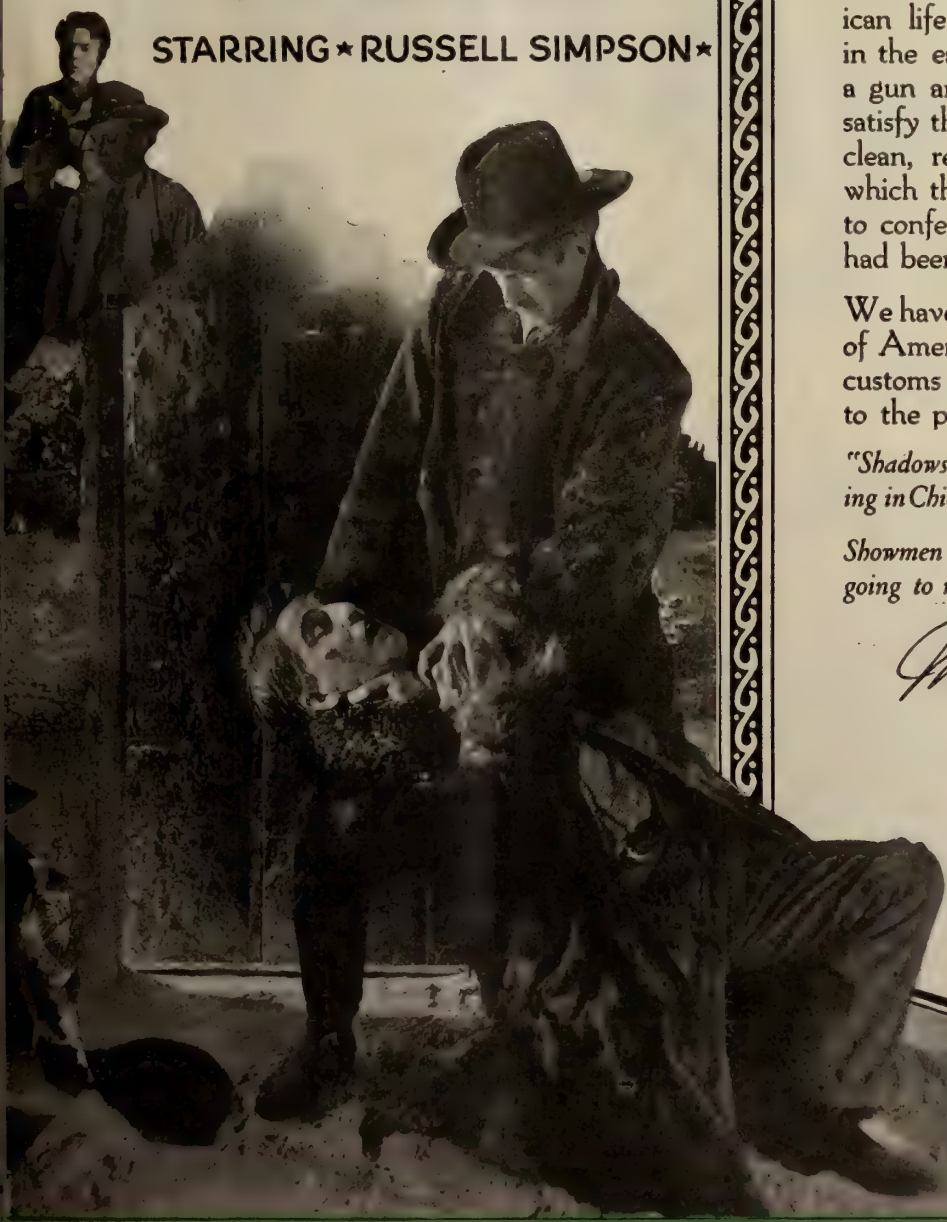


RUSSELL

# OF CONSCIENCE

## AN AMERICAN CLASSIC

STARRING ★ RUSSELL SIMPSON ★



IN "Shadows of Conscience" we offer a great virile drama, presentable as a feature attraction in any theatre in the world. The story, produced from the pens of John P. McCarthy and Francis Powers covers a certain chapter of American life on the outskirts of civilization in the early nineties — when the voice of a gun and the noose of a rope served to satisfy the demands of justice. It's good, clean, red-blooded American drama, in which the sinner's conscience forces him to confess a crime of which another man had been accused.

We have placed this subject in the category of American classics, for it is true to the customs of early American life — a tribute to the pioneers of this country.

*"Shadows of Conscience" at a recent trade showing in Chicago was pronounced another "Spoilers."*

*Showmen will grasp its box-office value. It's going to make new receipt records!*

HARTFORD BUILDING, CHICAGO

*Direction of* ***JOHN P. McCARTHY***

THE CAST:

**RUSSELL SIMPSON**

*Supported by*

BARBARA TENANT
GERTRUDE OLMSTEAD
LANDERS STEVENS
W. BRADLEY WARD
IDA MAY McKENZIE
NELSON McDOWELL

PRODUCTIONS

Patten & McConville, Boston, say: "'The Blue Fox' is the Strongest and Best All Round Serial Ever Shown in New England." W. E. Shallenberger,

ARROW
OFFERS

# NAN of the

15 A SERIAL IN THRILL-JAMMED CHAPTERS

*Starring*

ANN LITTLE

A Ben Wilson Production
Director—Duke Worne
Author—Karl R. Coolidge

Every ARROW Serial Draws the Crowds.

"The Blue Fox" is Smashing all Records.

Follow it With "Nan of the North." The Same Popular Star.

An Intensely Thrilling Serial of the Great North Woods

ROMANCE
ADVENTURE
INTRIGUE
LOVE
HATE

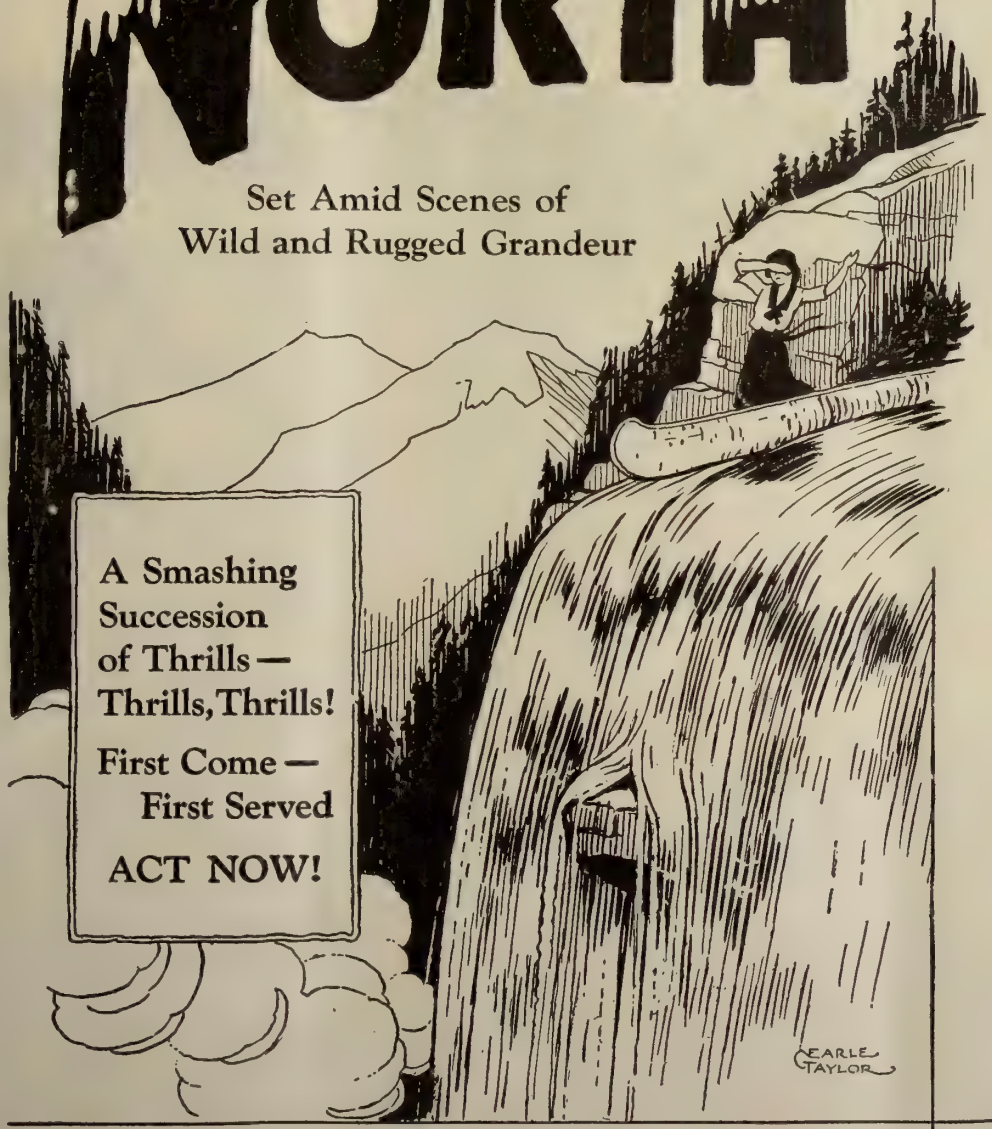
Exhibitors: See Your Independent Exchange

J. P. Gruwell, Progress Pictures, Chicago, writes: "Congratulate you on 'The Blue Fox'. It Has Everything. Bound to be Big Winner."

W. E. Shallenberger

# NORTH

Set Amid Scenes of
Wild and Rugged Grandeur




A Smashing Succession of Thrills — Thrills, Thrills!

First Come — First Served

ACT NOW!

ARROW Serials Are Popular and Successful Because They Are the *Right Kind* of Serials

ARROW FILM CORPORATION
220 West 42nd Street, New York City

*Distributors for United Kingdom:*
INTER-OCEAN PHOTOPLAYS, Ltd.
162 Wardour Street
LONDON

# FIRST

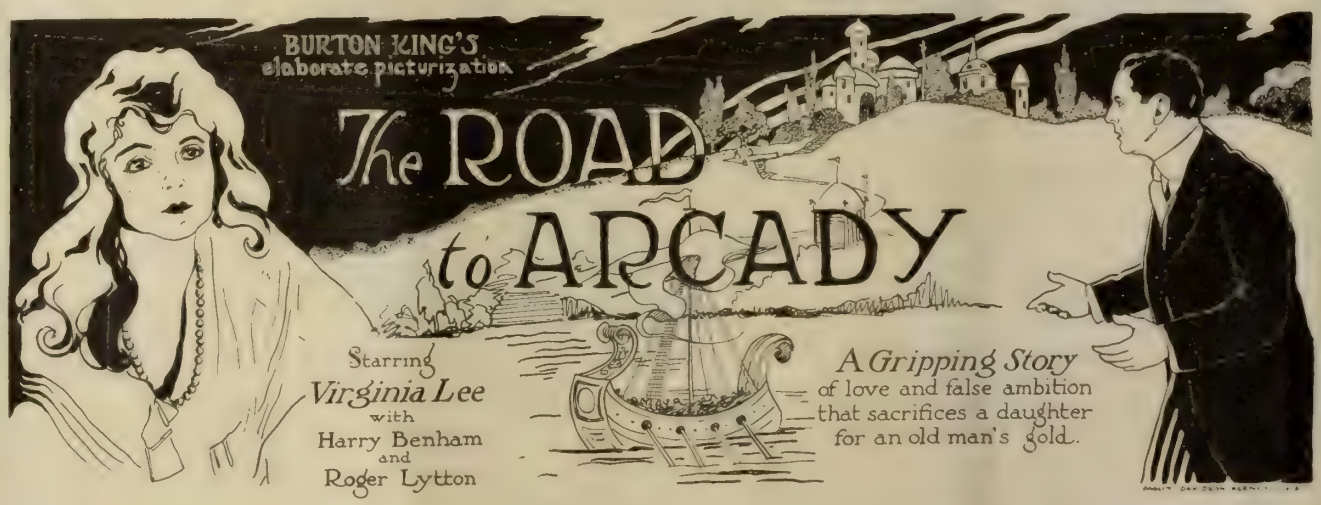
OF THE

# SOCIETY DRAMA SERIES

(J. W. FILM CORPORATION'S SET OF FOUR BIG SPECIALS)

# NOW

## READY FOR THE SCREEN




A BEAUTIFULLY MOUNTED PRODUCTION TELLING A POWERFUL STORY OF A FASCINATING DEBUTANTE WHOSE DREAMS OF TRUE LOVE AND PERFECT HAPPINESS ARE THREATENED BY THE FIGHT FOR WEALTH AND SOCIAL PREFERENCE

AN INDEPENDENT PRODUCTION OF DISTINCTION

THAT WILL BREAK RECORDS IN THE LARGEST THEATRES IN YOUR TERRITORY

J. W. FILM CORPORATION

130 W. 46th STREET NEW YORK

# Rip Van Winkle

A WARD LASCELLE PRODUCTION

With

THOMAS JEFFERSON

Distributed by

HODKINSON

thru PATHE EXCHANGE Inc.

# Rip Van

## The "Joe" Jefferson Version of

For a hundred years, Rip Van Winkle and his famous toast have been household words throughout the length and breadth of America

Awaiting the Exhibitor is a ready-made audience limited in extent only by the countless thousands who have read the book and witnessed the play.

In casting Thomas Jefferson for his immortal father's famous role, Ward Lascelle has handed down a heritage that had its inception in 1829, when the first Jefferson undertook the part of

# Winkle

## Washington Irving's Classic

Rip. In this screen version, we see the fifth of his name to perpetuate the most interesting family tradition of the American stage. This idyll of the Catskills, with its fascinating company of gnomes, its superb cast and its scenic beauties marks a distinct milestone in motion picture production.

Rip Van Winkle has exploitation possibilities unequaled among the screen offerings of the new season -- a box-office value of unquestioned pulling power.

# Rip Van Winkle

A WARD LASCELLE PRODUCTION

*With*

THOMAS JEFFERSON

Distributed by
HODKINSON
thru PATHE EXCHANGE Inc.

When "Rip Van Winkle" had its premier showing in Philadelphia eager children thronged the special Saturday performances.

In the cast are Francis Carpenter and Gertrude Messinger, the best loved children before the camera today.

Through its strong appeal to the kiddies "Rip Van Winkle" offers a school tie-up that means thousands of extra admissions.

# IT MEANS SOMETHING

When Folks Say

# "A MAN'S HOME"

Is "The Greatest Picture That Has Ever Carried The Selznick Trademark"

"WAR BRIDES"

"THE ISLE OF CONQUEST"

"PANTHEA"

"THE LONE WOLF"

"CHEATING CHEATERS"

"THE BARRIER"

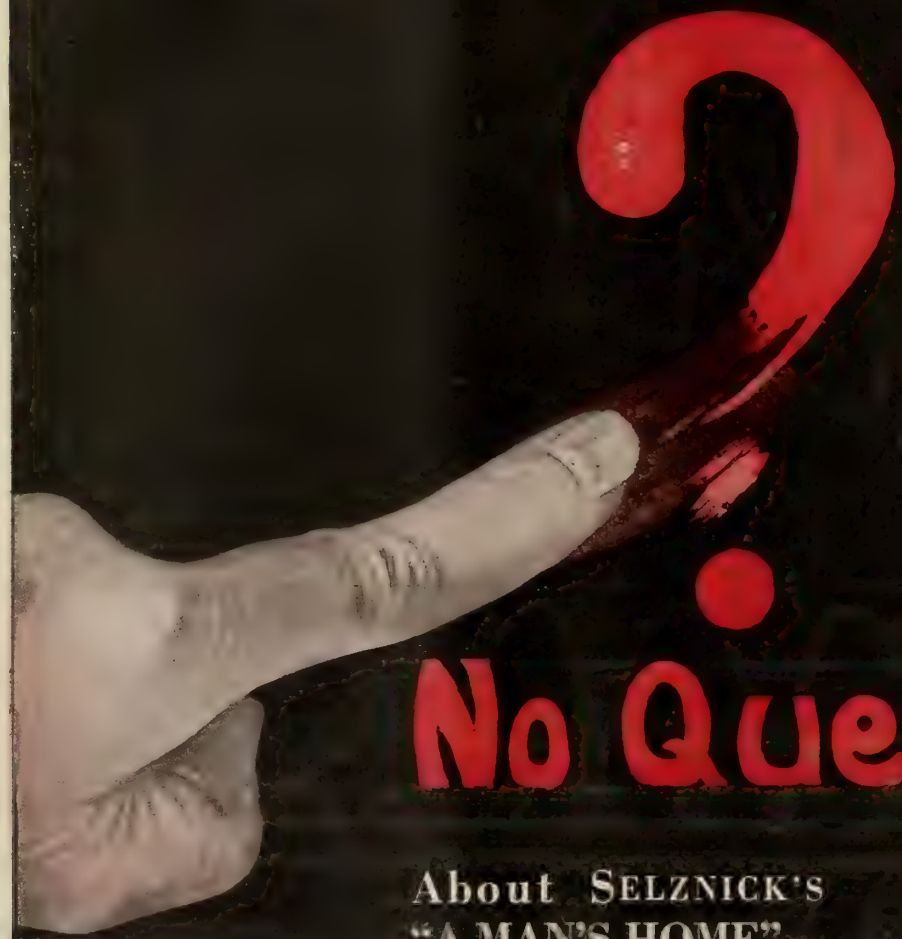
"THE COMMON LAW"

"THE SIN THAT WAS HIS"

"THE MAN WHO LOST HIMSELF"

"THE GREATEST LOVE"

BIG PICTURES ARE THE FOUNDATION OF THE SELZNICK SUCCESS



# No Question

About SELZNICK'S "A MAN'S HOME"— They All Agree It's One of the Finest!

*Ask:—*

HIRAM ABRAMS
WILLIAM A. BRADY
P. S. HARRISON
ARTHUR JAMES
AL LICHTMAN
LOUELLA PARSONS
MONTE SOHN
BOB WELSH

or Anybody Else Who Has Seen It

RALPH INCE PRODUCTION
Presented by Lewis J. Selznick

Adapted by Edward J. Montagne from the play by Anna Steese Richardson and Edmund Breese.

Cast Includes Harry T. Morey, Kathlyn Williams, Matt Moore, Faire Binney, Grace Valentine, and Roland Bottomley.

CHAS. O. BAUMANN, PRESIDENT

# Great Northern Finance Corporation

Capital $1,000,000

NEW YORK LOS ANGELES

*FINANCE INSTITUTION*

WE will lend money, discount or purchase negotiable paper, notes, drafts, acceptances, contracts, producers' and distributors' accounts and evidences of debt generally.

WE will finance and participate in financing motion picture enterprises, including production, distribution and exhibition and all of the tributaries.

Knickerbocker Building

152 West 42nd St., New York City, Telephone Bryant 2989

# To the 14,469 Theatres

(we understand that is the exact number of theatres in the country) that are going to book Charlie Chaplin in "The Idle Class," we would like to suggest the proper and most effective way to announce the bill, viz.:

## BLANK THEATRE

Presents the Only

## CHARLIE CHAPLIN

In His Latest and Greatest Hit

## "The Idle Class"

and

## "The Ne'er to Return Road"

A Selig-Rork Two-Reel Dramatic Feature with an All-Star Cast.

*From "Danny" in Wid's October 3, 1921*

**Short's**

Up at th' Strand. With Chaplin's "Idle Class." Nothin' but. Joe Plunkett's idea. An' it took well. Everybody liked it. Maybe it's worth doin' in your house. Here's Joe's program. Topical review. Educational's "The Ne'er To Return Road," with Mrs. Otis Skinner; Sport Pictorial an' Winsor McCay's animated "Dream of a Rarebit Friend." By th' way. Hear short stuff sales have increased from 10 to 30 per cent. During past six months. That's good.

**FIRST FOUR TWO-REEL SUCCESS-SUBJECTS:**

**"The Northern Trail"**
By James Oliver Curwood
with
Lewis S. Stone
Wallace Beery
Ethel Gray Terry

**"The Policeman and the Baby"**
By Clarence Cullen
with
William Desmond
Wallace Beery
Elinor Fair

**"The Ne'er To Return Road"**
By Mrs. Otis Skinner
with
Wallace Beery
Jack Mulhall
Margaret Landis

**"The White Mouse"**
By James Oliver Curwood
with
Lewis S. Stone
Wallace Beery
Ethel Gray Terry

*From Motion Picture News October 8, 1921*

**B'way House Features Selig-Rork Subject**

Again an Educational-Selig-Rork photoplay has been selected as the dramatic subject in a short subject programme at a big first-run Broadway picture house. A short time ago "The Northern Trail," the first of the Educational-Selig-Rork series, was shown at the Capitol Theatre. Beginning last Sunday, "The Ne'er To Return Road," the third of the series, was on the programme of the Strand Theatre, run as the serious feature with Charlie Chaplin's "The Idle Class." As in the case of the showing of "The Northern Trail," the newspaper critics have spoken very highly of this short feature.

Released through Educational Film Corporation Exchanges—playing leading first-run theatres throughout the country.

# SELIG-RORK

STUDIOS:
LOS ANGELES, CAL.

EXECUTIVE OFFICES:
576 FIFTH AVENUE, NEW YORK

A sincere and inspiring story about the lives of just such people as occupy the chairs of your theatre.

A drama of laughter and tears which depicts a man's fight to be a man among men; spurred on by the trust of his daughter and opposed by the shadow of a clouded past.

A feature which your audiences will love because it is delightfully human and decidedly "different."

CAMEO CLASSICS

*presents*

# "HOME-KEEPING HEARTS"

FROM THE STORY "CHAINS" *by* CHARLES BARRELL

*Directed by* CARLYLE ELLIS

*Distributed by* PLAYGOERS PICTURES

THROUGH PATHÉ EXCHANGE INC.

FOREIGN REPRESENTATIVE FOR
PLAYGOERS PICTURES
SIDNEY GARRETT
25 WEST 45TH STREET NEW YORK CITY

"ONLY A WOODEN INDIAN could sit through Harold Lloyd's newest comedy, 'I Do', and not double up with laughter."—*Portland Oregonian.*

"As the young newly-wed in 'I Do' Lloyd is funnier than ever before."—*Louisville Herald.*

AND EVERY OTHER NEWSPAPER IN THE UNITED STATES AGREES WITH THEM.

ASSOCIATED EXHIBITORS

# HAL ROACH
*presents*
THROUGH ASSOCIATED EXHIBITORS
# HAROLD LLOYD
IN
# "I DO"

FOREIGN REPRESENTATIVE FOR ASSOCIATED EXHIBITORS SIDNEY GARRETT

PATHÉ DISTRIBUTORS

LEE A. OCHS
*presents*

# BRYANT WASHBURN
*in*
# "THE ROAD TO LONDON"

BY DAVID SKAATS FOSTER

DISTRIBUTED BY ASSOCIATED EXHIBITORS, *Inc.*

FOREIGN REPRESENTATIVE SIDNEY GARRETT.

THROUGH PATHE EXCHANGE INC.

The most fascinating of stars in a picture of charm and homespun quality.

William Fox
presents

SHIRLEY MASON
in
Queenie

Story by
Wilbur Finley Fauley

Directed by
Howard K. Mitchell

A first run showing in every key city, for an indefinite period of time at increased admission prices, assures exhibitors generally of exploitation far in excess of normal – and a consequent increased desire on the part of the public for the Fox Special Super-Features.

With the first run houses in key cities contracted for, and the resultant publicity assured, Mr. Fox is now prepared to consider proposals from all other exhibitors

The New York showing established the value of and created a country-wide demand for these productions

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A CONNECTICUT YANKEE
in King Arthur's Court

has duplicated the success of

OVER THE HILL

everywhere it has played

OVER THE HILL
A VIRGIN PARADISE
A CONNECTICUT YANKEE
IN KING ARTHUR'S COURT
THUNDERCLAP
SHAME
PERJURY
FOOTFALLS
ZANE GREY'S
THE LAST TRAIL
QUEEN OF SHEBA

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R-C PICTURES

*PRESENTS*

# "A WIFE'S AWAKENING"

*The Tale of a Man With a Twisted Soul*

From an Original Story By
JACK CUNNINGHAM

Played by Loew's Circuit in New York to Capacity Houses

*DIRECTED BY*

## LOUIS J. GASNIER

Book This Picture at the Nearest Exchange

R-C PICTURES
723 SEVENTH AVENUE, NEW YORK

WILLIAM P. CARLETON

FRITZI BRUNETTE

EDYTHE CHAPMAN

SAM DeGRASSE

Thomas H. Ince
Presents

# "THE CUP of LIFE"

## A Romance of Two Worlds

By CAREY WILSON

A FIRST NATIONAL ATTRACTION

Niles Welch

Madge Bellamy

# WHAT THE EDITORS SAY

## *Tense*

"The Cup of Life" is one long drink of adventure and devotion. The combination is good and the drama is tense and real. No time is wasted in getting under way. Exhibitors can always find enough patrons who like red-blooded and two fisted adventure pictures. This picture contains just enough sex and woman's honor interest to appeal to that section of your patrons.

—WID'S.

## *Thrilling*

The Ince-Bosworth combination is at it again, which means that a picture is presented which carries all the ear marks of success. Not since "Below the Surface" has this duo co-operated and "The Cup of Life" is as brimful of action, incident, adventure and romance. The opening shot is a thriller. Above the average and well worth anyone's time.

—MOTION PICTURE NEWS.

## *Beautiful*

From both the artistic and dramatic standpoint, "The Cup of Life" satisfies the most critical demands. Of three it is difficult to decide which is the outstanding feature: the excellent character portrayals of the all star cast, the Oriental splendor and beauty of settings and costumes or the powerful and gripping dramatic situations and sequences.

—PITTSBURGH PRESS.

FIRST NATIONAL PICTURES

Hobart Bosworth

Tully Marshall

# WHAT THE EDITORS SAY

## *Swift*

Dyed-in-the-wool drama with box office appeal, entertainment value and dramatic strength masterfully combined. A picture to look at, to book for a run and to advertise with conviction. Thomas H. Ince's best in years. Swift, picturesque, clean and convincing. It tells a big "bang-up" yarn in vigorous, forceful incidents snugly strung together on a single taut thread of the plot. It should make money for many exhibitors.

—EXHIBITORS HERALD.

## *Colorful*

Audiences of every character will enjoy this picture, which is of a distinct melodramatic type, full of color and action. Besides the remarkable acting of Bosworth, Tully Marshall does some fine character delineation. The photography is one of the really great achievements.

—EXHIBITORS TRADE REVIEW.

## *Gripping*

Here is a story that will grip and hold. The plot is worked out with admirable effect. The production is excellent and the cast finely balanced. Hobart Bosworth presents another of his powerful studies of unregenerate but forceful manhood. Tully Marshall is remarkable. Madge Bellamy is a charming and dramatically competent Pain.

—MOVING PICTURE WORLD.

FIRST NATIONAL PICTURES

# WHAT THE EXHIBITORS THINK

Loew has booked "The Cup of Life" for ONE HUNDRED DAYS over his metropolitan circuit, New York.

Paul Gusdonavic of Cleveland screened "The Cup of Life" before a test audience against one of the season's most touted specials, and "The Cup of Life" won, THREE TO ONE.

COMING—
Thomas H. Ince's
*Great American Drama*
"HAIL THE WOMAN"

Available for immediate bookings at
FIRST NATIONAL EXCHANGES

FIRST NATIONAL PICTURES

*A Hand Stretched Out from the Unseen and Bared the Livid Brand of Hate*

HOBART BOSWORTH PRODUCTIONS, Inc.

*presents*

# HOBART BOSWORTH

in

# BLIND HEARTS

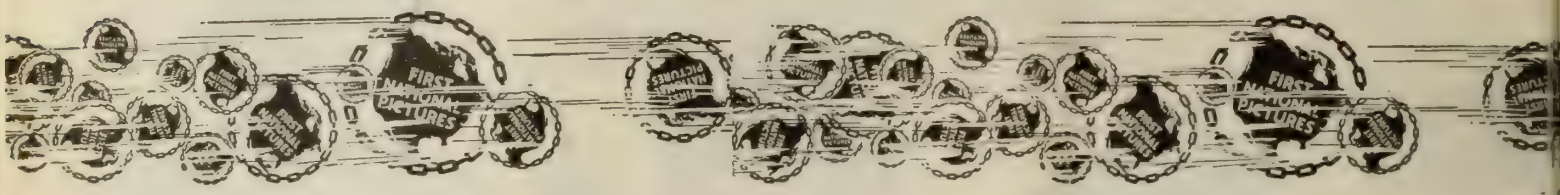
A tale of thrilling adventure of a party, lured by the Yukon Gold fever, lost in the ice fields of the Arctics—their battle for life against wild beasts, starvation, ice traps and storms. The strange branding of a girl by fate, leading to a blind and bitter hate.

VIVID—STRANGE—UNUSUAL

Directed by Rowland V. Lee

A First National Attraction

# The Flying Trade Mark Leads the Way to



## *The Flying Trade Mark*

Stands for progress in production
Stands for perfection in pictures
Stands for enthralling entertainment

Louis B. Mayer
presents the inimitable star

## ANITA STEWART

in

## "The Invisible Fear"

A picture that stands among the most stupendous plays the star has produced. The wardrobe she wears constitutes a style show in itself and carries a wonderful appeal to women. There are thrills aplenty in a careering cross-country paper chase on horseback, in elemental tempests and emotional storms. And on top of it all, a story strong in drama, romance and the unexpected. Written by Hampton Del Ruth and directed by Edwin Carewe.

Joseph M. Schenck
presents

## NORMA TALMADGE

in

## "The Sign on the Door"

This is conceded to be Miss Talmadge's best picture to date. It was adapted from the stage success written by Channing Pollock and directed by Herbert Brenon. The author on viewing the production declared that "the truth and force with which the director and star have transferred the stage production to the screen is truly marvelous." Scores of exhibitors have testified to its wonderful audience appeal. It is one of the year's record breakers.

Louis B. Mayer
presents the

## John M. Stahl Production
## "THE CHILD THOU GAVEST ME"

A plot that is unusual, fascinating—with a tug at the heart strings that will bring tears to every eye. It carries a special woman's appeal through Little Dicky Headrick, the wonderful child actor. There is a strong cast headed by Barbara Castleton, Lewis Stone and William Desmond. Written by Perry N. Vecroff and directed by John M. Stahl. A fine audience appeal and a picture that will build patronage.

Albert A. Kaufman
presents

## A Sidney Franklin Production
## "COURAGE"

It's simple, yet humanly strong, this drama of a wife whose loyalty and faith are pitted against the torments of love-loneliness. Another splendid achievement by Sidney A. Franklin, producer of "Unseen Forces" and "Not Guilty." Portrayed by an unusually strong cast, headed by Naomi Childers and Sam De Grasse. It is based on the story "Courage," by Andrew Soutar, and carries an intensity of appeal that will fill any theatre.

# These First National Attractions are all Money Makers and

***There'll be a Franchise everywhere***

# Success With First National's Victory Pictures

## *The Flying Trade Mark*

Points the way to better business
Points the way to bigger box office returns
Points the way to permanent patronage

Whitman Bennett

presents his personally supervised production

## "WIFE against WIFE"

Taken from George Broadhurst's play, "The Price," it has that thrilling dramatic element that appeals to every audience, especially the women. It carries also a wonderful atmosphere, baring the gay life in the artists' colony of Paris with its unconventional parties and its studio surroundings. It portrays the tense emotion of two women battling for the love of one man, and the pitiful revenge of a woman scorned on the woman loved.

Whitman Bennett

presents his personally supervised production

## "SALVATION NELL"

This is the pitiful story of a girl born in the New York slums, her struggle against poverty, temptation and vice and her final redemption by the Salvation Army. A strikingly human story of life as it is lived in the great cities, with Pauline Stark in the title role—the part made famous on the stage by Mrs. Fiske and one that will win the sympathy of every audience. It is taken from Edward Sheldon's play and directed by Kenneth Webb.

## R. A. Walsh

presents

## "SERENADE"

A beautiful story of love, romance and adventure on the Spanish isle of Magdalena, with thrilling episodes including dagger duels, a chase across the mountains on horseback, a battle in the streets against an army of invaders—hand to hand conflicts and mob scenes that make the blood thrill. With the beautiful Miriam Cooper and George Walsh. Directed by R. A. Walsh.

## JEWEL CARMEN

in

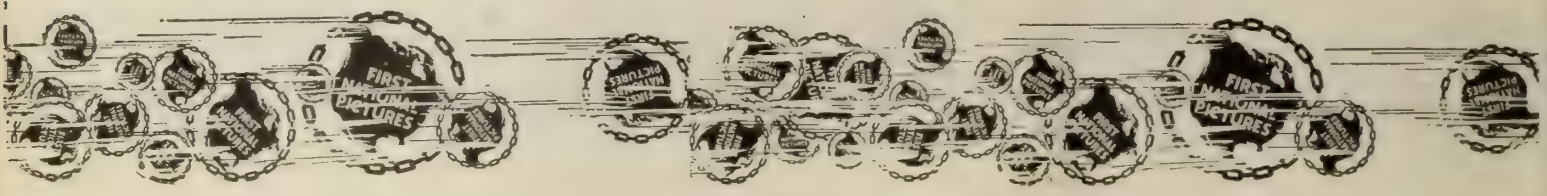
## "Nobody"

A Roland West production that is one of the most novel pictures of the year. A picture that is filled with surprise and suspense, with a mystery that will baffle your patrons to the very end, and a murder trial that is one of the outstanding reproductions on the screen. There is a wealth of wonderful scenery in the Florida playgrounds of New York's millionaires and a richness of costumes that will delight the eye of every woman.

# Patronage Builders! Play Them and Boost Them Hard!

***There'll be a Franchise everywhere***

# You'll Get a Flying Start With This One!




## CHAPLIN'S DOUBLE ROLE DOUBLES THE LAUGHS

*New York Mail.*

*Some of the critics call "The Idle Class" Chaplin's funniest; some place it as one of his three greatest with "The Kid" and "Shoulder Arms." All agree it's better than any comedy not a Chaplin. Read!*

**DOUBLES THE LAUGHS**

"The laurels for comedy still go to Chaplin. If anyone thinks he has gone back, he has only to see his new picture. He has rarely done anything funnier than this all too short film. He has added a new quirk to his comedy. There is a golf episode that will delight the devotees. In his dual role he has doubled the laughs."—*New York Mail.*

**A LAUGHING SENSATION**

"A better and brighter film than any he has appeared in. One can never see enough of Chaplin. A good thing, a comic treasure. More plain and fancy golf strokes than Chick Evans ever knew. It is a laughing sensation from the first tee to the final fadeaway."—*New York Telegram.*

**A DIFFERENT COMEDY**

"Quite different from anything Chaplin has ever done, and we like it better than anything except 'Shoulder Arms' and 'The Kid.'—*New York Tribune.*

**CAN'T HELP LIKING IT**

"Chaplin is a great artist and you may satisfy yourself of this fact if you go to this picture. It is finished work. Chaplin says more by a look or gesture than other players can express in eight reels. You can't help enjoying it."—*New York Times.*

**CHAPLIN THE FUNNIEST**

"It is funnier than any film comedy that is not Chaplin."—*New York Globe.*

**CHAPLIN A GENIUS**

"'The Idle Class' is delightful. There is no such talent on the screen which approaches Chaplin's, and no actor on the speaking stage to challenge him. As a screen actor he is a genius, one of the great artists of the world. If there is horseplay in Heaven it will be like that of a Chaplin film."—*New York World.*

**VERY ORIGINAL**

"It keeps the spectators entertained with its many original touches from the moment Chaplin enters until he is chased out—which is enough to bring the crowds panting."—*New York Herald.*

**ROCKS WITH MIRTH**

"A distinctly funny story. Patrons rocked with mirth. Chaplin fans will have a whale of a time."—*New York News.*

**LOTS OF LAUGHS**

"Some broad comedy and some infectiously individual."—*New York Post.*

**ONE OF HIS FUNNIEST**

"One of his funniest pictures. There's a game of golf that is a classic. It has to be seen to be appreciated."—*New York Sun.*

# *CHARLES CHAPLIN*

in

# "THE IDLE CLASS"

Written and Directed by Charles Chaplin

A FIRST NATIONAL ATTRACTION

ARTHUR JAMES
*Editor-in-Chief*

MOVING PICTURE World

OCTOBER 15
1 9 2 1

# *Censorship and Regulation*

HAVING discovered that censorship is not to be found in the vocabulary of the free, and that those who believe in censorship of the press, the pulpit, the drama, the platform or the moving picture are to be classed with the shackleminded thinkers of the age before the birth of human liberty, our nervous politicians are now crying "regulation." They want to get just as far away from censorship as possible because they begin to see on the horizon a cloud, the size of a man's hand, which bespeaks the onrush of a tempest of public indignation which will sweep censors out of public life.

Nathan Miller, governor of New York, who brought into being the politically conceived, politically operated board of moving picture censors in the Empire State, tried to rechristen his own child and change it from a black thing into a white thing by publicly declaring that it is not censorship at all but regulation.

Joe Levenson, the bookbinder and ward boss, who is the Manhattan member of the three-way oligarchy that decides what New York shall and shall not see, insisted at a dinner in the Hotel Pennsylvania this last week that his work was one of "supervision."

Governer Miller announced that he didn't believe in censorship and said in the same breath that we really had not censorship at all, merely regulation. This of course because the censorship law, while conferring powers and authority that coincide exactly with every dictionary definition of a censor and censorship, does not use the word itself.

We assure Governor Miller and Joe Levenson that they are powerless to make the censor law anything but a censor law, and censorship anything but censorship, no matter if the large vocabulary of the one or the limited vocabulary of the other be strained to the point of breaking. Words are too late but repentance and a restoration of the public's rights are happily not out of the question.

We assure Governor Miller that censorship of moving pictures is coming off the statute books of the State of New York and of every other State, because censorship is a trampling upon the constituted liberties of the people. It is a fairly well established American principle that public wrongs always find a reckoning, and there stands right before us a definite certainty that this particular public wrong is to have a short and inglorious tenure on life.

Our own industry and the public is beginning to be fully aware of the fact that censorship strikes at the very roots of the tree of liberty and on this principle they wisely make their decision to accept no compromise, to subscribe to no half way course. If great political parties are to be swept out of power because their leadership is too stupid to realize the danger of playing fast and loose with a basic principle of human freedom, then the blame must rest with the parties that submit to such leadership or to the fat-headedness of that leadership in not throwing the whole censorship blunder into the discard as quickly as possible.

Let it be understood that the moving picture industry has no liking and no desire for politics. It is not moving forward against the evil of censorship in any spirit of malice or any desire for revenge, but the great public will surely destroy the politicians who persist in this oppression.

In our opinion nothing is more certain than the ending of censorship because as a principle it is as rotten as human slavery and it has less friends. Governor Miller and Joe Levenson may describe censorship as plum pudding or pate de fois gras if they wish, but calling a wood pussy an archangel won't change the public sense of smell.

Arthur James

# *Curran Absolutely Opposed to Censorship of Moving Pictures*

MAJOR HENRY H. CURRAN, in answer to a letter from Moving Picture World requesting a statement of his views on the subject of moving picture censorship, has replied promptly and definitely that he is opposed to the legalized censorship of moving pictures. To acquaint the industry with his views we reproduce his reply in full.

Major Curran is one of the most prominent men and one of the biggest leaders in the Republican party in the State of New York. Aside from the fact that he is a candidate for the office of Mayor, his views on public questions are listened to by a large number of his party and by the public in general as important. His frank expression, reaffirming his position in opposition to legalized censorship will be received with satisfaction by the public and bythe moving picture industry.

Major Curran's letter is as follows:

New York, October 6, 1921.

Mr. Arthur James,
Editor Moving Picture World,
516 Fifth Avenue,
New York City.

Dear Mr. James:

I am glad to reply to your letter which advises me that a Committee of the Motion Picture Industry is to call upon me and which further requests me to state my views concerning the official censorship of Motion Pictures.

I have always been opposed to the idea of censorship. Some ten years ago when I first became an Alderman, I opposed censorship, and I have always been against it. I remember five years ago, when the agitation became somewhat brisk, that I re-affirmed this assertion to a Committee representing your industry. When your Committee calls I can only again say what I have said in the past.

So far as New York City is concerned, I think that ample authority is vested in the City Departments under the Mayor to satisfactorily regulate motion pictures if this is necessary. I am aware of the duties and the ability of the National Board of Review of your Industry, and I cannot help thinking that with this representative body and the City Authorities, working in harmony, that all that is necessary to be done, in a censorship direction, can quite readily be cared for without an official censorship of pictures.

We have quite enough laws on this subject in general if we only make use of them.

Very truly yours,
HENRY H. CURRAN.

# Republican Leader, Candidate for Mayor of New York, for Freedom

THE militant opponents of moving picture censorship are scoring heavily in New York State, and the situation is shaping itself in a manner which is most gratifying to those opposed to the un-American, illiberal and unfair domination of the screen by a politically appointed board.

Major Henry H. Curran, Republican candidate for Mayor of the City of New York, to a committee of moving picture people on Wednesday reaffirmed his previous record against censorship of the screen, and in a vigorous manner opposed the policy of his fellow Republican leader, Governor Miller, on the censorship question.

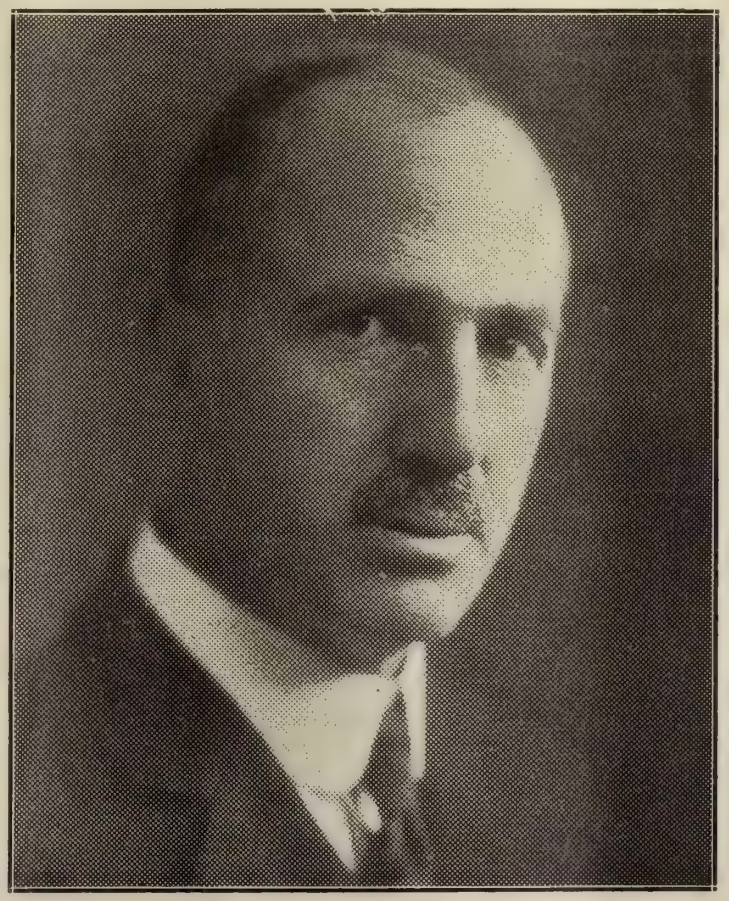
The Democratic state chairman, Mr. Pell, issued a statement to the press, calling attention to the plank in the Democratic state platform is absolute opposition to censorship and calling for a repeal of the censorship law as soon as it is legally possible.

With the Democratic party in the State of New York definitely opposed to the shackling of the screen and committed to open warfare in behalf of its freedom, the firm stand taken by Major Curran, a Republican, is of the utmost importance to the industry.

Governor Miller, who swept in on the tide which elected President Harding, was placed in a position of unusual power as Governor, and he made the mistake that many men make who have great power thrust upon them, he abused it. Out of mingled feelings of revenge against moving picture men who had lent their support to the candidacy of Governor Smith, which they did as individuals and not as the representatives of organizations, together with a desire to secure a stranglehold on the greatest medium of human expression that the world has ever known, he made use of the reform element for his own purposes and caused the passage of a drastic censorship measure which gave almost unlimited authority to a commission of three within the naming of the Governor.

Governor Miller then threw his reform friends out the back window and made three political appointments from three sections of the State of New York, providing a $7,500 job for each, and his face wore a smile like that of the cat who swallowed the canary.

His great blunder was in failing to realize that a politically appointed board to censor moving pictures was a direct blow at the very liberties on which our Republic was founded, and having trifled with a great principle of freedom, he now is beginning to feel the disadvantages, political and otherwise, of his mistake. Other leaders of his party in the State of New York, of which Major Curran is possibly the most eminent, saw with clearer vision, and the action of Major Curran in coming out at this time, reaffirming his anti-censorship position, is evidence to the public that the popularity of censorship is rapidly on the wane in the Republican party. Other leaders in that great organization have expressed themselves freely over the blunder made by Miller, and their desire is very keen to rescue the party from the dangerous position it has occupied on a question so interwoven with liberty and freedom.



*MAJOR HENRY H. CURRAN*

*Republican Leader and Coalition Candidate for Mayor of New York, Who Opposes Moving Picture Censorship*

The committee which received Major Curran's expression included: Samual D. Palmer, representing Famous Players-Lasky; Leslie Mason, representing the Associated First National Exhibitors; Thomas G. Wiley, of the Photo Reproduction Company; S. H. Summers, of United Artists; Paul Gulick, of the Universal Film Mfg. Co.; C. C. Pettijohn, and Arthur James, editor Moving Picture World.

The expression of Major Curran was made without political bargain or any suggestion by himself or of the committee of support or reward, and was a clean-cut, manly discussion, restricted solely to the question of censorship itself as it affected the people at large and the industry in particular.

The A. M. P. A. entertained at luncheon on Thursday Mayor John F. Hylan, who is candidate for re-election for chief executive of the City of New York; H. Murray Hulbert, candidate for President of the Borough of Manhattan; Charles L. Craig, candidate for Comptroller, and Peter J. Brady of the American Federation of Labor, in order to give an opportunity for these gentlemen to express their views on moving picture censorship.

# *Friction Between Freedman and Siegel Puts Timely Films Into Receivership*

APPOINTMENT of Emanuel Vandervoort of 51 Chambers street by Justice John V. McAvoy of the New York Supreme Court, as receiver for the property of the Timely Films, Inc., Timely Topics, Inc., and the Adventure Films, Inc., disclosed friction between Herman B. Freedman of 1246 President street, Brooklyn, and Abe E. Siegel of 566 West 159th street, over their careers as partners and the launching of the above film concerns.

Siegel, who claims to be the "father" of the idea to film up-to-date editorial comment in the newspapers, alleges that his partner Freedman has aligned himself with the Keith vaudeville interests, in an effort to mulct him out of his holdings in The Timely Topics Films, Inc., screened with the assistance of the Literary Digest.

The two men have been business associates for twenty-five years, until Freedman began an action in the New York Supreme Court with a demand for an accounting of his partnership with Siegel, whom he charges with withholding $15,000 of the profits. Siegel says that in 1918 he conceived the idea of "Topics of the Day" in film form, and secured an exclusive contract with Funk and Wagnall, the publishers, for the use of the Literary Digest, as a collaborator of the "topics," and the two partners capitalized the venture for $25,000 and subsequently made an arrangement with Amadee J. Van Bouren, president of Timely Topics, Inc., whereby he purchased 55 per cent. of the stock, and later on, in order to obtain a wider circulation, a sale of 51 per cent. of the stock, was effected with the Keith interests, with the co-operation of Van Bouren.

In July, last, it is alleged a stormy interview took place between Freedman and Siegel, the former claiming $15,000 profits were withheld from him by Siegel, and that the latter tried to buy him out. An affidavit by Van Bouren says Siegel has drawn over $40,000 in salary and dividends during the three years the multiple concerns have been operating, and has another $8,000 coming to him in undistributable profits, while Freedman claims he has received only $7,126 since the partnership was formed.

The court at the same time granted an injunction to Freedman, restraining Siegel from disposing of the alleged joint holdings pending trial of the issues, Freedman being required to furnish a $2,500 bond during the life of the injunction.

## *An Efficient Sales Force*

American Consul Jenkins, at Funchal, Madeira, in a report to the Bureau of Foreign and Domestic Commerce, refers to "an example of considerable initiative and enterprise on the part of a large American stave and barrel company given in Madeira when a film, prepared by the company, was presented at the leading cinema."

The film was brought to Madeira by an American representative of the firm. It showed in an attractive manner all the phases of the stave industry from the cutting down of the trees to the finished article ready for export. The film was made a part of the regular evening performance, for which complimentary tickets had been sent to the leading importers, coopers and their employes. It created a favorable impression and there is no doubt that this initiative will pave the way for large orders.

## *Customs Ruling*

Exporters of motion picture films to the Argentine Republic are being advised by the Bureau of Foreign and Domestic Commerce to show only net values on invoices governing merchandise subject to ad valorem rates of duty in that country. A report received by the bureau states that a recent Argentine customs ruling provides in the case of commodities subject to duty on declared valuation that the duty shall be levied on the invoice value and that no discount, rebate or allowance from the list price shall be recognized as valid.

## *Mayo Gets Decree*

Frank Mayo, film star, has been granted a divorce from his wife, Joyce Eleanor Mayo.

# New York Censors May Give Permits on Educationals, Attorney General Rules

THE attorney general of New York State has just rendered an opinion to a certain section of the New York State censorship law, and one which will be of interest to the industry generally and especially to those producing educational or religious films and circulating them. Section 6 of the law provides that the New York State Motion Picture Commission may, at its discretion and without any examination, issue a permit for any film intended solely for educational, charitable or religious purposes. Ever since the commission started operations, there has been some question as to the correct interpretation of this section, with the result that George H. Cobb, chairman of the commission, put the matter up to the attorney general's office for a ruling.

Chairman Cobb asked for an opinion as to whether or not several companies maintaining libraries of educational films, a portion of which are made by the company, but with a majority purchased from film producers, can escape the payment of a fee on these releases. In explaining matters to the attorney general, Chairman Cobb said that these films were classified by these companies under various heads, such as dramas, history, industry, etc. These films, he said, were exhibited in public places of amusement and adapted for use in churches, the films being rented out at so much a reel to churches, charitable and educational institutions. Chairman Cobb wanted a ruling as to whether or not the commission should charge for a permit for such pictures.

Attorney General Newton, in his opinion, says:

"It appears to me that any picture, no matter by whom manufactured and placed upon the market, which is rented for one of the purposes set forth and exhibited in the manner set forth, may be, in the discretion of the commission, exhibited under a permit without fee being charged by the commission. I assume that it was the intent of the Legislature in permitting your commission to grant such permit without fee to make it possible for educational, charitable and religious bodies or societies, to rent such picture films at a smaller cost than would otherwise be the case if a license fee were charged.

"The application for the granting of this permit, however, should be accompanied by a proper affidavit fully setting forth the facts that such picture films are only leased and exhibited under the auspices of educational, charitable and religious institutions or societies, and I might add, as a suggestion, that the purposes for which the pictures are to be exhibited should be stated in the screen identification made so that the general public might be informed as to whether or not such picture was being exhibited in violation of the law.

"Notwithstanding the conclusion above set forth, the question as to whether or not you will issue such a permit rests in the discretion of your commission. The law having vested you with such power of discretion, it therefore follows that you may make any rules and regulations deemed necessary to carry out such provisions of the statute."

# Great Educational Co-operative Plan to Have Practical Test in Michigan

Jackson, Mich., October 5.

(*By Wire to Moving Picture World.*)

DR. FRANCIS HOLLEY, director of the United States Bureau of Commercial Economics, Washington, D. C., electrified delegates at the banquet which brought to a climax the second annual convention of the Michigan Motion Picture Exhibitors' Association, by outlining the plans his department will put into effect to join the theatres and schools of the nation in a gigantic educational co-operative campaign.

Michigan is the first state in the Union through which the new idea will function, and in choosing the Wolverine organization, the Government has paid the Michigan body a fine tribute for its perfected machinery. Dr. Holley's department will co-ordinate with the department of Visual Instruction at the University of Michigan, and attempts will be made to line up as many exhibitors as possible to contribute the use of their houses and machines on Saturday mornings for school purposes.

Films will be distributed through the University, and teachers will bring their pupils to the theatre as a regular part of their courses. Dr. Holley's subjects will have a wide range and he is already equipped well enough to start immediately. Michigan exhibitors see in this plan a wonderful opportunity to get in closer contact with the children and with their parents, and there is no reason to believe that the donation of their houses and apparatus will not be returned to them many fold in the long run. It will place the theatre, they believe, on a firm foundation as a real civic institution in every town.

President Cohen, General Manager A. J. Moeller, State Manager Henderson M. Richey, Lieut.-Governor Tom Read and Professor F. M. Henderson of the University were the speakers at the banquet, which was attended by more than 300 persons and which President Cohen called "the most enthusiastic and finest gathering of exhibitors in the history of the industry."

During the closing day of the session on Wednesday, President Cohen spared not the rod and flayed two distributing organizations with equal fervor. He paid his respects to Famous Players by stating that Adolph Zukor had lived up to every letter of the agreement entered into several weeks ago and that exhibitors with just grievances were being taken care of. First National and United Artists were attacked by Cohen, who backed his statements with the declaration that he had hundreds of communications from all parts of the country protesting on high rentals and exhibition values. He said a thorough investigation was to be commenced immediately.

Cohen also opened a broadside on the profit he claims is being realized by the distributors on advertising accessories. He stated that photographs and other accessories were being sold at tremendous profits and called upon the organization to take action against this immediately.

In touching upon the "Central Distribution" plan, Cohen said that the success of this would eliminate high salaries, which now were being paid to executives in the home offices in New York. He characterized many of these executives as being men of only ordinary ability, but surrounded by high salaried publicity departments to carry them through.

President James C. Ritter retired from the chair and was succeeded by unanimous election by Calude C. Cady of Lansing. Fred T. Hall and Fred Rumler were returned to the offices of secretary and treasurer, respectively.

In conjunction with the Herbert Hoover unemployment committee, the association voted to notify the mayors of all towns in Michigan that the screens of their theatres are open to their use in any manner they may see fit to use them.

At the suggestion of President Cohen, the corporate name of the association was changed to the Motion Picture Theatre Owners of Michigan, to correspond with the national body.

## *Epidemic of Thefts Has Buffalo Picture Men Greatly Alarmed*

One of the biggest film thefts ever staged in the state came off in Buffalo, N. Y. Forty reels of film, including prints of "The Three Musketees," "Disraeli," "Dream Street," "Carnival" and several Mary Pickford productions, all United Artists pictures; a five reel feature and short subjects owned by Nu-Art Pictures, and several short subjects released by Educational, were stolen from the shipping department of the three exchanges in the Nu-Art building at 221 Franklin street.

P. H. Smith, local representative for United Artists, reports that an employe has disappeared since the theft. The loss is placed at $7,000.

Thieves entered the Broadway Theatre one evening last week and stole the drums and traps from the orchestra pit. At the Abbott Theatre a thief forced entrance and got away with the projectionist's tools. The Colonial and Columbia were recently entered and over $1,600 stolen from the two houses. The Linden on Jefferson street lost several reels of film which had been left in the lobby. Other theatres have reported minor thefts. Exhibitors are taking great precautions to guard their property.

## Audrey Munson and Her Manager Arrested

The showing of "Innocence" at the Royal Theatre, St. Louis, was interrupted when Detective Sergeant William Roach and his morality squad, who at 3:30 p. m. last Saturday visited the Royal, witnessed the picture and Miss Audrey Munson, its star, in person give some of her series of close-to-nature poses in connection with the show. They seized the film and arrested Miss Munson and her manager, Ben N. Judel.

Sergeant Roach visited the show at the instance of Prosecuting Attorney Ernest Oakley, who, the police say, issued warrants against Miss Munson and Judel charging the exhibition of an obscene picture. Both were released on common law bonds returnable in the Court of Criminal Correction.

The police officers sat through the film in which Miss Munson appeared in airy garb. At the final fadeout the spotlight revealed the star herself in an art pose with little of her personal charm concealed in filmy silken drapery. At the fourth pose, in which Miss Munson appeared with her back to the audience, unadorned from the waist up, Sergeant Roach stopped the show.

D. L. La Voice, manager of the Royal, got another film, and, after a slight delay, the performance was resumed.

## *Swedes Report Success with "Talking Films"*

Difficulties experienced in synchronizing the human voice and the motion picture in the development of "talking films" being carried on in Sweden, have practically been overcome. A report has been received by the Bureau of Foreign and Domestic Commerce from Consul General D. I. Murphy of Stockholm, in which he states that many tests have been carried on during the summer months on a new talking picture apparatus.

Consul General Murphy has been informed by the manager of the exploiting company that these tests have proven successful. A demonstration was given in Stockholm early in September at a local cinema house for the benefit of the stockholders, and according to newspaper accounts, he says, was most satisfactory. It was stated that a representation of Professor Montelius of the Nobel Institute was thrown on the screen, delivering a lecture. Another representation was that of Albert Thomas, the noted French politician, the audience being highly entertained by his speech and gestures. The newspapers were unanimous in the statement that the synchronization in both cases was perfect.

## *American Chamber of Commerce of London Against Film Tariff*

The American Chamber of Commerce in London has issued a strong protest against the proposed 30 per cent. tariff on foreign films. In a letter to the Chamber of Commerce of the United States, the British organization on behalf of its film trade advisory committee, sets forth several weighty arguments against such a tariff, and sounds a warning to the effect that the American film interests would be the inevitable losers in the trade war that would surely follow the adoption of the proposed duty.

Copies of the letter have been forwarded to Saul E. Rogers, chairman of the taxation committee of the National Association of the Motion Picture Industry, and to members of the Senate Finance Committee and the House Ways and Means Committee.

## *Five Warner Brothers Build Their "Dad" a Theatre in Home Town*

One year ago the Niles Opera House, Niles, Ohio, of which Benjamin Warner was manager, burned to the ground. His five sons immediately put their heads together, purchased the hometown site and erected a modern theatre, completely equipped, which they have just turned over to their paternal parent, free of all encumbrances, as a token of the affection and esteem which they have for him.

The souvenir program tells the story. There's Harry M. and Jack L. and David and Sam L. and Albert Warner, all former Niles boys gone out into the world to make their fortunes. None of them need introductions to the industry. And besides "Dad," there's "the boss of them all," "Ma" Warner.

It's unique, this project conceived, executed and financed entirely by the members of one family, long residents of the community, and presenting an entertainment consisting entirely of attractions bearing the name of the same family. It is appropriately called the Warner Theatre.

## *Miss Risher with R-C*

Miss Donna Risher, newspaper writer, has been added to the publicity staff of R-C Pictures. Miss Risher has had a wide experience in newspaper and publicity work in the Middle West, where she was feature writer and later assistant city editor of the Des Moines Register and Tribune.

## Senator France Denies Radical Intentions

Vigorous denial has been made by Senator France of Maryland of any intention on his part to introduce legislation nationalizing the picture theatres of the country or for national censorship or even increased taxation. The Senator discussed a recent item in a theatrical publication which stated that he would have much to do with initiating a project of Federal regulation of motion pictures.

"The statement that I favor anything looking in the direction of the nationalization of the motion picture industry or the socialization of the Government is absolutely untrue," declared the Senator. "I am opposed to the Government being in business; have consistently opposed government ownership of all kinds and I am particularly opposed to the Government owning or even influencing any of the agencies of publicity, such as the newspapers, news films or even ordinary picture films. I am opposed even to national censorship of Washington pictures."

Senator France has stood out prominently in the Senate against government ownership and supervision, and even censorship. He has attacked on numerous occasions laws that made prohibitive free speech and free press and is known to doubt the propriety of any form of censorship.

# President Brunet Names Elmer Pearson General Manager of the Pathe Exchange

## John Humm Assistant General Manager—Bernhard Benson Elected Vice President

IMPORTANT promotions in the guiding personnel of Pathe Exchange, Inc., are announced this week by Paul Brunet, president of the distributing organization, and all are in accordance with the Pathe policy of advancing from within its own ranks those whose fitness commend them for bigger accomplishments.

Elmer Pearson, for more than eighteen months director of exchanges, has become general manager of the concern through choice of Mr. Brunet. Mr. Pearson's further advancement has met with unanimous approbation from the entire Pathe organization because of his record of foresightedness in business matters and his "square deal" policy for all, which conforms markedly with the precepts of President Brunet.

At a meeting of the Pathe board of directors last week, a management committee was authorized which will be comprised of the president, vice-president, secretary, general manager and assistant general manager.

*Benson Vice President*

Bernhard Benson of the well known banking house of Merrill, Lynch and Co., who for about two years has been a member of the Pathe executive committee, was elected vice president. Mr. Benson brings to Pathe a wide and unusual knowledge of business and finance.

John Humm, for the last seven years identified with the Pathe organization, and for several years past its auditor and member of the executive committee, becomes assistant general manager, under the new order of management as directed by Mr. Brunet. Into his larger field of activities Mr. Humm brings a knowledge of the affairs of Pathe that could be possible only to one who has been both auditor and member of the executive committee.

Three very important units in the smoothly functioning Pathe machine, who will continue to administer their offices as well as their posts on the executive committee, in their usual efficient manner, are:

*Three Efficient Units*

Lewis Innerarity, secretary, who since September, 1918, has carefully and successfully handled the reigns of the secretaryship and guided the legal department through many important law engagements. Mr. Innerarity is an expert on all questions pertaining to censorship.

Arthur E. Rousseau, export manager,

*OFFICIALS OF PATHE EXCHANGE, INC.*

who has been a member of the Pathe executive family for several years, and whose knowledge of the export trade has held Pathe among the foremost in this department of the motion picture industry.

G. L. Chanier, general superintendent of factories, who has developed this post into a highly specialized position, the importance of which cannot be overestimated.

It is consistent to note the progress made by all these men under the Pathe fold. Carefully watched by Mr. Brunet in their progress in the affairs of Pathe, their efforts have been fully recognized and their advance steady.

*Pearson's Record*

Mr. Pearson's record with Pathe is one that pays tribute not only to his own ability, but to the faithfulness with which Pathe adheres to its policy of promoting from within its own ranks. He began with Pathe as a salesman. He rapidly climbed the ladder of success, stepping first into a branch managership. In June of 1919 he came to the home office as feature sales manager. In less than six months the business in this department had more than doubled. The following February Mr. Brunet named him director of exchanges, and now, a few days more than eighteen months from his elevation to that position, he has been appointed general manager.

*Ability Recognized*

In announcing the promotions, Mr. Brunet stated:

"It is gratifying to head an organization whose rank is composed of men who can so readily adapt themselves to positions that demand greater ability and more pronounced initiative than had ever before been demanded of them. Pathe has always felt proud that within its own ranks were those who could fulfill any demands that might be made upon them. Never have we been obliged to go outside our own organization for men of calibre to fill important posts.

"In announcing the appointment of Mr. Pearson as general manager, Mr. Humm as assistant general manager and the election of Mr. Benson as vice president, I naturally feel some pride, for I have watched keenly their progress, their earnest efforts that always brought them forward. I know they will ably fill the positions with which they are now entrusted. The opportunity that is theirs awaits every employe of Pathe because it is the Pathe policy to promote on proof of fitness, and that policy has been of vital importance in building up the great and successful organization of which we all are a part."

# *Exhibitors Will Help Government Solve Unemployment Riddle, Cohen Tells Hoover*

THE 14,000 members of the Motion Picture Theatre Owners of America are solidly behind the government in its efforts to solve the unemployment problem and will give such active aid to the project as may be called for by the mayors of cities, governors of states or representatives of the administration.

The sentiments of the moving picture industry in this respect were conveyed to Secretary of Commerce Hoover this week, for transmission to the President's Unemployment Conference, by Sydney S. Cohen, president of the organization.

Representatives of the industry attended the preliminary meetings of the conference last week in order to learn definitely what the situation was and what steps were to be followed in providing employment for the more than 2,000,000 persons shown by the latest figures from the Department of Labor now to be out of work. J. D. Williams, who attended as representative of the N. A. M. P. I., immediately placed at the disposition of the conference the use of the theatrical interests for the distribution of slides and other matter for use in the theatres.

*To Handle Locally*

In view of the latter decision of the conference that the handling of the problem must be done locally, nothing will be devised in Washington in the way of using the theatres, and the industry has been asked to get in touch with the local authorities and lay its offer before the mayors of the various cities.

Suggestion also has been made that a film be prepared for use in a campaign to secure work for the unemployed, and distributed in the same manner as were the films used during the war to help the Liberty bond campaigns and other projects of the government. It is now felt by officials here that it will not be necessary to take advantage of this method, but if it is decided to undertake a nation-wide campaign the theatres will undoubtedly be called upon for aid. The value of the picture theatre is well known to Secretary Hoover as a result of his experiences in raising funds for his European relief work.

Colonel Arthur Wood of New York, former police commissioner, has been appointed by Secretary Hoover as special assistant in charge of the co-ordination of municipal efforts to deal with the situation.

## *Pass "Foolish Age"*

Doris May's first starring vehicle for R-C Pictures, "The Foolish Age," was passed by the board of censors of Chicago without a single cut, it is reported. The picture is scheduled for release October 16, but will have a pre-release screening at the Park Theatre, Boston, October 10, at which time it will begin an engagement of three weeks. William A. Seiter directed.

Miss Louise Huff, the famous little star of the screen, is to play opposite Richard Barthelmess in his second starring production, which is being written especially for Mr. Barthelmess by Porter Emerson Browne, author of "The Bad Man," and many other celebrated successes of the stage.

*SCENES FROM SELZNICK'S REVIVAL OF "POPPY," STARRING NORMA TALMADGE*

# How Producing Companies May Receive Adequate Financial Support from Banks

By F. W. HEATHCOTE
Los Angeles Trust & Savings Bank

THE motion picture industry is coming to realize the necessity of going outside its own ranks for the financing of productions. Banks and financial houses have heretofore been reluctant to take part in such financing, owing to the uncertain and untried nature of the business. The production of motion pictures can be financed by hypothicating all rights and title to a picture during production and afterwards, the lender retaining a lien upon all rentals until advances have been repaid. To do this satisfactorily, however, it is necessary to know the production cost of the picture being financed.

There has been an undue tendency on the part of producers to charge to a given picture a large amount of expense which did not rightly belong there. Many pictures have been shown as costing a certain sum to produce, whereas, as a matter of fact, the correct amount should have been considerably less, inasmuch as a good deal of overhead had been charged thereto.

### *One Big Problem*

A problem to contend with has been the cost of carrying actors, actresses and other employes between pictures. A very common practice has been to charge half of this to the last picture and half to the next picture, which is obviously wrong. It will be necessary for all producers to rearrange their accounting so as to provide for a general overhead account among their capital disbursements as distinct from production cost.

In this manner, a certain producer, producing, say, four pictures in a year, would have upon his general ledger five main classifications of expense, namely, picture numbers 1, 2, 3 and 4, and also 'general overhead expense." The latter would not be chargeable to any one picture, but would be a charge against the concern as a whole.

In making up an annual balance sheet and profit and loss account, the returns on the various pictures over and above the cost of same, would represent the gross profits and against this would be offset the debit account, representing general overhead expense, the net result being the profit obtained from the operations as a whole.

### *Unfair to Banks*

It is a very frequent thing for actors, actresses, cameramen, directors, property men, etc., to be engaged under a yearly contract, and if for any reason production is halted temporarily, it obviously would not be right to charge the cost of these salaries against a picture which was being financed by a bank or outside concern, when nothing was being given to the picture by such employes. It is impossible to expect banks and financiers to assist in the production of a picture, against production cost, if such practices prevail.

There is a very frequent tendency on the part of many producers to charge against the picture in progress many items such as automobile equipment, cameras, etc., which should be charged to appropriate capital accounts, which could in turn be credited with a fair rental for the time used on any one picture.

It is the practice at some studios to carry a general overhead account, but the purpose of this is defeated in many cases by distributing this overhead account each week among all the pictures in progress. In some cases it will happen that there is only one picture in progress and this picture, therefore, has to stand the cost of an overhead payroll and equipment sufficient to produce five or six pictures simultaneously.

### *Uniformity Lacking*

There is an utter lack of uniformity of accounting practices and methods throughout the motion picture industry, and this condition must be rectified if the industry is to be recognized by the financial interests and adequate monetary assistance received.

I have stated that there is frequently a conflict between the artistic and business elements in production and this is the direct cause of a large amount of entirely unnecessary expense. Lack of busines management and foresight frequently necessitates the idleness of many actors, while a certain piece of equipment or "property" is obtained, the need for which was not foreseen. To an observer it appears that a very large percentage of the time of motion picture employes is spent in waiting for somebody else, and this would naturally indicate a lack of business management and foresight. Obviously this results in a vast increase in the cost of production.

### *Four Possible Misfortunes*

The production of motion pictures is subject to many forms of misfortune. It should be the aim of all producers to reduce these to the lowest possible point, so that they could be covered by insur-

MESSMORE KENDALL PRESENTS VIVIAN MARTIN IN "PARDON MY FRENCH," A GOLDWYN PICTURE

ance at a reasonable figure. Among the contingencies I have in mind are the following:

A.—Damage to outdoor scenery and sets by sudden storms.

B.—Sickness or accident to an actor or actress during the course of production, making a continuation impossible until recovery. In the event of death, the entire amount spent upon the production to date might be wasted.

C.—The discovery that defective film has been used to take an expensively-staged setting with many actors and actresses therein, which would necessitate the retake of the picture or such parts of it as were included in the defective film.

D.—The use of the wrong kind of film for certain lighting effects, with the same result as above.

*Multitude of Expenses*

A great multitude of expenses enter into the production of a large motion picture and the opportunities for fraud and overcharge are frequently very numerous. Heretofore, sufficient attention does not appear to have been given to the obtaining of supplies in the cheapest markets and the charges for rentals of properties have frequently been exorbitant.

As is well known, the salaries heretofore paid motion picture stars have been unnecessarily large, and it seems to me that the same result could be obtained at less expense by exploiting the name of the producer rather than the name of the star. High salaries are often paid to motion picture actors and actresses in proportion to the extent to which their names are known to the general public, and not necessarily in proportion to their histrionic capabilities.

*One Solution*

After devoting a good deal of thought to this subject, it seems to me that the solution will be somewhat along the following lines. Broadly speaking, there are three classes of motion pictures, namely:

A.—Small two or three reel pictures of cheap construction to fill a very great want in small villages and in outlying parts of cities.

B.—High grade feature pictures, from five to eight reels, and shown in the great majority of theatres.

C.—Special spectacular productions costing frequently $1,000,000 or more to produce.

The last mentioned can be left out of the discussion, inasmuch as these are very few in number and it is very unlikely that any bank or financial concern would care to finance a picture of such magnitude.

My suggestion is that the producers confine themselves to either one or the other of the first two clases. I think it a great mistake for one producer to attempt to turn out two kinds of pictures. By a uniform class of production by a certain producer and by adequate and proper publicity, the public will be trained to expect a certain type of picture when they see the producer's name.

*Groups Suggested*

The producers should, in my opinion, form themselves into groups, each group comprising producers engaged in turning out pictures of either one or the other of the first two classes mentioned, but not both.

Each group of producers would be located in one of the large studios, each producer working independently, but renting his space from the studio company. Under this plan each large studio would house companies turning out the same class of picture, either cheap or high grade pictures, as the case might be. My plan then contemplates that at each such studio an official be appointed, to be designated "controller." This controller would need to be a high grade business man, thoroughly familiar with the financial end of the motion picture industry and prepared to make a deep and close study of same in all the minute details.

*Should Have Authority*

This controller would be employed by the studio company but his salary distributed pro rata among the various producers renting space at such studio. The comptroller's services would be available to each producer renting space in the studio and he should have the necessary authority vested in him to have free access to the books, accounts and records, not only of the studio company but of each individual producer. He should then be in a position to advise each producer on financial matters, and the elimination of waste, and should be the means of promoting co-operation, collective buying, obtaining materials in competitive markets, etc.

*LOUISE LORRAINE IN CENTURY COMEDIES*

*Interchange of Ideas*

If this plan were to be put into operation, there would result a number of large studio companies each housing a number of individual producers and each employing a high grade controller. At frequent and regular intervals the various controllers could met in the form of an association for the purpose of exchanging ideas, obtaining from each other information regarding sources of supplies, cheapest markets, etc. The information obtained at such meetings could be passed along to the individual producers and the result would be that each producer in the industry would have the benefits of the experience of all other producers in an indirect fashion.

This plan should not destroy in any manner individual initiative or competition among producers, inasmuch as the success of each would depend upon the quality of pictures produced and the latter could be improved in proportion as the cost of production was cut down, and unnecessary waste eliminated.

It would seem reasonable to suppose that under such a plan a bank or financial corporation would feel safer in financing a certain producer or group of producers if they felt that the affairs of such producer or producers were under constant supervision by a highly qualified outside controller.

An association of such controllers could very quickly secure effective and uniform accounting practices throughout the entire industry and the latter would then be brought to the same plane as any other manufacturing industry and would be entitled to expect adequate financial assistance in proportion to the magnitude of the business.

*Might Solve Difficulties.*

Obviously, in the foregoing, I have touched but lightly upon some of the main features of the situation as it appears to me at present. I rather fear that some producers, if not the majority, would declare this plan to be too theoretical and impractical. Judging by my observations, I would expect this verdict, but I nevertheless maintain that some such plan is essential to the successful solution of the difficulties at present confronting the motion picture industry.

We are a progressive people. We pride ourselves upon our efficiency and business sagacity. Will it be said that our motion picture producers are content to drift along, trusting that some miracle will happen to relieve the present condition, or will they realize that prompt and businesslike action on their part is the only solution to the problems confronting them?

# N. A. M. P. I. Entrenches in Massachusetts for First Censorship Referendum Battle

AT the first meeting of the newly appointed censorship committee of the National Association of the Motion Picture Industry, Thursday, September 29, at the Hotel Claridge, preliminary plans were discussed for defending the industry from legalized screen control during the coming year. Gabriel L. Hess, chairman, emphasized the need of thorough and effective co-operation from all branches of the industry in an effective defense campaign in every state and municipality where censorship thereatens, and the awakening of every man in the business to the serious menace that confronts them.

The Massachusetts situation was thoroughly analyzed and it was decided to center the committee's greatest activities for the present in laying the groundwork for an intensive campaign to defeat film censorship in that state at the referendum next fall. This campaign will be along educational lines, emphasizing the dangers and folly of censorship and its encroachment upon the personal rights of citizens to choose their own entertainment.

*Co-operative Arrangement*

A conference between the executive heads of film producing and distributing company members of the National Association and the leading exhibitors of Massachusetts will be arranged in the near future to effect a thoroughly co-operative working arrangement in which these three most important branches of the industry will act as a unit in an endeavor to overwhelmingly defeat censorship in the Bay State. This conference was decided upon the suggestion of William A. Brady, president of the National Association, who attended the meeting, and will be held in Massachusetts during the next month.

It was generally agreed by the censorship committee members that Massachusetts is the most important storm center of the censorship agitation, and that a victory there for a free screen will have a tremendous effect throughout the world, because the referendum in that state next year will be the first time the public of any state has had the opportunity to pass upon the question of screen control.

*Criticism of "Paper"*

At the invitation of Chairman Hess, Judge J. Albert Brackett of Boston attended the meeting and outlined the Massachusetts situation. Judge Brackett is counsel in New England for both the National Association and the Allied Theatres of Massachusetts.

"There is no general complaint of the character of pictures shown on the screens of Massachusetts," said Judge Brackett, "but one pernicious thing that must be stopped is the misleading and mischievous advertising—both poster and newspaper—emphasizing sex matters that do not exist in the films. Many people in Massachusetts do not go to see the pictures regularly. They form their opinions of the pictures through the advertisements and posters. Some of the one-sheets and three-sheets do immeasurable harm to the industry. I find that the whole trend of criticism is against this misleading and pernicious advertising indulged in by exhibtors.

*More State Taxes*

"In going before the voters next fall our case will be greatly strengthened by removing from public view those things that are incurring the criticism of the public at this time. The great trouble in Massachusetts is the inactivity of those from whom we would naturally expect support and co-operation. The reformer in our state is wearing out his welcome. The people are getting tired of him."

Judge Brackett called attention also to the fact that the industry in Massachusetts will soon be confronted with legislation for a state tax of 5 per cent. on admissions and 5 per cent. on the gross film busines of exchanges, also an excise tax of 2 per cent. on the business of foreign corporations in addition to that which they are now paying—a total of 12 per cent. in all.

President Brady spoke of the marked improvement in the general tone of pictures during the last eight months.

*Would File Lithographs*

"If the industry will go on as it has been going since March 1, there will be nothing to which anyone can honestly object," he said.

He suggested that the heads of all distribution companies file with the National Association photographic copies of all lithographs as they are issued, so that the censorship committee at all times will have a file showing any lithograph that may be complained of.

A. Van Buren, chairman of the censorship committee of the Poster Advertising Committee of the United States and Canada, attended the meeting. He told of the effective work of his organization, comprising 8,000 members, has done in eliminating objectionable matter from the billboards during the past few years and offered the hearty co-operation of his plans for cleaner advertising that may be decided upon.

*Sub-Committee Named*

A sub-committee was appointed by Chairman Hess to make a preliminary survey of the advertising situation in Massachusetts. This sub-committee is composed of Jerome Beatty of the Famous Players-Lasky Corporation, Joseph Dannenberg of Wid's Daily, Howard Dietz of Goldwyn Pictures Corporation, Paul Gulick of the Universal Film Manufacturing Company and Arthur James of Moving Picture World.

The newly appointed censorship committee of the National Association consists of the following: Gabriel L. Hess, Goldwyn, chairman; Jerome Beatty, Famous Players; E. Cohen, Pathe; R. S. Cole, R-C Pictures; Paul H. Cromelin, Inter-Ocean; J. W. Alicoate, Wid's Daily; E. V. Durling, Selznick; Howard Dietz, Goldwyn; D. W. Griffith; Paul Gulick, Universal; Herbert Hancock, Fox; E. B. Hattrick, International; Earl J. Hudson, First National; Forrest Izard, Kinograms; Arthur James, Moving Picture World; Wm. A. Johnston, News; Paul Lazarus, United Artists; C. C. Pettijohn, Selznick; J. W. O'Mahoney, Educational; Louella Parsons, Morning Telegraph; M. J. Quigley, Herald; James R. Quirk, Photoplay Magazine; Saul E. Rogers, Fox; J. Robert Rubin, Metro, and George B. Van Cleve, International Film Service.

## M. P. T O. A. Conventions on October 11

**There will be a convention of the Motion Picture Theatre Owners of South Dakota at the Elk Hotel, Huron, on October 11 and 12. M. C. Kellogg, of Lead, president of the state organization in South Dakota, and an executive committee member of the Motion Picture Theatre Owners of America from that territory, will make a full report of the activities of the national organization, including the conference and meeting with President Harding at Washington, which he attended. Leo Peterson, of Belle Fourche, who attended the Minneapolis convention, will report the proceedings to the convention.**

**Annual convention of the Motion Picture Theatre Owners of Iowa has been arranged for October 11 and 12 at the Hotel Chamberlin, Des Moines. The officers for the coming year of the Iowa division of the Motion Picture Theatre Owners of America will be elected and plans perfected for the permanent formation of the state organization.**

# *Stockholders Ask Court for Receiver for Park Theatre Company, St. Louis*

SUIT has been filed in the Circuit Court here by five stockholders asking for the appointment of a receiver for the Park Theatre Company and the cancellation of a lease on the Pershing Theatre on Delmar boulevard, just west of Hamilton avenue, now held in the name of the City Wide Amusement Company.

M. W. Feuerbacher, treasurer, and Fred L. Cornwell, owner of a majority of the stock of the theatre company, are named with the company as defendants. The plaintiffs, who controlled 195 shares of the theatre stock, are the Jefferson-Gravois Trust Company, Robert Hendrichshoffen, George T. Meyer, F. W. Linnemeyer and Russell C. Hemker. The company's capital is $55,000. The petition sets forth its only asset is its interest in the Pershing Theatre.

Their petition alleges that the Park Theatre Company in 1917 executed a lease on the theatre to the Vaudeville Theatre Company until 1927 at an annual rental of $8,500 to be paid monthly; that this lease was assigned to the Greater Amusement Company and by it to the Famous Players Missouri Corporation, which recently in turn transferred the lease to the City Wide Company.

The petition further alleges that the rents due August 1 and September 1 were not paid by the Famous Players Missouri Corporation and that on September 1 the stockholders at a meeting agreed to take action to forfeit the lease. After this meeting, it is alleged, the lease was transferred to the City Wide Amusement Company, and Cornwell acquired a majority of the stock of the Park Theatre Company.

Another stockholders' meeting was held on September 9, and Cornwell having gained control of the company, it is alleged the action of the former meeting was set aside and checks were received from the Famous Players Missouri Corporation for the two months' rent. The Court is asked to restrain Cornwell from interfering with the company and to enjoin Feuerbacher from accepting the checks for the two months' rent. It is alleged the theatre can be leased for $15,000 a year.

## *Charge Cibrario with Evading Court Order*

Jacques Roberto Cibrario, charged with acquiring to his own use a goodly portion of the $1,000,000 placed to his credit in New York banks by the Russian Soviet government, with which to purchase films for them and motion picture equipment, fell into the clutches of the sheriff a few days ago when Deputy Sheriff John Murphy took him into custody on an order of arrest issued by Justice Wasservogel of the New York Supreme Court.

*Arrest Grew Out of Civil Suit*

Cibrarios' arrest grew out of the civil suits instituted by Attorney Charles Recht on behalf of the Russian government to recover the money placed to Cibrario's credit here. On September 27, last, Justice John V. McAvoy appointed Henry L. Sherman as receiver to take over Cibrario's properties. The latter promptly, it is charged, shifted his residence at 376 Central Park West to an apartment at 270 Park avenue, leased, it is alleged, in the name of his valet, John Kelly, while his furniture and other effects were placed in a storage warehouse. This was contrary to the orders of the court requiring him to surrender the property to the receiver. For thus evading the court's directions the order of arrest was issued.

Cibrario, however, remained in Sheriff Knott's office only long enough to be released in $10,000 bail furnished by a surety company, and his next move will be to explain away to the court, if he can, why he ignored its orders.

## Making the Best of It

**That the Republican party in New York State fully intends to defend itself from any criticism which may be heaped upon it because the New York State Motion Picture Commission was created through Republican votes in the last Legislature, and that the bill became a law through the signature of Governor Miller, became evident at the Republican State Convention in Syracuse last week, when United States Senator Wadsworth cited the organization of the commission in a list of things which had been accomplished by Governor Miller since he assumed office last January.**

## *Senate Bill Would Tax Festivals in Open Air*

Outdoor fairs, festivals and carnivals which have offered a great deal of competition to the Washington, D. C., theatres during the past summers, drawing patronage from the open air picture parks, will be required to pay a license tax of $10 a day or $50 a week if a proposal of Senator Ball of Delaware is adopted by Congress.

Exhibitors here have complained that they have to pay sixteen different taxes while carnivals and other like entertainments for profit go free. Effort has been made at different times to convince authorities of the discrimination that exists. The Ball bill has been referred to the Senate District of Columbia Committee, of which the Senator is chairman, and in all probability it will be made a part of the local tax laws before the next carnival season.

It is further provided that licenses for such entertainments shall be issued only in the discrimination of the commissioners of the District of Columbia after an examination and report by the Superintendent of Police. There is a proviso that the fee shall not attach to entertainments of any kind given by churches or charitable organizations where the profits are intended for church or charitable purposes and where no rental is charged for premises used.

## Politicians Denied Film Publicity

**BUFFALO motion picture screens have been closed to political candidates. Howard J. Smith, president of the Western New York unit of the M. P. T. O. A., on learning that certain parties were approaching candidates with offers to sell publicity on screens and in house programs, sent the following letter to the members of the organization:**

**"Some parties are approaching political candidates offering to sell our screens. The screens should not be used for politics as it would injure our business. This also applies to programs and circulars. Don't run any slides for candidates or allow any programs with political advertisements to be furnished you."**

**"Exhibitors are taking an entirely new attitude in rendering service to the public," said Mr. Smith. "We are willing to place on our screens anything that is of non-partisan nature that will be of community good. If the New York State land board does not reopen the question of the under-water lands along the Buffalo lake front where property has been granted the New York Central Railroad, we will show in every theatre of Western New York slides that will arouse the people into demanding that a large city like Buffalo be allowed to use its property as it sees fit.**

**"We can make the land board feel the force of public opinion through our motion picture theatres, just as the press has its great influence. This is merely an example of the kind of work we can do and in the future are going to do."**

# Black Files Answer to Federal Charge of Combination in Restraint of Trade

ANSWERS have been received by the Federal Trade Commission from Alfred S. Black and the Black New England Theatres, Inc., to the complaint issued against them and others involving charges of combination in restraint of trade. The replies of Mr. Black and the corporation are substantially the same, and deal with section 12 of the complaint. The case is that of the Federal Trade Commission vs. Famous Players-Lasky Corporation, et al.

Paragraph 12 of the complaint states: "That having thus combined and consolidated the business of producing and distributing motion picture films in commerce by the acquisition of Bosworth, Inc., Jesse L. Lasky Feature Play Company, Inc., Famous Players Film Company and Paramount Pictures Corporation, and having affiliated with it independent producers as aforesaid respondents, Famous Players-Lasky Corporation, Jesse L. Lasky and Adolph Zukor, in pursuance of the conspiracy and combination described in Paragraph Six hereof, in the year 1919 entered into a comprehensive program of extending the Famous Players-Lasky Corporation's activities by the acquisition of theatres, or interests therein, particularly in the key cities, for the exhibition of motion picture films produced or controlled by them. That in pursuance of this program, the respondents, Famous Players-Lasky Corporation, Jesse L. Lasky and Adolph Zukor, combined and conspired together and with Black New England Theatres, Inc., and Alfred S. Black, its president, to secure control of the distribution and exhibition of motion pictures in the States of Maine, New Hampshire, Vermont and Massachusetts, and as a result of such conspiracy and combination, Famous Players-Lasky Corporation acquired 50 per cent. of the stock of Black New England Theatres, Inc., a corporation organized under the laws of the State of Delaware, and which now owns and controls more than sixty theatres located in the principal cities and towns of Maine, New Hampshire, Vermont and Massachusetts; and in acquiring these theatres it has coerced and intimidated, and has attempted to coerce and intimidate, theatre owners into selling their theatres by threats of erecting competing houses and of interfering with their film service, and by interfering with their film service and causing the cancellation of contracts therefor, and by other means, and in all these theatres Paramount Pictures and Paramount-Artcraft Pictures are either shown exclusively or are given a preference over others, and independent producers are either entirely excluded from the territory or can only lease their films at a loss or upon undesirable condition."

The complaint then states alleged relations with other defendants to the cause.

"This defendant denies that the defendants, Famous Players-Lasky Corporation, Jesse L. Lasky, Adolph Zukor and the Black New England Theatre, Inc., or any of them, combined and conspired together with him to secure control of the distribution and exhibition of motion pictures in the States of Maine, New Hampshire, Vermont and Massachusetts," declares Mr. Black in his answer.

"Said defendant admits that the defendant Famous Players-Lasky Corporation acquired 50 per cent. of the capital stock of the defendant Black New England Theatres, Inc., and that the defendant, Black New England Theatres, Inc., now owns and controls many theatres located in the principal cities and towns in the aforesaid states. But he denies that in acquiring these theatres the defendant Black New England Theatres, Inc., coerced and intimidated theatre owners into selling their theatres by threats of erecting competing houses and interfering with their film service or by interfering with their film service and causing the cancellation of contracts therefor, or by any other means, or that in all these theatres Paramount Pictures and Paramount-Artcraft Pictures are shown exclusively, or that independent producers are either entirely excluded from the territory or can only lease their films at a loss or upon undesirable conditions. This defendant does admit that in most of the theatres owned or controlled by the Black New England Theatres, Inc., it does give preference to Paramount-Artcraft pictures in and by virtue of certain franchise agreements entered into between this defendant and the Famous Players-Lasky Corporation and assigned by him to the defendant, Black New England Theatres, Inc."

In its reply, the Black New England Theatres, Inc., adds:

"This defendant further answering says that it is now one of the largest, if not the largest buyer of independent film, that is to say, film produced by other than the defendant, Famous Players-Lasky Corporation, now operating theatres in the aforesaid territory; that the total amount of rental paid by it to the de-

(*Continued on page* 756)

## Charge Theatre With Unfair Competition For Taking Catalogues Instead of Money

**THE Chamber of Commerce of Missoula, Montana, its officers, directors and members, and the Northwest Theatres Company of the same city, have been cited by the Federal Trade Commission in unfair competition complaint. The parties have thirty days to file answer to the complaint, which was issued after preliminary inquiry made following a petition for action by the commission. After answer the case will be tried on its merits.**

The members of the chamber approximate 750 in number and are so numerous as to make it impracticable to proceed against all of them. Consequently the following officers and directors have been selected as respondents as being representative of the entire membership and as being charged with the duty of formulating and executing policies of the chamber and carrying out any line of activity engaged in: George F. Weisel, W. O. Dickinson, Ruel Cosner, L. N. Simons, H. A. Chaney, J. E. Early, Charles H. Roberts, J. M. Keith, W. E. Dixon, Alex Peterson, Harry O. Bell, E. S. Holmes, L. J. Croonenberg, all of Missoula, Montana. The theatre company named as respondent operates a picture theatre at Missoula and other points.

Destruction of catalogues of mail order houses who are in competition with members of the Missoula Chamber of Commerce is the alleged unfair competition. The complaint recites that since January, 1919, at regular intervals of about one year, the respondents have collected and burned catalogues of mail order houses soliciting business in Missoula, Montana, and adjacent territory in competition with members of the Missoula Chamber of Commerce.

The plan, as set out in the complaint, for the collection of the catalogues, is as follows: The respondents advertised that mail order catalogues would be accepted by the respondent theatre company in lieu of the usual price of admission, and that cash prizes would be awarded to those presenting the oldest catalogues, most used, and the newest catalogues. As a result, the complaint states, there were presented and accepted hundreds of mail order catalogues which had been sent by the mail order houses to customers and prospective customers in the Missoula, Montana, territory. These were burned by respondent, it is alleged.

# *Carl Laemmle Jumps from Europe to California; Still Has Hopes of Making Productions on Continent*

THOUGH Carl Laemmle had been away from his office at the Universal for more than four months, he stopped in New York just long enough to settle necessary business which awaited him there and started for California. He and his party arrived on board the Aquitania on September 30 and he started for Universal City on October 6. One reason for going to California so soon is to place his son Julius in school there; the other is to confer with Erich von Stroheim on the final cutting and shaping of "Foolish Wives."

The early departure prevented several functions which had been planned with Mr. Laemmle as the central figure. One of them which he was exceedingly sorry to miss was a dinner tendered to him at which the representatives of censor boards in the East were to present to him formally an engrossed set of resolutions thanking him for the "vision and generosity" which prompted the meeting of the censors with the producers at Universal City. This dinner had to be abandoned, but the resolutions have been hung in Mr. Laemmle's office.

Mr. Laemmle's trip was a combination of business and pleasure. Besides visiting the various Universal branches in England and on the Continent, and making a general survey of film conditions there, he spent considerable time in Switzerland, at Carlsbad, at Deauville and other European vacation resorts.

*Americans Stand Supreme*

The Laemmle party, which included his two children, Rosabelle and Julius, Mrs. Anna Fleckles, his brother, Louis Laemmle, and his wife and children, Miss Peppi Heller, a sister of Mrs. Louis Laemmle, and Harry Zehner, Mr. Carl Laemmle's secretary, returned in good health and spirit.

CARL LAEMMLE

After his four months' study of moving pictures in Germany and other European countries, Mr. Laemmle is still a firm believer in the continued ascendancy of American films. It is his opinion that it will be a number of years before the master film minds of the Continent will be in a position to challenge American supremacy on the screen.

"European film conditions show very little change," said Mr. Laemmle, "since I was abroad a year ago. Attendance, particularly on the Continent, has improved with the return of more stable industrial conditions, and producing abroad has been greatly stimulated by the success of the several German films that have been exploited in America. The main impressions I received were the intense desire on the part of producers and actors to do things 'in the American way' and the very general resentment against the tariff agitation in this country.

"The only chance I see for foreign-made films is to have them made by an American director and American technical expert. Even then they would have great difficulty, but I have not by any means given up the idea I have entertained for some time of making productions in Germany, France, England, Czecho-Slovakia and possibly some of the northern countries. This country has no scenery or buildings like the old world, and I have an idea that the company which can combine these old world settings with American methods of production and acting will be well repaid."

# *Northern California Business Revival General; First National Survey Shows*

THOUGH the San Francisco territory was not hit as hard by the general business depression as the rest of the country as a whole, conditions there two months ago were not the best in the world by any means. The city was in the throes of an industrial strike that practically tied up all local business, small stores were forced to the wall and made money very tight over the entire city.

*25 Per Cent. Increase*

The larger downtown theatres and the large suburban houses felt it the most and their attendance was cut down from one-third to one-half of what it was normally. Every cloud, though, has a silver lining, and a silver lining it was, small silver, nickles and dimes, to the small neighborhood houses, which got the people that used to go to the larger theatres, but who from force of circumstances were forced to seek their amusement elsewhere. The smaller theatres showed in practically every instance that their attendance had increased over 25 per cent.

*Much Building Planned*

Conditions have greatly improved, the strike is over, men are going back to work, new building is on, the survey of Associated First National Pictures disclosed. In fact, the city records of building permits granted show that at no other time than just after the fire in 1906 has there been such an epidemic of building. This means an era of prosperity and good times coming, and from present indications they are here already. The large theatre circuits and larger theatre owners here in San Francisco are willing to stake their money on the fact that they think so, because the theatre building now going on will mean that by the first of the year there will be an additional 10,000 seats for motion pictures in San Francisco.

There are also two large theatres planned for legitimate drama which soon will be under way, while two of the so-called legitimate houses here have more motion picture special features booked than they have road attractions. That speaks well for the coming year and all believe that everything points to a very successful season ahead.

## *Black Files Answer*

(*Continued from page 755*)

fendant, Famous Players-Lasky Corporation, from February 1, 1920, to December 31, 1920, was approximately $152,170; that the rental paid for film to others than the Famous Players- Lasky Corporation during said period was approximately $181,492; that the total film rental paid by this defendant to the Famous Players-Lasky Corporation from January 1, 1921, to July 1, 1921, was approximately $99,772; and that the amount of film rental paid to others than the said defendant, Famous Players-Lasky Corporation, during said period was approximately $130,382; that the film rental for the coming year to be paid others than the defendant, Famous Players-Lasky Corporation, will be as much if not more than that paid to the said defendants."

Replies are due from Famous Players-Lasky Corporation, Southern Enterprises, Inc., and Stephen A. Lynch, on October 10; from Jesse L. Lasky on October 6; from Saenger Amusement Company and Ernest V. Richards, Jr., on October 15, and from the Stanley Company, the Stanley Booking Corporation and Jules Mastbaum on October 30.

## *Film Players Wed*

William Boyd and Ruth Miller, both players at the Famous Players-Lasky studio, were married recently in Los Angeles at the home of Sylvia Ashton, also of the Lasky forces.

# *Serials Now Showing in Cereal City; Pathe Man Wins Over the Authorities*

BATTLE CREEK, Mich., the cereal city is not a serial city. At least such has been the situation during the past two years. George W. Sampson, manager of the Pathe exchange in Detroit, has just completed an exhaustive campaign that has stretched over this twenty-four month period, however, and now it is announced through the daily prints in Battle Creek that the city Post made famous is going to be both a cereal and a serial city. In other words the ban has been lifted.

It seems that serials came under the frown of the Battle Creek reformers two years ago when some mischievous youth who had been convicted of stealing watermelons blamed the deed to moving pictures. The reformers decided that serials shouldn't be shown and exhibitors, after a futile fight against the cutting off of one of their best sources of revenue, gave up the fight.

*Started His Own War*

Not so with Sampson, however. The Detroit Pathe manager fought with all the strength of his famous namesake. He buried the Battle Creek authorities under an avalanche of mailed reasons why they were wrong in their attitude; he enlisted the newspapers in the fight and finally he went over there himself, armed to the teeth with propaganda and one of the latest Pathe serials under his arm. He called a mass meeting of exhibitors, newspaper men and city officials, made a few speeches and wound up the campaign by shooting a few episodes of his latest thriller onto an improvised sheet in the City Hall.

The result was announced last week through the Battle Creek daily papers. The ban has been lifted on serials in Battle Creek. Sampson booked in five serials, first, second and third runs in every theatre in town.

## *Herrick's Bills Cause Congressional Mirth*

Members of Congress have been greatly amused over a number of bills introduced in the House of Representatives by Congressman Herrick, of Oklahoma, designed to regulate business and more particularly the motion picture industry. Herrick is the congressman who has figured so prominently in the "beauty contest" stories that for many weeks found space on the first pages of the metropolitan dailies.

One measure proposed a tax of fifty per cent. on ticket sales to all photoplay and vaudeville performances, the tax to apply to producers and manufacturers. Failure to pay the tax for each day's performance would subject the violator to a fine of from $1,000 to $5,000.

A short time ago Herrick introduced a bill in the House prohibiting the holding of beauty contests by motion picture producers on the ground that it was demoralizing to the people of the country, and he proposed heavy penalties for violations. It was in connection with this measure that he leaped into the limelight. In his effort to bring about the adoption of the bill he engineered a one-man contest.

Another of his proposals would severely punish any person or association impersonating kings, queens and potentates at carnivals, in plays, or otherwise. "Such persons shall be deemed guilty of fostering and promoting ideas treasonable and in contravention of the principles of the Government of the United States," the bill declares. A prison term of ten years and fines of $10,000 are provided for violations.

## *St. Louis Theatre of Famous Players Sold*

The Criterion Theatre, 207 North Broadway, St. Louis, the downtown house of the Famous Players Missouri Corporation, was purchased this week by a syndicate controlled by Sam Lewis. The consideration is said to have been $200,000.

The Lewis syndicate will obtain film for the Criterion through the City Wide Amusement Company, of which Sam Hamburg, Jr., is president, and Harry Koplar, secretary-treasurer and general manager. Otherwise the two corporations will have no connection.

Lewis is interested in a chain of theatres, including the Russell, Broadway and Missouri-Shenandoah.

## The Stars, Like the Smiths, Lead the Field

HAVE you any idea how many Strands there are in New York State, or whether there are more Stars than there are Parks? How many Happy Hours are there, undisturbed by a Big Ben? Is Pershing more popular than Roosevelt when it comes to naming a motion picture theatre these days? Is Shadowland on a par with Dreamland, and is Eden in the same class as Paradise? Do the Best theatres attract as names as well as the Blue Birds? Does the Empress feel the effect of the Golden Rule?

A study of the names which have been chosen for the 1,500 or more picture theatres in New York State has a peculiar fascination that is all its own. Some of the owners must indeed have been hard put in their search for a name which would be most typical of the theatre, and at the same time short enough to be emblazoned in electric lights, and again stand a fairly good chance of being remembered to the extent of becoming a household word.

There are more Stars in New York State than any other theatres. In fact there are forty-five, as compared to thirty-two Strands and twenty Parks. Gem has long been a popular name for a small house. There are ten of them in New York State. Of Shadowlands there are two, while the state has six bearing the name Amusu. There are two Comets, three Dreamlands, a couple of Echos, one solitary Eden, three Peerless, one Reel theatre, a Scenic, or two, as well as one Whitehouse.

One owner, perhaps a trifle shaky as to just how his pictures would appeal, adopted the name Tri-It. Of course, there is a Cozy Corner and five Happy Hours. There is a Lovejoy Palace, a Model and an Ideal, with a couple of Family theatres thrown in for good measure. Of course, there is a Your theatre and one which Ends Well. Two owners are egotistical enough to have named their theatres the Best. "Pop" Linton of Utica has taken advantage of his name with the result that Little Falls has a Lintonian.

The state can boast of a single Show Shop, as well as a Belle Paree. The Blue Bird is on the same plane as the Empress and the Golden Rule, there being one of each.

Roosevelt is a trifle more popular than Pershing, when it comes to being the name of a picture house, for two houses have been named after the famous fighting Colonel and one after the gallant General. There is a Sunshine to a Venice, while Jim's theatre has the distinction of being in a class by itself. The city of Rensselaer possesses one Bright Spot, while a Rustic theatre competes with a Glen or an Alpine, or a Hillcrest with a Highland.

And after all, the list would not be complete without its Cottage theatre, its Neighborhood Playhouse, or the one which, located just as the suburbs begin, bears the appropriate name of Citilyne.

MOVING PICTURE World

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This publication is dedicated to the service of the moving picture industry in all of its elements. Its foundation is character, its watchword is enterprise, its aim is betterment.

TOO much stress cannot be laid on the importance to the public and to the moving picture industry on the public announcement of his views on censorship made through MOVING PICTURE WORLD by Major Henry M. Curran, candidate for Mayor of New York on the Republican and Fusion tickets. Major Curran stamps moving picture censorship as an unqualified evil not to be tolerated in free America. In so doing he reiterates his views of years' standing and reaffirms the stand he took several years ago when he publicly denounced censorship as absolutely wrong and against the spirit of American liberty. A significant element in the stand taken by Major Curran is the fact that he is a Republican and that Governor Miller, the father of the New York censorship law, is a Republican.

Governor Miller is the leader of his party in the up-state section and Major Curran is the leader of his party in Greater New York. The effect of his open difference with Governor Miller is to set the tide in the Republican party running against the un-American attitude assumed by the boss of Albany. The sane politicians in New York will see the handwriting on the wall now that Major Curran so forcibly points it out.

It is with pleasure that we are able to announce that the statement to the industry is made through, and only through, the screen's oldest and newest trade authority, MOVING PICTURE WORLD. This publication has, without asking or receiving co-operation from any other trade publication, carried on the warfare against New York's politically conceived and politically appointed censor board, much to the discomfort of that body. The wisdom of a frank and open fight with a vital principle at stake is beginning to be proved, and in all humility and without undue pride we express our satisfaction at this time over the awakening of the public and the political conscience of the State of New York.

Major Curran is entitled to the highest praise for his frank reaffirmation of his expressed beliefs, especially because his manly stand for the right will have a far-reaching effect on his own party in that party's attitude toward censorship. We praise Major Curran without reference to politics and we will give full acclaim to every leader of every party whose Americanism prompts him to take the same stand.

TO EXHIBITORS

In this issue begins the new department for exhibitors of moving pictures under the general title

STRAIGHT FROM THE SHOULDER REPORTS.

It tells accurately and definitely how the pictures pleased or failed to please audiences in all sections of the country and is, therefore, of supreme value to the theatre owner who wants exact information as to show values.

This department will appear regularly in

Moving Picture World

# Consensus of Published Reviews

**Here are extracts from news available at press hour from publications of the industry boiled down to a sentence. They present the views of Moving Picture World (M.P.W).; Exhibitors' Herald (E.H.); Motion Picture News (N.); Exhibitors' Trade Review (T.R.); Wid's (W.).**

## *One Arabian Night*

(*Pola Negri—First National—7,650 feet*)

M. P. W.—Picture a positive drawing card of huge proportions. It will undoubtedly prove as strong a box-office attraction as an exhibitor may secure.

N.—Only a master director could have achieved this unusual picture.

E. H.—The film was classed as "an exceptional picture" by the National Board of Review and contains, besides some wonderful photography, much splendid acting.

T. R.—Is an outstanding picture headed for a large share of box-office success. It is full of color, has a story that commands interest.

W.—Another excellent Lubitsch production starring Pola Negri.

## *Judgment*

(*Featured Cast—World Film—6,000 feet*)

M. P. W.—An excellent foreign production, well acted, instructive and entertaining.

N.—Is more than an average costume production, containing excellent suspense and being well acted in all of the principal roles.

E. H.—On the whole is an exceptionally strong state rights feature.

T. R.—This is one of the best foreign productions ever brought to America.

W.—Engrossing historical drama given excellent production.

## *O, Mary, Be Careful*

(*Madge Kennedy—Pioneer—5 reels*)

M. P. W.—It's interesting as a study of the ways and methods of a pretty flirt and amusing as well.

N.—Snappy titles and Madge Kennedy's demure personality are sufficient.

E. H.—Little novelty in the story and there are many lengthy subtitles, written, it is said, by Rupert Hughes.

W.—Titles plus demure Madge Kennedy put this over.

## *The Great Impersonation*

(*James Kirkwood—Paramount—6.658 feet*)

M. P. W.—George Melford production brings out best points of complicated story of the great war.

N.—Highly involved story based upon German spy formula.

E. H.—A picture with exceptional story interest and more than ordinary entertainment value.

T. R.—Presents an ingenious plot cleverly filmed, containing many thrills, strong in suspense and holding its interest well to the close.

W.—Well sustained interest and good acting in German spy story.

## *The Princess of New York*

(*David Powell—Paramount—5 reels*)

M. P. W.—The scenic investiture is in impeccably good taste and the exteriors have the advantage of the actual locations. Whatever vitality the novel may have, it has not been transferred to the screen. The screen version gives the sense of thinness and the ending is particularly weak.

N.—Uninspired story offers little interest.

E. H.—Mary Glynne, an English actress, has the title role. Production standards, etc., are of the Paramount qualifications.

T. R.—Apart from its excellent atmosphere, the feature does not rank above the ordinary standard of straight American productions.

## *A Man's Home*

(*Star Cast—Selznick—6 reels*)

M. P. W.—Taking the well-laid drama, Mr. Ince has given it a careful, well considered presentation in which the sincerity of the theme treatment is reflected in the actions of the players.

N.—Will enter the class of exceptional pictures.

T. R.—Here is one of the best cast pictures of the year and a certain dollar winner for exhibitors.

W.—Mighty fine atmosphere and characterization feature this.

## *Queenie*

(*Shirley Mason—Fox—5,174 feet*)

M. P. W.—All around good show is Fox Film starring small Shirley Mason.

N.—Shirley Mason provides atmosphere in this character study of a redeemed skinflint.

T. R.—A story that is eminently fitted for Miss Mason. It is built along rather elementary lines, but has the charm of the "once upon a time" period, and lacking anything that is in the least offensive to good taste.

W.—Shirley Mason has rather original story in "Queenie."

## *The Invisible Power*

(*House Peters and Irene Rich—Goldwyn—6 reels*)

M. P. W.—Frank Lloyd production is strongly emotional and finely acted.

N.—Well constructed crook drama. Should please.

T. R.—Emotion runs riot in this very intense drama of the underworld, which is excellently directed and well acted by a thoroughly capable cast.

W.—Fine mother-love theme its best feature.

## *Three Word Brand*

(*William S. Hart—Paramount—6,638 feet*)

M. P. W.—"Three Word Brand" is a stirring story of the cattle ranges and the bitter feuds that were fought over water rights and the rustling of stock. There is a well defined love interest, however, and the production is excellent in all departments.

N.—Bill Hart in triple role Western melodrama.

T. R.—Registers as a well-constructed Western melodrama with unusual situations, handsomely photographed, well-directed and holding its interest to the finish.

W.—A good picture and sure to satisfy Hart fans.

## *The Primal Law*

(*Dustin Farnum—Fox—5,320 Feet*)

M. P. W.—Western with a somewhat different story is Fox picture starring Dustin Farnum.

N.—Dustin Farnum returns to the screen with an interesting Western.

T. R.—Will be received with enthusiasm by the fans.

W.—It is a picture with a none too original story, but consisting of material that furnishes good audience appeal with heart interest, good action and touches of pathos well distributed.

*LARRY SEMON IN HIS NEWEST VITAGRAPH COMEDY, "THE SAWMILL"*

# Comedy Series Starring Ernest Truex to Be Distributed by Pathe Exchange

THE scope of Pathe's activities in the field of short subjects is to be further enlarged, according to an announcement this week, informing the trade of the addition to its fall and winter release schedule of three two-reel comedies in which Ernest Truex is starred. The arrangements for distribution of the Truex comedies has just been completed between Pathe and the AyVeeBee Corporation, which produced the series. Amedee J. Van Beuren is president of the latter organization.

Truex, who is one of the most popular comedians on the American stage, as attested by the success of his current vehicle, "Six Cylinder Love," which is jamming the Sam H. Harris Theatre at every performance, is making a reappearance on the silver sheet. He successfully starred in a prior series of comedies, but was obliged to desert studio work because of the stage. "The Bashful Lover," "Stick Around" and "Little, But Oh My" are the titles of the three Truex comedies.

Within the next ten days, Pathe will be in a position to announce the releasing arrangements for this series, as well as for the two Harris Dickson comedies, which recently were added to the Pathe schedule.

Pathe now lays claim to the most complete line of comedy releases of any organization in the American market. In addition to the Harris Dickson and Ernest Truex mirth makers, Pathe each week releases a Hal Roach comedy, starring either "Snub" Pollard, or Eddie Boland; a reissue of Harold Lloyd's most successful single reelers, and one of a series of one reel comedies featuring Gaylord Lloyd, brother of Harold.

## Brewster Files Answer to C. R. Miller's Suit

Answer to the suit brought by Charles R. Miller against the Brewster Film Corporation has been filed by the latter in the New York Supreme Court. The Brewster people say they have not been in business for two years and that on April 8 last, when Miller obtained his judgment against them, it had no property. In December last, it is alleged, while it was inactive, the defendants sold letters patent to the Colura Pictures Corporation, which is incorporated under the laws of Delaware, for $30,000, and the ownership of the patents is now vested in the Brewster Patent Corporation, which was organized by the Colura concern, which holds title until the full $30,000 is paid.

The answer says the defendants assigned its interest in the $30,000 to Thomas F. Casey as trustee, and as the latter was appointed for the benefit of all, he will take care of the judgment obtained by Miller in due time. The Brewster Film Corporation therefore asks that the application of Miller for the appointment of a receiver be dismissed. Miller's suit against the Brewster Film Corporation is due to an alleged breach of contract.

## Woody on Way East

Advices received at the Realart home office are to the effect that J. S. Woody, general manager, who has been on an inspection tour of the branches since the second week in August, left Los Angeles and is now en route to New York on the last leg of his journey.

While on the coast Mr. Woody inspected the new Realart studios, which have been greatly augmented in conformance with plan laid out by President Morris Kohn.

## Business Much Livelier, Henry Ginsberg Discovers

Except for two or three very limited districts where local business conditions are still unfavorable, the motion picture industry is showing very spirited activity all over the country. This is the message brought back by Henry Ginsberg, domestic sales director for Educational Film Exchanges, after a trip of four weeks visiting branch exchanges as far West as Omaha.

Mr. Ginsberg showed that business done by Educational during four weeks in September showed an increase of 75 per cent. over that done during the corresponding four weeks last year. The short subject, he said, is holding a place of importance in the exhibitor's calculations that it did not occupy at this time last year. He added:

Mr. Ginsberg opened a new and bigger branch exchange in Kansas City, under a new corporation. The branches conducted by the Educational Film Exchange of Iowa and the Educational Film Exchange of Missouri were closed, and on September 18 Mr. Ginsberg opened a better equipped branch in the Film Building, which will be under the management of H. E. Schiller, formerly a salesman for Educational in Kansas City. The new branch will be known as the Midwest Educational Film Exchange, Inc. Mr. Ginsberg also introduced Joseph Koliski as the new manager of the Pittsburgh branch, and A. Kahn as manager at Des Moines.

*EXECUTIVE COMMITTEE OF NEBRASKA M. P. T. O. A.*

*Standing, left to right: Stuart Gould, business representative; J. E. Kirk, secretary; Lawrence Goldman, general counsel and secrtary of the Missouri association. Sitting, left to right: Wesley Fisher, Grand Island; Fred Smith, Wahoo; A. R. Pramer, president, Omaha; A. G King, Pawnee City, Nebraska.*

*Statement of the Ownership, Management, Circulation, etc., Required by the Act of Congress of August 24, 1912*

Of Moving Picture World, published weekly, at New York, N. Y., for Oct. 1, 1921.

State of New York, }
County of New York, } ss.:

Before me, a notary public in and for the State and county aforesaid, personally appeared Alfred J. Chalmers, who, having been duly sworn according to law, deposes and says that he is a Business Manager of the Moving Picture World, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 443, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

Publisher, Chalmers Publishing Company, 516 Fifth Avenue, N. Y. City; Editor-in-Chief, Arthur James; Managing Editor, John A. Archer; Business Managers, J. F. Chalmers, Alfred J. Chalmers, W. P. Milligan.

2. That the owners are: Chalmers Publishing Company, 516 Fifth Avenue, N. Y. City. Stockholders are: J. P. Chalmers, J. F. Chalmers, E. J. Chalmers, all at 516 Fifth Avenue, N. Y. City.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent. or more of total amount of bonds, mortgages, or other securities, are; None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company, but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporations for whom such trustee is acting, is given also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustee, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds or other securities than as so stated by him.

5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the six months preceding the date shown above is ——. (This information is required from daily publications only.)

JOHN F. CHALMERS,
Business Manager.

Sworn to and subscribed before me this 6th day of October, 1921.

JOSEPHINE L. SULLIVAN
New York County
(My commission expires March 31, 1923.)

## Wants An Accounting

The Enlightenment Photo-Play Corporation of 220 West Forty-second street has filed suit in the New York Supreme Court, in which it seeks an accounting of the profits from the motion picture, "Enlighten Thy Daughter," from the Lewis J. Selznick Enterprises, Inc.

# Chicago and the Middle West

By PAUL C. HINZ

## Chicago Film Board of Trade Receiving Enthusiastic Support of the Industry

THE best indication that the Chicago Film Board of Trade is superior to former organizations here with similar objects, and that it has come to stay is the spirit of enthusiasm and the spontaneous financial support that has been forthcoming from each member," President Cecil E. Maberry said Friday, September 30, after the fourth meeting of the board.

"Hardly had we stated the financial needs of the new organization before the money was laid upon the table—which was a quick proof that the time is ripe for the creation of such a board. Then, too, we have had so wide a representation in a local body, as practically every Chicago Exchange, big and small, has a showing.

"At an early date we are going to invite representative exhibitors to meet with us at one of our regular luncheons at the Congress Hotel. The first and only remedy for any petty hostilities between exchange men and exhibitors, as we all know, is the establishment of real friendships among each other so that mutual confidence will replace mutual distrust. The Chicago Film Board of Trade will not, as many suppose, operate purely for the benefit of exchange men. Any legitimate complaint from a theatre owner against one of our members will be investigated and adjusted."

The possibilities of the new organization which was established about a month ago and which includes representatives from twenty-four exchanges have already been tested in a number of minor difficulties which are fast being straightened out.

### Big Business Ahead

Better business for big pictures in 1922 than ever experienced is the prediction of Herbert Given, recently appointed district manager for Famous Players-Lasky in Chicago. "During February and March, I expect to see a condition of unparalled prosperity in our business," he said. "By that time all of our big features which are being released this fall will be having their runs in the smaller houses, while the new productions will be showing for the first time in the first-run theatres. It is because of the superiority of this season's output over that of any previous year, that I look for great success."

### To Fight Blue Laws

Illinois headquarters for the Anti-Blue Law League of America were opened recently in the Congress Hotel by John T. Burns, state superintendent. Mr. Burns expects to increase the membership from 650, where it now stands, to 500,000 in Illinois. While not identified with any amusement corporation whatsoever, he states, it will be his aim to enlist the showmen of Illinois in a fight toward realizing the league's purposes. At an early date Mr. Burns will confer with officials of the Allied Amusement Association in an effort for securing the co-operation of its members.

### Reports Good Business

District Manager Herman Stern is back in Chicago after two weeks in Oklahoma, spent in appointing and establishing special managers in each exchange to handle Universal's short subjects. He reports very good business in Oklahoma City, despite a persistent temperature of 98.

### Trade Sees Russell Film

Bernie Russell has returned to Chicago after a hurried trip to the coast studio, with the first print of "Shadows of Conscience," the seven-reel film recently completed by Russell Productions. Accompanied by his father, W. D. Russell, he has now left Chicago for New York, where he will show the picture to the trade, at an early date.

### Shows Vitagraph Film

The "Son of Wallingford," which is Vitagraph's most-talked-of success at present, had its first showing in the country, in Chicago, at the Aryan Grotto Theatre, Wednesday, October 5. Manager W. C. Brimmer sent out several hundred invitations, announcing the event and arranged for first-class orchestral music to complete the entertainment.

### Prices Unchanged

Apropos of the advantage of featuring popular prices, Manager Clyde Eckhardt mentions that the recent special advertising given to seat prices at the Woods where "Over the Hill" is playing have brought greatly increased receipts. While the general impression is that admission charges have been lowered, this is not so, the only change being that the fifty cent seats are now being featured in the ads.

### Kusell Joins N. Y. Staff

Milton Kusell, sales manager in the local office of Famous Players-Lasky, and well known in the Chicago field, was promoted to the sales department of the New York office. His place in the Chicago Exchange will be taken by his former assistant, Otto Bolle, who has been associated with Kusell for the past six months. The new assistant sales manager, appointed by District Manager Given is Neal Agnew. Additional changes announced are the appointment of S. D. Chapman from the Pittsburgh territory to the Chicago, and the transfer of Joseph Wolf from the country zone to the city zone.

### Friedman in New York

J. L. Friedman was recently in New York, where he went to attend the monthly meeting of Federated Exchanges. Mr. Friedman recently in Indianapolis, presented "Miracles of the Jungle" to a large number of exhibitors.

### Women Directors

Women directors have proven very popular at the Balaban & Katz houses. Consequently the four-million-dollar Chicago Theatre will be graced by two smiling "directorettes," who will give the first sign of welcome to patrons entering the new theatre. The contest which is running in the Chicago American has already resulted in the entrance of hundreds of beautiful girls into the race, and the selection promises to be a difficult one.

### To Represent Illinois

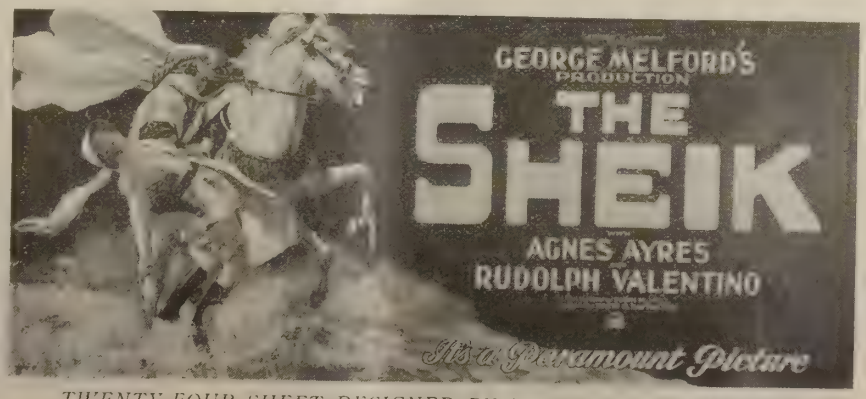
W. D. Burford and John Silha attended the convention of the Michigan exhibitors at Jackson, Mich., October 4 and 5. Mr. Burford attended in his capacity as member of the National Board of Directors, and Mr. Silha appeared for the Chicago branch of the Illinois Exhibitors, of which he is president.

### Universal Chapter Film

"The Winners of the West," which Universal explains is not a serial, but a chapter-picture combining education and entertainment, has just been booked by the entire Ascher circuit, including the Chateau.

## Fox Company Opens a Branch in Switzerland

Announcement of the opening of an exchange in Geneva, Switzerland, is made by Fox Film Corporation. Winfield R. Sheehan, general manager of Fox Film Corporation, when last in Europe, had many requests for the establishment of this exchange. It is under the management of J. M. Boimond. In his reports to William Fox he has made it clear that the market is wide open for Fox pictures.




TWENTY-FOUR SHEET DESIGNED BY MARSHALL FRANTZ FOR PARAMOUNT'S "THE SHEIK"

# All Dallas Mourns Departure of "Buddy" Stuart, Youthful Genius in Art of Picture Presentation

The close of the current week will mark the departure of Laurence F. ("Buddy") Stuart, generally termed "Dallas' best loved boy," who rose from candy butcher at the old Dallas Opera House to the highest artistic post within the Southern Enterprises organization, for New York, where he will be afforded further opportunities to develop his skill for motion picture presentation.

Shortly following the announcement in Dallas newspapers that "Buddy" had resigned his position, requests by letter, telegraph and long distance came from prominent theatrical men in all parts of the United States asking him to accept positions in cities where the highest type of picture presentation was desired. However, Mr. Stuart has remained by his decision to accept an offer from the Goldwyn Company and join their theatre staff in New York City.

"Buddy" Stuart's rise is almost the story of the development of the motion picture in Dallas. Before he was out of the third grade in grammar school he was giving "shows" promoted by his brothers, Herschel and Floyd. The Stuart brothers' shows were always classics among the youngsters of the town. It required Herschel to finance and manage the entertainment, but it was always Buddy who was called upon for the staging. That talent remained with the Stuart family.

At the age of 12, Buddy was studying the legitimate drama and absorbing maximum theatre education consistent with his business, which was to gross sufficient candy sales during the intermissions to hold his job. As a candy salesman Buddy was a decided success, but it was until E. H. Hulsey began pioneering in the motion picture field before he saw a chance for advancement.

*Broke In As Usher*

"Buddy's" entry into the picture business was as usher in the Old Mill Theatre. It was not long before he advanced to head usher, from which position he was promoted to assistant house manager, and within two years was made manager. At that time he was the youngest manager of an important theatre in the Southwest, and as such attracted considerable attention in eastern film circles by his clever advertising and exploitation of special feature pictures.

"Buddy" was the first man in Texas to use special lobby displays for the bigger pictures. He was one of the first men to openly declare in the national film trade press for a high standard of music in picture houses, claiming that music in connection with pictures played a large part in moulding the national taste for music. As manager of the Old Mill' "Buddy" aided more local enterprises and gave more benefit performances for worthy Dallas enterprises than any man who had ever held as important a post in this city.

He left the employ of the Hulsey enterprises to serve in the 90th Division shortly after the United States entered the war and his talent for entertainment speedily asserted itself after serving in France only a few months. As first sergeant, "Buddy" was placed in charge of an entertainment corps and became one of the most prominent and popular men in his division.

In response to hundreds of requests from local theatregoers, "Buddy" Stuart was asked to take the managing directorship of the Million Dollar Palace Theatre immediately upon his return from France. The task of opening a new theatre, as well as bringing the excellence of eastern presentation to Dallas, would have made any man in the picture business nervous but Stuart "pitched right in" and put over the job in remarkable style. It is his showmanship, and sheer energy that has made the Palace the success that it is, according to local theatre men.

# Neilan Stops Work on Los Angeles Plant Because of Local Censorship Agitation

A BOMBSHELL was hurled into the midst of the battle which has been waging in Los Angeles since an attempt was instituted to pass a discriminatory censorship ordinance, when Marshall Neilan, producer, whose pictures are released through Associated First National Pictures, Inc., announced that he would hold up plans calling for the construction of his contemplated plant in Sunset Boulevard. The plans called for a studio plant costing more than $750,000, the yearly expenses of which would be in excess of $4,000,000.

This is but one of the boomerangs, withal the largest, which has resulted from the attempts of reformers of the film capital to pass an ordinance calling for censorship of the most flagrant kind. The motion picture industry has brought untold wealth to the Californian city, and the action of its enemies was looked upon in the nature of ingratitude. For that reason there was quick resentment, and punitive measures were threatened unless the industry were given fair treatment.

Production has been halted in some of the studios pending the result of the fray, and some of the companies announced that they were ready to transfer their operations to cities which were not inimical to their interests. But the announcement of Mr. Neilan constituted the most powerful support as yet received by those opposed to the censorship act.

## Theatre Remodeled

The Columbia Theatre at 238 South Spring street, Los Angeles, recently purchased by J. B. Townsend, is undergoing alterations, and is being redecorated with new drapes, carpets and an elaborate electrical display. Mr. Townsend was formerly an exhibitor at Upland, Cal., but has sold his theatrical interests in that town.

## A Distinguished Throng at "Three Musketeers"

A distinguished throng witnessed the premier showing of Douglas Fairbanks in "The Three Musketeers" at Loew's Columbia Theatre in Washington, Sunday, October 2. Prominent among them was the Minister of the Argentine Republic, Tomas A. LeBreton, who had as his guests, Mme. Belpran Mathieu, wife of the Chilean minister, and her two nieces, the Misses Gana, and Dr. Leo S. Rowe, director general of the Pan American Union.

"I have witnessed many pictures," said Senor LeBreton, "but I have never seen anything in dramatic action and fidelity to the faithful reproduction of a particular age, as unfolded itself on the screen. The immensity and scope of the 'sets,' and the amount of detail was marvellous. The characters of this Dumas classic are alive. It is a great triumph for Mr. Fairbanks."

## Bernstein Appointed

Isadore Bernstein, founder of Universal City, has taken office as general manager of the Pacific Studios plant in San Mateo, Calif., following a directors' meeting of that corporation in San Francisco recently. Mr. Bernstein's appointment is the result of a far-reaching investigation into the capabilities of various motion picture executives

*SCENES OF CHARLES (CHIC) SALE IN "HIS NIBS." RELEASED BY EXCEPTIONAL PICTURES, INC.*

# Selling the Picture to the Public

By EPES WINTHROP SARGENT

## "King" Solomon Offers Contest Ideas Which Kept His Houses Up in Summer

JULIAN M. SOLOMON, better known to his friends in the trade as "the King," is advertising manager of the Haring and Blumenthal theatres in Jersey City and Union Hill, the latter virtually a continuation of the former.

These contests are rather heavy for winter work, and the King himself points out they will use lighter forms through the cold months, when they can get a crowd anyhow, but these helped to keep business up through the record breaking heat of last summer, and may be of assistance to others next year.

The prizes for these contests are larger than would be required in a small town, where local fame is of greater importance than the money, but a greater incentive must be offered in the larger places, where there are more opposing attractions.

Mr. Solomon writes:

Have been so busy this summer trying to keep our houses filled with patrons that I have not had a chance to hand you the dope on any of the stunts which we have been using.

*For Jazz Band*

We have been running a series of contests at the Lincoln Theatre in Union Hill, and the Central Theatre in Jersey City, which have assisted materially. I might say very materially in keeping the box office entries in black instead of red.

The first contest which we pulled was in June and was a Jazz Band Contest. Any aggregation of three or more people could enter, and, of course, the judging each night was on the basis of hand applause. We worked this four nights, and the fifth night the winners of each of the preceding nights met in the finals. The prizes aggregated $100.

This was worked first at the Lincoln and then at the Central, and was productive of good box office receipts.

The second, and by far the most successful of our series, was the Dancing Contest. This we spread out over a longer period. We also gave more prizes and made more money.

*The Most Successful*

We entered local couples at each theatre, limiting the number to five for any one night. Each night there was a first and second prize of $10 and $5, and Friday nights we had semi-finals with $25, $15, $10, $5 in prizes for the four contestants. The winners of first and second place on Friday night at the Lincoln, and the following Friday night at the Central, met on the next following Tuesday at the Central for a single prize of $50 and a silver loving cup. The prizes as originally announced totaled $280, and the loving cup cost about $20.

On the night of the finals, the Central Theatre, which normally seats 2,000, had over 3,000 paid admissions exclusive of the dead heads who come in on their litho passes, and we certainly wished the walls were made of rubber that evening.

At the conclusion of the cup contest, the runner-up challenged the winner for a return match, and this was staged two weeks later at the Lincoln—again with very satisfactory box office results.

*Will Play a Repeat*

The third contest will be held at some time when we can get the two couples together, and probably at the Central. This contest will be decided on points with professional judges, the other contests having been decided on the hand applause method.

The next contest to follow along in August was a Singing Contest for $100 in prizes at each theatre. In this, as in the Dancing Contest, we gave prizes each night, and increased the prizes for the Friday night finals. The winner at one theatre challenged the winner of the other, and produced satisfactory business on the night of the play-off.

*Works Essays, Too*

Our latest contest was for the best essay on "Over the Hill." This was for children under sixteen and was designed to help along the matinee business. The picture produced excellent returns, and the award of the prizes will be made the basis of another big night at the Lincoln. The same type of contest and the same prizes were offered at the Tivoli Theatre, and this will be handled in the same way.

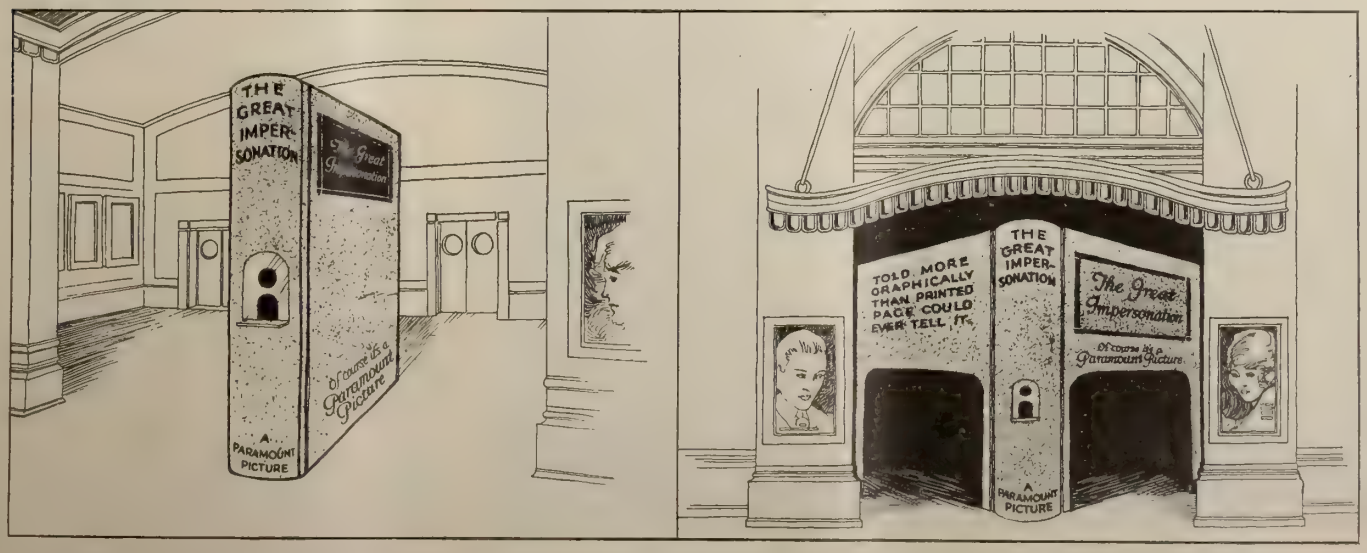
We plan to run contests during the winter, and they will probably not be so elaborate as those staged during the summer. Most likely for Tuesday and Thursday nights.

## Newspaper Hook-up Brought 100 Kids

Tying up with the local paper got a free two tens on the front page for a week, gave 2,000 free heralds for house distribution, and the usual write-ups. Also it brought to the Elite about a thousand kids, each of whom was pledged to go home and tell the family all about "Bob Hampton of Placer."

One new angle was the form of admission coupon used. In addition to the name and address were the questions: "Does your father take the Rome News?" "Why?" This gave the paper a line on circulation that made the publisher feel that he was getting something in return for all that he gave. Incorporate this in your next hook-up, and it will make it easier to land the one after that. This is just one of those little touches that go to make a good thing better, and it is a useful hint to remember.

The more you give the paper, the more it is willing to give you. This stunt sold about $40 worth of seats. If it gave the newspaper a chance to get 40 new subscribers, it was worth while, and the paper will be more liberal with general press stuff as well as with hook-ups. Give all you can for what you get, so long as it costs you nothing.



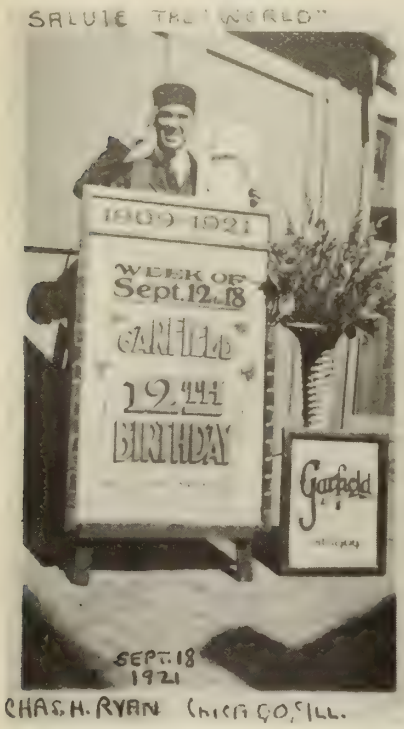

*TWO PHASES OF A LOBBY DISPLAY DESIGNED BY WALTER LINDLAR FOR "THE GREAT IMPERSONATION"*

*He suggested this for the Hart play, but it can be worked for any play taken from a novel, and if care is taken to reproduce the book in the colors used by the publisher a close hook-up can be made with the window displays. This fixture can be used over and over again by repainting for each title, and will serve later for "Miss Lulu Bett" and "The Sheik," as well as other book presentations*

# Selling the Picture to the Public

## *Garfield, Chicago, Celebrates Its Twelfth*

Twelve years for a motion picture theatre is a long run, but Charles H. Ryan, of the Garfield, Chicago, has been running that house since 1909; long before a majority of the




*CHARLES H. RYAN*

present managers even gave a thought to the pictures.

If you will notice what it is he is holding in his left hand, you'll know one of the reasons why he has established a record.

## *Hyman's Novelties at the Mark Strand*

Because of the extra length of "One Arabian Night," which is the feature at the Mark Strand, Brooklyn, the week of October 9, Edward L. Hyman will have fewer numbers and will make an effort to get the best possible effect with the two he does use.

*EDW. L. HYMAN*

The overture will be that to Nicolai's "Merry Wives of Windsor," a selection too little heard on semi - popular programs. It will be played straight, but with shifting lights in house and upon the stage, alternately playing red, blue and white.

The second number is Greig's "Dream," probably done for the first time in a picture theatre. A tenor will sing this from the concert stage while dancers interpret the idea from the production stage. A pastoral set will be used, with set apple trees, the illumination being pink and white lights shooting through the trees.

The Topical Review will follow and give place to the prologue to the feature. This shows an Arabic palace set with the Sheik upon his throne surrounded by his counsellers and dancers, his favorite wife at his feet. The slave dealer leads in the Dancer of the Desert and presents her to the Sheik. The girl dances and the entranced Sheik presents her with a necklace, which he takes from his chief wife. Ordering the throne room cleared, he sings a love song to the girl, but falls asleep and the prince comes in and woos her more successfully with the "Bedouin Love Song," stealing away with her as the curtains fall upon the tableau of the sleeping ruler.

The musical program for this includes "Danse Orientale, Popy," for the introduction; "Plus Grand Dans son Obscurite" from Gounod's "Queen of Sheba," a soprano solo; the Processional March from Goldmark's opera of the same tile, for the entrance of the dancer, "Bayadere" for the dance; "Song of India" from "Sadko," Rimsky-Korasko, for the Sheik, and the "Bedouin Love Song," Pinsuti, for the baritone who plays the prince.

The feature follows, and closes the show, the program going right into the postlude, "Procession of Bacchus" by Delibes.

## *Used Silken Shades to Temper Lighting*

For the showing of "Experience" at the Strand Theatre, Seattle, the doors were used for insert cards, backing up the larger framed lithos of Richard Barthelmess and Marjorie Daw. Amike Vogel, the Paramounteer, who was helping out, suggested that they use silken curtains to enhance the effect, and the result shows in the reproduction of the Strand space.

These curtains are of light material and mask amber lights, which throw a soft radiance upon the designs, giving an unusually rich effect which can be copied to advantage by other managers.

Mr. Parry, the art director for the house, did the work, and made an unusually efficient display.

## *One More Twist for "Too Much Speed" Gag*

H. R. Kistler, of the Strand Theatre, Gaffney, S. C., found a new twist to the wrecked automobile gag for "Too Much Speed." He borrowed a wrecked car from the local garage in return for signs suggesting that garage could fix any old car.

That part was old, though it was new in the town, and created a deal of a stir, but the opening day the garage turned out its emergency car with another wreck slung to the derrick, and with cow bells on the wheels. To further help, the dust pan was loosened and permitted to drag. It was as noisy as a small boy parade, and more novel.

## *Tied the Tin Can to "Affairs of Anatol"*

Something new in exploitation was tried in Troy, N. Y., for "The Affairs of Anatol" when one thousand tin dippers were distributed among the business houses and factories.

Herman Phillips, the Albany Paramounteer, got a price on the hardware that made the stunt possible, and they cost less than two cents apiece. As all of the numerous stores and factories use drinking vessels, the name of the attraction was widely exploited.

Each was tagged with a slip reading "More stars than the dipper" and a type reproduction of that constellation. The allusion is somewhat far-fetched, but is certainly worked well for the Griswold.

*SILK SHADES FOR PARAMOUNT'S EXPERIENCED STARS*

*"Experience" is not an all-star production like "Anatol," but it has a lot of well-known players, and the Strand Theatre, Seattle, played them all up in the lobby as suggested by Amike Vogel*

*Classified Advertising in the Moving Picture World Costs Little But Does Much*

# Selling the Picture to the Public

*WHY THE LITHOGRAPH COMPANIES PAY EXCESS PROFITS TAXES*

*A long shot of the Van Buren Theatre, Brooklyn, where they can use a six sheet, a 24 and about a dozen threes, and still they write that exploitation helped them get them in for "Man-Woman-Marriage" and "Peck's Bad Boy"*

## *Exploitation Helped Sell First Nationals*

David Tabachnick and B. Lightstone, who manage the Van Buren Theatre, Brooklyn, have a corner house which permits them to post all sorts of paper, but they still find that exploitation helps.

Ben Davis, of the First National exploitation staff, sold them on the idea of using an auto perambulator for "Man, Woman, Marriage" and putting a wax bride and groom before the door. They did it, and the cashier kicked for a vacation. Then they came back with some exploitation for "Peck's Bad Boy" and broke the previous record. The cut shows the house with the bridal couple standing before the centre frame. They were elaborately dressed and they attracted more attention even than the large display of paper on either side of the entrance. It just goes to prove that no matter how elaborate the paper display may be, something different will push the receipts over the top.

## *Dragged Crippled Car in Labor Day Parade*

A battered flivver, unable to proceed under its own power, was dragged through the streets in the Labor Day parade at New Kensington, Pa., being used to advertised "Too Much Speed" at the Columbus Theatre, and Paramount week generally. The crippled car and the crippled victim of too much speed were accompanied by three girls from the Pittsburgh Paramount exchange who are members of the Paramount Pep Club. They went along to hand out calliope whistles which read "Be your own traffic cop and stop 'Too Much Speed.'"

There were nine other automobiles in line to tell of Paramount, but that looks like Bill Robson, the Pittsburgh Paramounteer, in the straw hat, and anything is liable to happen when Bill is in the vicinity.

That's what Bill is for.

## *"Mothers' Matinees" Good Ticket Sellers*

Although the "mothers' matinees" idea has been very generally worked for another recent title, the idea seems to be going strong for "The Old Nest." It is suggested in the Goldwyn press book, and already many exhibitors are reporting success with the idea.

The Palace Theatre, Dallas, worked in with the Times-Herald, letting the paper take the credit, and played to some 2,000 mothers at a special performance, all mothers of fifty or over (years, not children), being the guests of the house.

A special musical program of old time airs was prepared for them and, to judge from the letters of the guests, this was equally appreciated with the feature.

The Rialto Theatre, Tacoma, also tied up a newspaper and got several three column stories on the stunt. Here the age limit was forty, and the crowd even larger. Lem Stewart is using the idea in the Southern Enterprises houses, and also reports good results.

## *Cooperative Window Helped Two Titles*

The management of the Rialto Theatre, Columbus, Ga., cleverly combined two titles in his hook up of a jeweler's window. He was playing Mary Miles Minter in "Moonlight and Honeysuckle" and Harry Lloyd in "I Do." The card was placed in a display of solitaires and wedding rings and read: "Moonlight and honeysuckle and the *only* girl call for one of these solitaires. Then comes 'I Do' and one of these plain bands is the thing."

This was backed up with stills of both plays, selected to give emphasis to the idea. And because the local druggist was agent for a florist, there were cards on the soda fountain mirror for both plays to hook in with the flower title and the need for flowers when "I Do" is pronounced.

Just keeping an eye out for the main chance gained a hook up that paid a cash profit of about $47 over expenses.

## *Eskimo Dog Exploited the "Kazan" Production*

H. B. Clark, of the Capitol, Macon, Ga., exploited the dog in "Kazan" even above the Curwood name. He used several cutouts of the dog in the lobby, billed it as "The World's Wonder Dog" and hired a local Eskimo dog for a perambulator, sending it out with a clown, both wearing cards.

It was not very intensive, but it bettered the receipts $150 at a cost of $15 for the lobby and the dog. That is an ample profit, for it made the dimes cost only a penny apiece.

*HOW CAN A FORD DRIVER BE VICTIM OF TOO MUCH SPEED?*

*It looks as though Bill Robson, Pittsburgh Paramounteer, were trying to kid us, but perhaps the speed was developed by the other car. He used the stunt in New Kensington, Pa., to help the Columbus Theatre and Paramount Week*

# Selling the Picture to the Public

## *Made Big Sign Job Last Several Days*

John Le Roy Johnston, the Los Angeles Paramounteer, suggested to James Samms, of the Rosemary Theatre, Ocean Park, Cal., that he decorate his marquise for Bill Hart in "The Whistle." Samms thought it would cost too much, but John Fogarty, his sign writer, had been itching for a try at some original work and volunteered to do the work.

He set up a six sheet stand and covered it with white paper. Then he blocked in the design in such a manner that it looked like an impressionistic study of a cubist picture. It was not until the end of the second day that anyone knew what he was driving at, but after that the picture rapidly assumed form and turned into a very creditable picture of Hart, which will probably give Fogarty a chance to do some more original work.

The delay in drawing not only got them interested in the sign, but while they were watching the artist they were sold on the show then current, so that two titles were sold on the single stunt.

*GOOD THING THAT JOHN FOGARTY WORKED BY THE JOB*
*Had he worked for hour rates, he would have swamped the Rosemary Theatre, Ocean Park, California. It took him two days to paint in a single sign while the crowds watched, but they were all sold on Bill Hart in "The Whistle" by that time*

## *Gave a Rare Dinner in Honor of Anatol*

Because he felt that "The Affairs of Anatol" was a picture in a million, the enthusiastic M. Madrillon, proprietor of an exclusive restaurant in Washington, decided that nothing less than a dinner could serve as his tribute to the Paramount production. Perhaps the fact that he could get Douglas MacLean as a guest helped a little in this decision, but at any rate he decided upon Friday.

Cards on all tables announced the coming event, and a special menu card was prepared. The special dish was an Anatol cake, which according to the menu was "the crowning symbolism of the play—Avarice, Vanity, Loyalty and Faith." The cakes, as you can possibly see in the cut, were iced in four colors, each quarter lettered with one of the attributes mentioned.

As the restaurant is one of the truly fashionable, serving those who know what is good, the event attracted no little attention among the class of persons to whom the Paramount production would most strongly appeal, and Albert Boasberg feels that he rolled another good one.

*The public still follows the stars, but why not make your theatre your star? It can be done if you keep plugging, and it will pay you a handsome profit.*

*HOW A WASHINGTON RESTAURANTER BOOMED "AFFAIRS OF ANATOL"*
*He was delighted with the play, and so he announced that on Friday night his exclusive food emporium would be dedicated to the glorification of the Paramount all-star production, with Douglas McLean as a guest of honor*

## *Bargain Matinee Helped "The Kid"*

Backing up a six day newspaper advance campaign, the Casino Theatre, Lakeland, Fla., announced a morning matinee for kiddies at which the regular admission was charged, but to which a second ticket was given for the war tax. A child could gain entrance for ten cents, but if there was a second kiddie along, he paid only the one cent war tax. It is not recorded that any single admissions were sold, and no one explains how the kids halved the eleven cents, but it brought out 298 children and 36 adults, all of whom went home to lunch to tell Dad and the rest of the folks what a whale of a picture "The Kid" was, with the result that in the middle of August the business was twenty per cent. over normal.

The lobby display consisted of the cutout heads of Chaplin and Coogan taken from the 24-sheet, with the "six reels of joy" worked in. The advantage of the special matinee for any play which will appeal to the children and send them home to talk up the play to their elders is well known and not new, but the penny matinee is new and gives a fresh kick to an old idea. Mark it in your memory.

## *New—Simple—Good*

Five thousand cards made their appearance in Seattle merely worded

If you are
White and
Unmarried
Call Main, 1779

That was all there was to the card; a sheet about 4x6 inches, cheap stock.

The Strand Theatre had to work two shifts of telephone girls, with a relief, to handle the calls, for everyone wanted to know what it all meant and they found out it was Paramounteer Amike Vogel's artless way of telling the world that Tom Meighan in "White and Unmarried" was to play the Strand.

Of course, the card was the first advertising employed. As soon as the rest of the campaign opened, the mystery angle was killed.

# Selling the Picture to the Public

*PLAYING A SHELL GAME ON OWENSBORO PATRONS*

*Arch Bamberger designed this lobby display from the First National press book ads on Marguerite Clark, the work being done by his house artist from the line cuts in the book. The egg sets several feet back from the front to permit entrance*

## *Designed This Lobby from Plan Book Ads*

Generally a lobby is made up from poster cutouts, but Arch Bamberger, of the Empress Theatre, Owensboro, Ky., got his lobby suggestion from the mat advertisements in the First National exploitation sheet for Marguerite Clark in "Scrambled Wives," which seems to be something new.

The illustration does not give a proper perspective, so it would be well to note that the egg design sets back from the street line, which allows plenty of room for incoming patrons.

The design, which was carried out by the staff artist, was set in place on Monday for the Wednesday opening. It cost less than $5 and paid a handsome profit.

## *Employed Two Rubes to Trail a Parade*

The Imperial Theatre, Gadsden, Ala., opened Paramount Week with Thomas Meighan in "The Conquest of Canaan." The special advertising helped to put the attraction over, and the management put a float in the Labor Day parade to tell more about the special week.

At the tail of the procession came an old buggy with a pair of rubes, who told everyone that the Imperial was a good place in which to cool off, adding that they were on their way. The bottom of the buggy was tricked to fall out when desired and this contributed not a little to the effect of the stunt. Those Labor Day parades are more or less serious; a turnout of the unions, with an industrial display of floats behind, and the rubes gave the event the comedy touch the people appreciated, so the house did about a third better than usual in the face of two barbeucues, a sporting event with wrestling and boxing, and strong attractions at the other houses. And it only cost in the neighborhood of ten dollars at that.

## *Two Managers Won on "Dream Street" Dates*

Many of the managers in Southern Enterprises territory slid on "Dream Street" because they had an idea that it would not appeal to their patrons. Two managers made an effort and reported increased receipts, which goes to show that you can sell anything if you go at it right. More than that, one manager, J. P. Harris, of the Arcade Theatre, Ft. Myers, Fla., reports that he was highly complimented by many patrons. He had it for only one day, but he cleaned up on the day.

### *Minister Helped Along*

He got windows in the book and music stores with "Read it, play it, sing it" for the appeal, and a local minister who had seen the production in another city, preached a sermon on it, and got the church element out. Instead of playing to a decrease, he made it a 50 per cent. increase at no other cost than a couple of signs and a painted mirror in the drug store, where they sold "Dream Street Sundaes."

C. A. Cruth, of the Lyric, Huntsville, Ala., trusted to a lobby display mostly Japanese lanterns, and got out a better than usual crowd, though it did not work as well as the Harris display.

It just goes to show that it is as easy to exploit as to alibi.

## *Boasberg Revives the Old Time Barber Gag*

Albert Boasberg, the Washington Paramounteer, is not too proud to swipe, if an idea will work in with his scheme, so he revived an old gag to work in with "The Affairs of Anatol" when that Paramount picture hit the Capital.

He recalled the good old days when they used to put posters on the ceilings of barber shops and he persuaded one of the big shops in Washington to give him ceiling space, so that every man who got a shave got a look at the star group. Of course it does not work with a man who is getting a haircut, but most men go in for shaves, and Boasberg added this to the other stunts and it all helped. Boasberg works on the principle that the more you work, the more you sell, and he sold "Anatol" to the limit with a variety of schemes.

*A BARBER SHOP IS ALWAYS A GOOD PLACE TO GET NEXT*

*So Albert Boasberg plastered the ceiling of a Washington barber shop that the patrons might get next to the idea of "The Affairs of Anatol." Boasberg's publicity for this big Paramount ran from restaurants to barber shops—and in between*

# Selling the Picture to the Public

## *Worked a Whistle in a Paramount Parade*

Leon J. Bamberger, Paramounteer for the Minneapolis district, staged a parade of Minneapolis Paramount users for Paramount week, and had to rack his brain to help out with suggestions for trucks.

For "The Whistle," at the New Aster, he used a 24-sheet on either side of a board and a six sheet at the back. In the peak of the craft was the largest steam whistle he could borrow, marked by a cutout of the whistle on the 24-sheets.

It made a fine showing, but we think that on A board for the sheets, with the whistle inside, would have been even better, and the A boards are a guarantee against capsizing. The straight board, even when well braced, is more of a temptation to the wind.

*THIS HORSE-DRAWN TRUCK CARRIED A STEAM WHISTLE*

*The whistle was the biggest Leon J. Bamberger, Paramounteer, could borrow, and sat inside a cutout of the whistle from the 24-sheet, and was run on compressed air. It was the Aster Theatre's contribution to the parade of the Paramount Users in Minneapolis*

## *Stunt a Ringer*

Herb Johnson, of the Luna Theatre, Lafayette, Ind., got a lot of extra money by mounting a bell (borrowed from a dismantled engine in the railroad yards) and tolling the "Midnight Bell" when he played Charles Ray in the First National. He also dressed his ushers as ghosts, but that happened inside and was no good as a ballyhoo. The bell rang up the fares.

## *Made Overall Girls Sell "Peck's Bad Boy"*

Trying to get something new for the First National picture, Ed. Greenblatt offered prizes for the best impersonation of Jackie Coogan by "Peck's Bad Girls" and he got a lot of interest for the presentation at the Isis Theatre, Houston.

It gave him something new, and the Texans were more interested in the bad girls than they would have been in bad boys, so it formed a better advertisement to get the class of patrons who were least apt to be sold on the title. Being different always helps, and this is a new angle for the Peck story.

## *Followed Boasberg*

John B. Carroll used Boasberg's stunt for "The Great Moment," offering the hairpin wedding ring and the stock of the local jeweler as a contrast. It follows the general design of the Washington Paramounteer so closely that we thought at first it was a duplicate photograph.

Carroll runs the Imperial Theatre, Charlotte, N. C., and knows that good exploitation is good, even if it is a borrowed idea, and he makes intelligent use of this department. The stunt cost only six passes and the card, and it sold a lot of tickets.

## *Pulling the Clock on "Glittering Gloria"*

Herman Phillips, Albany Paramounteer, persuaded Manager J. M. Schine, of the Hippodrome, Gloversville, to persuade the Windsor Hotel to dedicate its marquise to Gloria Swanson in "The Great Moment."

He made the great moment twelve o'clock

*CALLING TIME ON GLORIA*

without saying whether it was noon or midnight, daylight saving or "old" time, and then went on to call it "the picture of the hour."

Because it was on the hotel and not on the theatre, it got about ten times as much attention, for the manager can put what he likes on his own front, but the presumption was that it certainly had to be good to register at the Windsor.

*THREE OF A KIND WHO MADE A FULL HOUSE—AND A JACK*

*Ed. Greenblatt, of the Isis Theatre, Houston, rang the changes on the Jackie Coogan impersonation, and offered his prizes to Peck's Bad Girls, offering in evidence the best of the bad ones. It all helps to be different. Try it!*

# Selling the Picture to the Public

## *Olver Did a Houdini for Hayakawa Picture*

Hal Olver, who used to exploit for Goldwyn, is now a member of the Robertson-Cole exploitation staff and aims to risk his neck at least once each week in putting over the R-C productions.

Olver does all that "Human Fly" stuff that was popular during the war drives and helped put over all of the Liberty Loans. As a starter in his new job, he went over to Newark to put over "When Lights Are Low" for Proctor's Theatre. He worked the straight jacket escape while suspended by the heels on a level with a fifth story window and played to an audience of some two thousand—and they were not mostly children, either, but ticket-buying adults.

## *Pittsburgh Olympic's Unusual Lobby Cards*

Although, for once, he had no finger in the pie, Bill Robson, Paramounteer for Pittsburgh sends in a set of the unusual lobby cards used by Tom Shafter, of the Olympic Theatre, for exploiting Paramount pictures. Those in the set sent are for Betty Compson in "At the End of the World," Elsie Ferguson in "Footlights" and Caruso in "My Cousin."

These are insert cards, and some of them would pass for magazine covers. That design for "Footlights" showing the figure on the stage, is quite in the modern poster style and as pretty as anything we have seen lately, and the Betty Compson design with the nude figure is striking if not true to the film.

Comparatively few houses offer good work of this sort, but most houses make more or less of an attempt at getting effects, and all seven designs sent in are used here as models for others to follow.

We get very few good designs, but we like now and then to give the sign writers some help, and these are helpful in the extreme.

If you have these Paramounts booked, and have not yet used them, your artist can enlarge the designs and for once have something worth while. Set him to work.

## *A Ten Percenter*

Making a very simple joke on the banner for Ben Turpin in "Home Talent" brought an additional ten per cent. in business to J. C. Duncan, of the Strand Theatre, Asheville.

He had the top line of the usual banner painted up, "Here EYE am," but the second "E" was turned around so that it faced the left hand margin, giving a cross-eyed effect that most people chuckled over. You can work this in your newspaper advertising as well if you select a type face in which the capitals are centered and simply turn the letter upside down.

## *Sold Scenario Idea for "Experience" Run*

Fred V. Greene, Jr., who Paramounteers in and around New York, got a new one in the way of contests for the Newark run of "Experience" at the Newark Theatre.

Greene got Henry A. Finter, of the theatre, and George Bachellor, advertising manager of the Star Eagle, working on a scenario contest. The paper told that in the lives of everyone were experiences which should make good plays. Contestants were invited to put in their personal experiences. The best three would be submitted to the Scenario Editor of Famous Players-Lasky.

*No Guarantee*

There was no promise of production, merely the offer to pass the scripts along with the assurance that Harry Durant would give a personal comment if the ideas were not accepted.

Everyone believes that some of his experiences would make good photoplay material, and the mails were clogged with entries. This should have a strong appeal everywhere, but care should be taken to make it understood that the prize winning stories will merely be passed along. Give no guarantee of acceptance. It should have even more drag than the "Great Moment" contest.

*HERE ARE SOME LOBBY INSERT CARDS WORTHY OF STUDY BY ALL WHO PREPARE LOBBY POSTERS*

*For a town with such rotten newspaper advertising as Pittsburgh does there must be some compensations, and one of these is the fine line of insert cards prepared for the Olympic Theatre, which is one of the worst newspaper advertisers. All of these cards are attractive; even in black and white and in colors they give wonderful results. Some of the stuff is good enough for magazine covers. Look at that curtain design for "Footlights"*

# Selling the Picture to the Public

## *Another Jack Sanson Window Art Exhibit*

Jack Sanson, of the Bristol (Conn.) Theatre, is a whale on live models in his window displays, and he turns out some unusual stuff. For First National's "The old Swimmin' Hole" he used a couple of youngsters who looked the part, hung their clothes on a hickory limb and let the public look.

According to the press story, there was a glass tank in which the kids disported themselves, but we think that the press agent was using too much imagination, for there is no indication of the tank, and we know that window of old, and it is being used to capacity.

We presume that sometimes the store gets a chance to use its own window, but Sanson seems to have first call on the space, and he has used it for some of the prettiest displays we have recorded.

*BATHING GIRLS ARE OUT, BUT BATHING BOYS ARE IN*

*Jack Sanson, of the Bristol (Conn.) Theatre, figured that bathing boys would be better than Sennett beauties to advertise Charlie Ray in "The Old Swimmin' Hole," so he got a couple of boys and put them in the window, and he was right in his guess*

## *First Exploitation for "Anatol" Premier*

Like most big pictures, "The Affairs of Anatol" was not first shown in a metropolis. Even before the paper was prepared or the film fully cut, the De Mille production was booked into the Opera House, Monroe, N. Y., for a tryout.

The advertising matter was not ready, but Fred V. Greene, who Paramounts the New York district, went up and did what he could. He and J. H. Bolton, the house manager, got the window of a corner drug store for a display of fourteen stills and the special contract printed up for this production, and Greene filled the local paper with stories of how Monroe would see the picture before even New York and Chicago.

The news got up into the vacation resorts, which were still well filled, and the Opera House had more "carriage trade" than it probably ever will again enjoy, and crowds packed the upstate theatre for all three performances, though it was so hot that Greene stood down on the sidewalk where he could be conveniently located in respect to a soda fountain.

This exploitation in a small-sashed window is in marked contrast to the New York campaign, but it was the first Anatol advertisement.

*The man who kicks about business without trying to exploit it is like the man who shouts he is drowning without trying to swim. He deserves what he gets.*

*THIS WAS THE FIRST EXPLOITATION FOR "AFFAIRS OF ANATOL"*

*The big Paramount-De Mille picture was not launched in New York or Chicago, but in Monroe, N. Y., and this is about all the exploitation J. H. Bolton, of the Opera House, and Fred V. Greene, the Paramounteer, could command*

## *Hooks Composer Mix to Phonograph Disc*

Tom Mix has written a couple of musical compositions which have been recorded by one of the phonograph companies, and the latest publicity idea is to work the hook-up between the local dealer and the theatre handling the Mix releases.

The phonograph record hook-up is always a good one since it not only provides a window in the phonograph store but can be worked for a special feature, and by helping to sell the records the manager is providing a permanent advertisement for his house.

### *Make a Hook-Up*

One good way of handling the hook-up is to compromise with the dealer in the matter of price so that the record can be offered with one ticket free. The dealer pays half price for the tickets and the house stands the other half on the big proposition that a free ticket seldom comes alone to the box office.

## *Playing with Fire*

George J. Schade, of the Schade Theatre, Sandusky, took a long shot and won lately, but that is not saying that it will work again. He smeared his hand with red paint, pressed it on a sheet of paper, and then pinned it to the theatre door. In the morning he "found" it, and the papers took it up.

As he has been scrapping about "certain picture interests" and also is a candidate for a member of the new commission form of city government, there seemed to be a couple of reasons why he might have been threatened, and everyone got excited until he advertised Norma Talmadge in First National's "The Sign on the Door."

It ended with a laugh, but there are still men who are sorry they fell for the "disappearance" stuff a year or so ago. It does not always pay.

# Selling the Picture to the Public

## *Three Former Clowns Helped Gladys Walton*

Because he had to buck strong opposition at a vaudeville house when he played Gladys Walton in "The Man Tamer," G. F. Borders, of the Airdome, Flora, Ill., figured that he would give a free vaudeville and sell the picture.

There were three old time circus clowns in town and he hired them to ballyhoo the show. He provided them with two burros and a banner made from a cutout of Miss Walton in her ring costume and they set out to entertain the town. They worked all over the place and by half past seven they had pulled a good percentage of the population to the airdome gates.

All that remained was to sell them tickets and shoot them through the entrance, and the airdome doorman was busier than his rival down the street.

Of course the real clowns helped, but a pair of clever amateurs can do well enough to sell the idea of the circus story, and the story will do the rest. Don't wait until you can find the clowns. Make some of your own.

*IF YOU CANNOT GET REAL CLOWNS JUST ROLL YOUR OWN*

*But G. F. Borders, of the Airdome, Flora, Ill., had three graduates from Barnum and Bailey to help him sell Gladys Walton in Universal's "The Man Tamer" when he played her against lively vaudeville opposition, and he won out*

## *Four Vitagraph Week Called a Chautauqua*

Once each year the New Lyric Theatre, Crookston, Minn., books the four best Vitagraphs available, fills in with some Vita comedies and calls it Chautauqua Week.

This year the house hooked up to the Women's Auxiliary of the American Legion and gave them a percentage on the tickets sold, with the result that business was better than ever.

The horse blanket in the picture announces that "I am driving 'Black Beauty' to 'Trumpet Island' to win 'The Heart of Maryland' with 'The Scarab Ring,'" which worked in all four main titles. Two Semons and two Jimmy Aubrey pictures rounded out the bookings. The rig was driven by the rube who is seen at the horse's head.

Oil paintings of the four subjects, which are here shown on the sidewalk, were placed in the lobby and used in place of lithographs, while plenty of paper was used in other parts of the town. The Legion made a lot of money and the house took in more. Better still, it profits by the revival of the theatregoing idea in many minds; which is the chief value of any special week.

*You can call your big week a Chautauqua or an all-star or anything you want. The big point is that if you call it something you have more to sell than merely six or eight or ten reels of film. You have a big idea, which is worth more than a star because it is a local star appeal.*

*HOW LARRY SEMON INVADED A CHAUTAUQUA CIRCUIT*

*The New Lyric, Crookston, Minn., booked four big Vitagraphs and four Vita comedies for the Women's Auxiliary of the American Legion, called it Chautauqua Week, and the women, of course, sold tickets to all theatregoers in the town*

## *Lindlar Posters Stay After Speed Has Gone*

There are some phases which might be put on a rubber stamp, such as "the stunt broke all records," "despite the hot weather," and "although not a record breaker, this film—." To these must now be added, "The authorities requested that the posters be left up," for this is getting to be what the old hand type-setters used to call a "pick-up."

Dozens of reports on the use of the warning hand posters for "Too Much Speed," designed by Walter Lindlar, have ended with this phrase, the latest coming from E. A. Booth, of the Palace Theatre, Maryville, Tenn.

The house is too small to permit much exploitation work, and many managers would become discouraged and say that nothing could be done, but Booth is built of better material. He hustles the best he knows how, even though his hands are tied.

Maryville passed some speed laws just before this Paramount came to town. Booth saved the egg money to get a few hand posters to stick on the new control posts, and he ran a slide reading "Judge Tweed says '$7.50 because of too much speed.' Come to the Palace and see what Wallace Reid does in 'Too Much Speed.'"

He was so cheered with the results that he is now planning for a fashion show in cooperation with a local store. No town is too small to be exploited by the right man.

## *Whistles Raise the Wind*

John P. McConville, Boston Paramounteer, is using pasteboard whistles in his territory. They cost only $4 a thousand and they worked so well for Bill Hart in "The Whistle" at Providence that they were repeated for Wallace Reid in "The Hell Diggers."

Meanwhile Bill Robson, down in Pittsburgh, has been using a slide whistle for the same purpose.

# Selling the Picture to the Public

## *Another Simple Front for the Hampton Play*

Here is another simple forest front to use for "The Man of the Forest" and other plays requiring a rustic setting. It was designed by R. L. Park, of the Rialto Theatre, Chattanooga, and E. R. Rogers.

This front differs from most in that the foliage is run straight across the front instead of being used to line the entire lobby. This saves decoration and in summer it also offers a cool shade back of the false entrance, the appeal of which is not to be denied on a hot day. It requires very little work and gives a full effect.

With so many plays using a somewhat similar front, this Hampton production, the title of which seems to call for this dressing, has done a general service in bringing out so many new ideas.

*THERE IS NO HOUSING SITUATION FOR "THE MAN OF THE FOREST"*

*We have shown the hero of the Ben Hampton production in a dozen homes, and here's another rural flat, this time from the Rialto Theatre, Chattanooga, planned by R. L. Park, which offers some new suggestions in construction*

## *Face at the Window Was a Branded Woman*

John B. Carroll, of the Imperial Theatre, Charlotte, N. C., put a new twist on the ball when he prepared his front for "The Branding Iron." He made a cabin front to go across the arch line, and covered it with cottton snow. Then back of the tracing cloth window he placed one of the cutouts from the same three sheet used on the corner boards, with the result that you saw the outline, connected it with the three sheets and read those with new interest.

### *Helped Sell the Posters*

It put a punch in the posters and it also helped to take away from the dead effect of the blank window. The shadow does not show in the reproduction because the flash fought the smaller light back of the screen, but you can get the idea, and can work it for a number of other plays as well as this Goldwyn.

*Start right now on your Christmas gift book of tickets. Have them ready by the first of December, and drive hard on them right up to Christmas Eve, and try and sell them in bulk to factories and stores. They work well.*

*THIS IS ANOTHER NEW IDEA IN SNOW-COVERED FRONTS*

*It was run across the front line of the Imperial Theatre, Charlotte, N. C., and a reflector threw upon the window the silhouette taken from the Goldwyn three-sheet shown on the corner boards, making a strong hook-up*

## *Still Another Idea for Hook-up Pages*

At the request of William Watson, of the Orpheum Theatre, Grand Forks, N. D., Paramounteer Leon Bamberger devised another new one for a hook-up page.

Watson was using "What Every Woman Knows" and, of course, that was good for a hook-up, but he wanted something new in contests. Bamberger suggested using numerals instead of misspelled words or the other devices.

Fifteen stories were hooked up to tell that "Every Woman Knows" that Jones' bargains are the most reliable or that Smith bakes the best bread. In the text were seventeen numbers, and these were to be arranged to form a phrase, with pass prizes to the winners of the contest. As an example, "Place an order for a loaf with your grocer" was started off with "16lace an order, etc." "P" was found to be the sixteenth letter of the alphaet, and with all seventeen letters discovered, it was a comparatively simple matter to form the words "Paramount Pictures," yet the puzzle angle helped to put the page over and put an addition kick into the advertising.

## *System Pays*

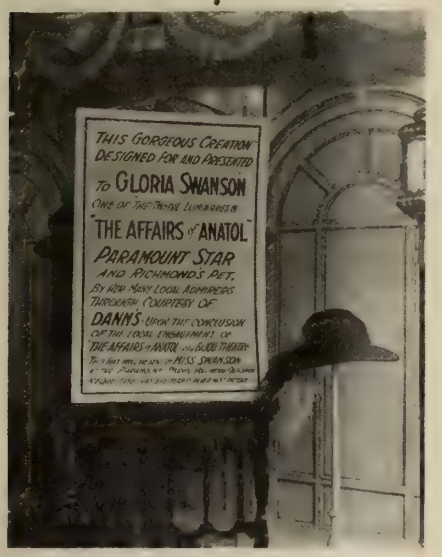
Some managers seem to have no idea what they are doing. They put in the shows, pull out a certain amount of money and if they have more than they paid out they decide that they are making money. If they are short, they are losers. Others know just what each picture brings them, with due allowance for weather, opposition and other causes, and they can tell about what style of show their patrons like best and which stars will pull the most money. Work out some system that will give you real results and not mere generalities. It will help your booking and help your business.

# Selling the Picture to the Public

## *This Hat for Gloria Comes from Richmond*

Bettering the "this in a reproduction of" idea, Albert Boasberg, the Washington Paramounteer, sprang a new one down in Richmond when he went there to put over "The Affairs of Anatol."

Dann's is the hat store of the town, so Boasberg took Otto Wells, of the Bijou, in convoy and together they sold Dann's the idea that they wanted to give a hat to Gloria Swanson.




*HERE'S SOMETHING NEW*

The store made up about the swaggerest hat they could invent, put it in the window with a sign which announced that at the conclusion of the engagement of "The Affairs of Anatol" at the Bijou the hat would be shipped to Miss Swanson with the request that she wear it in one of her forthcoming pictures. According to the sign, the hat was a contribution from many of Miss Swanson's admirers in town.

Of course the hat does not have to be shipped, for the kick lies in the announcement card, which makes it possible to pull this stunt even on a hard boiled store manager. For an additional argument, he can make up a few reproductions for local wear.

This is one of Boasberg's best stunts, we think, and it will bear trying out anywhere.

*HOLLOWAY ADDED AN "A" AND MADE IT SPELL ATTRACTORS*

*He borrowed two tractors from a local company when he had "The Hell Diggers" at the Imperial Theatre, Gadsden, Ala., and they went roaring up and down the streets in the busy hours and barked out front at selling times*

## *Borrowed Two Tractors for Paramount Exploit*

Wallace Reid cannot get away from motors even when he tries. "The Hell Diggers," his latest Paramount, is not an automobile comedy, but I. C. Holloway, of the Imperial Theatre, Gadsden, Ala., borrowed two tractors, which announced themselves as hell diggers, and ran them up and down the streets when most everyone was on the sidewalk.

Just before showing times they ran down to the theatre and one was taken into the lobby, where a demonstrator lectured on the fine points of the machine.

As someone forgot to use the muffler, they made plenty of noise and a 20 per cent. increase in business was gained at a cost of only one dollar for signs, the tractor agent supplying the gas because he shared the good effects of the ballyhoo.

## *Made Girl Ushers Into Musketeers*

No wonder D'Artganan wanted to be a Musketeer! Look at John Leroy Johnston's little soldiers of the king.

Johnston has been putting in six months in Los Angeles as a Paramounteer, but he liked managerial work better, and he returned to Minneapolis to manage the Auditorium, a new 2,482 seat house, converted from a municipal building into a theatre. He will run that until the new Tower Theatre is opened.

"Way Down East" was the first attraction, followed by "The Three Musketeers" and Johnston dressed his ushers in costume and made them almost as much of an attraction as Doug himself.

To help things along, he put them out on the streets one afternoon to sell the noon edition of a local paper, which not only brought him a big write-up, but attracted more attention than a dog fight on the corner with a runaway horse tearing down the middle of the street and a fire on the opposite side.

There were nine ushers, so he sent them out in groups of three to carry out the title.

In a small town, hire the costumes and get some well known local girls to sell papers for some well known charity or newspaper drive. You can get all the money the girls do not take in subscriptions if your town will not object to the tights. If the population is ultra good, try the young men.

*USHER MUSKETEERS SOLD PAPERS TO SELL FAIRBANKS'*

*John Leroy Johnston signalized his getting back into managerial harness at the Auditorium, Minneapolis, by sending his girl ushers out in trios to sell one of the local papers on the street corners one noon hour. It worked like a fire*

*Don't waste good exploitation on poor pictures. Keep your good ideas for your good pictures, for it never pays to waste good exploitation selling what will only do you damage in the long run. Make your exploitation help sell other pictures, too.*

# Selling the Picture to the Public

*IT TOOK ONLY HALF AN HOUR TO FIX UP LOGAN, UTAH*

*Rick Ricketson, the Salt Lake Paramounteer, dropped into town, sold fifty one-sheets, showed the manager how to use them, and caught the next inter-urban out. It was speedy, but not a case of "Too Much Speed"*

## Sold His Campaign Between Two Trains

Ludlow, Utah, is one of those places where you get off one interurban train and onto another trolley. That was what Rick Ricketson, the Salt Lake Paramounteer, planned to do lately, but there was half an hour between trains, so he dropped over to the Lyric, sold the manager fifty one-sheets and the idea of putting these around the traffic control posts, and still had time to buy a cigar on his way to the trolley station.

*Posted the Posts*

Meanwhile the manager hustled over to city hall and got a permit to adorn the posts, and he got twelve four-way signs in the best positions in the town, for naturally the posts were at the points where the traffic was heaviest. That was why they were there.

If your town has not yet adopted the traffic posts, why not offer to build some for the privilege of posting the bases? You can get publicity and be acclaimed a public benefactor. and the bills will help to make the posts conspicuous, which will be another good argument.

## Belgian Hares Used for "The March Hare"

Belgian hares are mad as March hares only when they think of the German invasion, but A. C. Cowles, who used to manage in Asheville, but who is now at the Rex Theatre, Spartanburg, figured out that they would work well for Bebe Daniels in "The March Hare" so he borrowed some from the fancier, borrowed some tables from the furniture, but he made the cages himself. Then he bought half a dozen half-grown bunnies to be offered the children on Saturday in a prize contest.

*Plenty of Room*

As he has an arcade lobby, there was plenty of room for the display, and his little menagerie attracted a lot of attention, particularly from the children, whose interest in the presentations led them to talk up the play to the rest of the family.

Mr. Cowles' stunt not only suggests a good lobby display, but carries a hint of the possibilities of hooking up with pet-animal stores where these can be found.

## Screen Test Worked Hard for "Reputation"

Working the time-tried "movie test" helped put over "Reputation" at the James Theatre, Columbus, O.

Permission was obtained to make the test in one of the public parks on a Sunday afternoon, and it was preceded by a fashion show, some 5,000 people looking on. The film was made an added attraction during the run of the Priscilla Dean picture and then, presumably, was sent to Univeral City, out in California.

In addition Mayer and manager J. Real Neth worked up a double page hook-up with the merchants that helped not a little, but the test film was the big noise and it made for a tremendous business.

## Gets Fifteen Stories for Paramount Stars

John P. McConville, the Boston Paramounteer, has devised a contest for "The Affairs of Anatol." He started it in the Portland Herald, by offering ticket prizes for the identification of fifteen players in the production, lifting three less well-known players from the stills to supplement the stars and the director. This was what put a real kick into the contest.

The fifth day the Herald had to republish the four cuts already run to supply those who had come in late and who were unable to obtain back numbers because others had bought out the supply.

Since the first contest was launched he has landed the same idea on about a dozen other New England papers, always with success. It gives him some fine publicity and helps the papers boom their circulation, with the result that they get solidly behind the picture when it comes to town.

This is old stuff in a way, but it gets a new angle from the number of starred players in "The Affairs of Anatol."

## Still It Works

Big time managers have forgotten all about "Dinty" in the press of later plays, but the Wesley Barry offering is still working in the small towns, and the newsboys' parade and free matinee is still the best bet.

It was worked lately by George R. Moore, of the Lion Theatre, Bellevue, Ohio, and for the week before the showing there were more kids selling papers than there were inhabitants to buy them, but they all qualified as newsboys and they all got in for the free show.

And they advertised it so well that Moore sold the resulting performances to standouts. Any good stunt is new until you have had it, and if it works, perhaps it can be worked again, not too soon.

## YOU NEED A P. T. A.

*THIS HARE RAISING STUNT COMES FROM SPARTANBURG*

*A. C. Cowles, who used to be in Asheville, put rabbit hutches in his tunnel lobby for Bebe Daniels in "The March Hare" and gave six of the bunnies as prizes to the children. It made a real business for the Rex Theatre*

# Selling the Picture to the Public

## *Once More Metzger Proves His Ability*

E. Metzger, of the Strand Theatre, Creston, Ia., who has been credited with the ability to do more exploitation on a two dollar bill than any man in America, is at it again.

For the summer he seemed to drop down and take it easy at a time when we needed him most, but cold weather has started him going again.

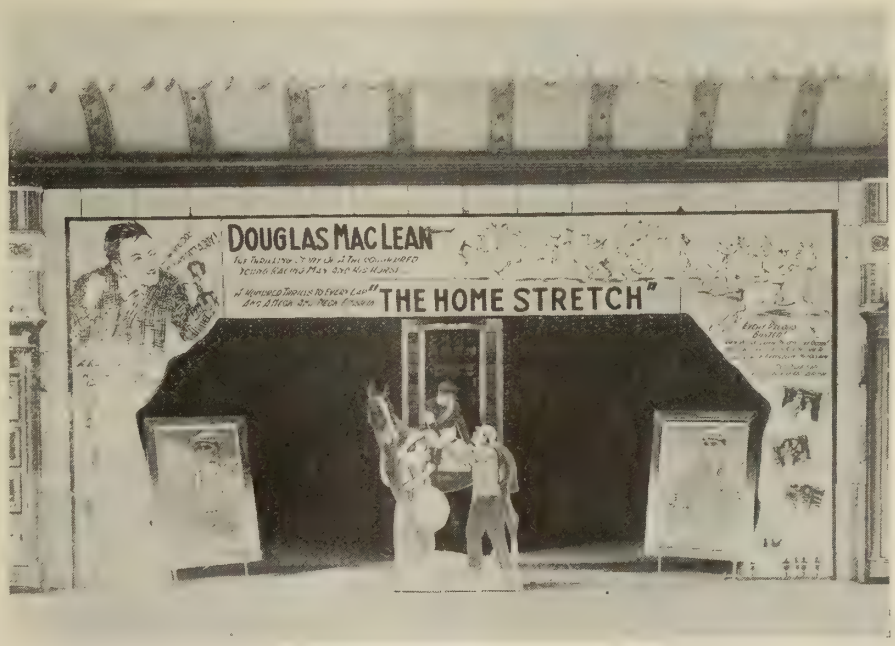
His latest is for the First National release, "Courage," and is a modern version of the Bill Tell incident. He hired an alleged sharpshooter to plug an apple placed on the head of the blackest small boy in town. Then he trained the small boy.

The first apple he sat down and began eating about the time the marksman drew a bead, but the second was put out and when the gun was fired, the darkey pulled a thread and dislodged the fruit, which had already been split and forced together again.

The stunt was pulled before each show, and it drew crowds. Even taking the photograph got a gallery.

For "The Skipper Has His Fling," a Toonerville Trolley story, Metzger instituted a horseshoe championship contest. Horseshoe quoits is still the national game where the tall corn grows, and this aroused as much interest, plus a fierce rivalry.

Just goes to show that if you can't find anything in the big feature to exploit, perhaps you can work with a shorter length and get the same results.




*JUST TO BE DIFFERENT, HERE IS SOMETHING NEW*

*Planned by Max Doolittle, Des Moines Paramounteer and worked out by him and Dan Bergum, of the Garden Theatre, Des Moines. The arch is all hand drawn, and well drawn, which is more to the point, and it worked in well with the cutout*

## *Sketched Lobby Front for Des Moines Theatre*

The illustration of the Garden Theatre, Des Moines, looks very much like a pen-drawn lobby hint in a press book, so clearly does it come out, but that is merely because it is a good photograph, for it shows an actual lobby display.

It was planned by Dan Bergum, of the theatre, and Max Doolittle, the Paramounteer, Max probably drew the design, for he is clever with the brush, and for a change of pace it works strongly. The cutout in the foreground works in well with the design and supplements the drawing, and, all told, it is one of the most novel of recent lobby displays, and it should be within the reach of any average house. Score another for Max.

*The best exploitation is good copy in your local paper. Give the same care to your written advertising that you give to your stunts.*

*WILLIAM TELL MADE A TELLING EXPLOITATION IDEA*

*E. Metzger is at it again. This time he pulled some old stuff to advertise First National's "Courage," but the brunet Swiss patriot took no risks this time for the rifle was loaded with blanks and the apple was tied to a thread*

## *Found Unique Tieup to Cigar Campaign*

Robert C. ("Jack") Frost, publicity representative for the Consolidated Amusements, Tampa, of which C. D. Cooley is general manager, has effected a unique tie-up with a cigar manufacturer by which he gets a daily free advertisement at the bottom of the front page.

The cigar man knows that theatre advertising is news to most people and that they will read it where they will pass over any other announcement. He had contracted for the bottom line across the front page, and he gives most of it to Frost, one of the sample advertisements reading: "At the Victory, Friday and Saturday, Wallace Reid in 'The Hell Diggers.' At the Strand Saturday, Hobart Bosworth in 'Wet Gold.' At cigar stands, 'Americus.'"

People who start to read across the line will read all the way across, and by giving six and a half columns of the line to the theatres, he gets attention for his own three word display. It is only a line of twelve point, and they will not even break the column rules, but it has more value than a three tens inside, and it doesn't cost the houses a penny. We'll even bet that Frost bets a box of cigars now and then.

## *Got An Editorial*

Saul Harris, of the Southern Enterprises houses in Little Rock, got a two column editorial on the pictures from the Democrat for "Go to the Movies Week" which followed the Paramount Week.

It was a helpful contribution, comparing the Arbuckle affair with the local showing of "The Old Nest" as offering the two extremes of pictures, and stressing the advancement in tone constantly being made by the picture producers. This sort of thing is worth whole pages or even sections, for it carries the weight of the paper behind it.

# Selling the Picture to the Public

## *Newark Hand Letters Lose Part of Effect*

Ascher's Halsey Theatre, Newark, takes large spaces in which to get over the attractions, this space being 155 lines across four, but it is waste space to a large extent because it is so heavily lettered. The entire layout is all one cut, without mortise, and while much of the lettering is better than usual, it is far from being as good as an equal amount of type. Most of the banks in this display would be very much better in type display. Moreover it

*THE NEWARK WASTE*

would be cheaper to put in the two cuts and work the rest in type with a standing signature, not only cheaper, but vastly better. One trouble with this space is that there is no real display. The titles are choked with messes of hand lettered stuff like a violet trying to grow in a field of weeds. The artist seems to be the determined foe of white space and he leaves as little as he can instead of planning to get display through white space and contrast. That announcement of Doraldina would be far more conspicuous were the matter just below set in type. The same talk could be given in a smaller letter and still be more prominent, and there would be an additional prominence for the title and star through the white space left. The idea that hand lettering is the triumph of refinement was exploded long ago, and yet the impresison seems to prevail in many quarters that hand lettering must be good, just because it is hand lettering. As a matter of fact, it is far more difficult to get a good lettered space than it is to obtain an effect with type, and not one artist in a hundred is enough of an advertiser to lay his stuff intelligently, and few realize the advantage of intelligent combination of type and drawn display. At best an artist is self-centered and feels that the printer is vastly his inferior, whereas a good printer is as much of an artist as the man who wields the pen and brush and by combining the best work of each the ideal display is attained. Of the thousands of houses advertising, we know of but two which get away with all hand work; the Brooklyn Mark-Strand and the Shea houses in Buffalo. The Halsey is wasting a portion of its space by employing all hand work, just as hundreds of others are, but we think that Ascher is clever enough to appreciate the value of the combination display when he gives the matter real thought.

## *Handling of Masses Makes Cuts Distinct*

This display from the Imperial Theatre, San Francisco, of which Roth and Partington are the managing directors, shows a particularly good use of black masses. This was taken from a proof and the ink did not pull well, but the speckled effect can be discounted. The big point is that Jewett Bubar has placed two

*BUBAR'S DOUBLE CUT*

cuts where one would ordinarily be shown, and has so handled his lights that the second cut stands clear and distinct from the black of the larger design, of which it really is a part. This is a distinctly good idea, but as a rule when it is tried it flops because the artist does not carefully guard his outline. Note how the white hand and cuff come up to complete the line formed by the white face and the highlights on the back of the boy's head. It is all kept almost a clear white where a lot of artists would have shaded or used benday with the result that the design would have sunk into the greater mass. The display is forceful without straining for effect and good work even for a man whose average is well above the limit. Bubar is able to do what few artists seem to accomplish. He can look ahead and see how the stuff will look after it gets into a cut. He works with certainty, knowing what he will gain in the complete work. Most artists are content if the original looks well. Bubar takes it right through to the newspaper reproduction. Others could do the same thing if they would look ahead, but many repeat the same error week after week and wonder why they never get ahead.

—P. T. A.—

## *Another New Idea in Shea Daily Displays*

Departing from his usual custom of cutting the space as the run decreases, Harold B. Franklin, of the Shea picture houses in Buffalo, kept to 65 lines single for all of the "Four Horsemen" displays, and for this the artist has hit upon a new scheme. Each day he sells one of the featured players in the production, making the character played sell the story through the use of clever copy. This gives a fresh angle of approach each day, but it does more than that. It serves to make the reader realize that this is a story and not merely an allegory. People have heard more about the propaganda than the novel. They do not realize that the four horsemen from the revelations of St. John are merely types of the points the author gets over in a real story of flesh and blood people. This style of adver-

*THE FOUR HORSEMEN DAILY ADS.*

tising gives emphasis to the novel rather than to the vogue of the book, for the title itself capitalizes that. For this reason we think these daily advertisements are better than the big Sunday splash. We think, too, that these will make exceptionally good scatter advertisements for preparatory work. From this angle they will work even better than as daily advertisements through the run. Mr. Franklin has hit upon a capital idea, which others will do well to adopt and adapt.

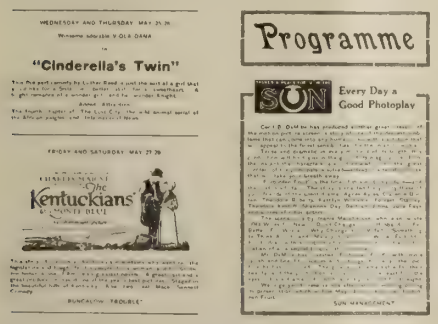
—P. T. A.—

## *Backs Up Program With Ample Space*

Chester A. Black, of the Sun Theatre, York, Neb., sends in a number of newspaper advertisements and asks for comment, adding, "no doubt there is too much copy in some of these ads to look well, but they read the ads more carefully in the smaller towns than they do in the cities." This sounds as though Mr. Black choked his spaces, but he does not. He fills them comfortably full, confident that they will all be read, but he is careful to keep his layouts so that the stuff can be read with a minimum of effort. That is different. No advertisement is ever too full of type if it can and will be read. The big point is to play up star, title, signature and date so that these can be gleaned in a single passing glance by the man who has not the time to read it all. If there is reason to believe that more will be read by a majority of the people, then there is no rea-

# Selling the Picture to the Public

son why more should not be added so long as the space still remains inviting to the eye. Mr. Black holds his stuff so that you can always get the essential message without the aid of a detective and often you will read his stuff to get a laugh. In one space he gives a "legal guarantee" of indemnity to any bashful suitor who gets into a breach of promise case because Constance Talmadge in "Lessons in Love" graduates him too quickly. His only reservation is that the claim must be presented within thirty days and be the result of a court decision. That's as safe as a church, for the chap who can fall into a breach of promise case in thirty days is too speedy to get caught. For the same picture Mr. Black also offers to admit free on Monday night all men who have been divorced since 1920, and on Tuesday any girl who has had a bashful beau ever since 1916. It does not mean anything in particular, but it gets a ticket-selling laugh. Mr. Black gets his chief effects by using a space deeper than it is wide and then breaking with cuts to separate in two sections. If this does not work, then he resorts to panels. There is little to be offered in suggestion. He seems to know what to do. The spaces he takes are generous and back up his house program, which is issued every two weeks. This is a four pager with good house talk on the front and six spaces



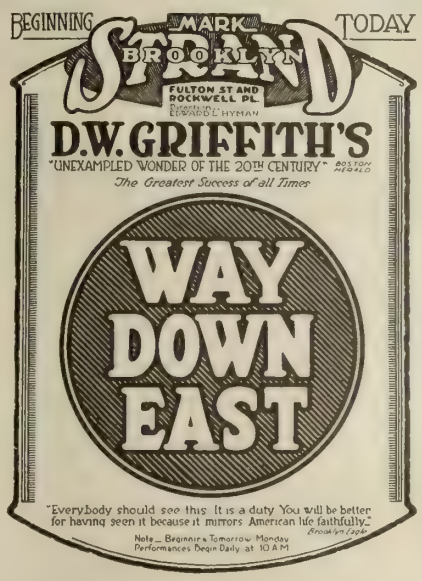

*MR. BLACK'S PROGRAM*

on the other three pages for the three-change programs. Wherever he can he uses cuts, mostly in line, for although he gets good results from a fairly fine screen, even in the newspaper, he apparently prefers to play safe and use line stuff. Out of twelve samples shown only three use half tone cuts; the remainder all being in line. He lifts from the press books where he can and builds up on this with his own material, and he writes easy, forceful copy.

—*P. T. A.*—

## *Simple Advertisement Sold to Big Lockout*

Edward L. Hyman, of the Mark-Strand, Brooklyn, had nothing but "Way Down East" and a vocal prologue for two weeks, and his advertisement letterer had a chance to show what he could do with only one thing to put over. This is only 80 lines across two columns, but it stood right up on the page as though it were the only thing there and you could not help seeing it. Although the picture had played for nine weeks last spring just around the corner, Hyman had to shut down the ticket sale most nights in spite of the fact that he had the first house practically all in by seven o'clock and got a wonderfully good break for the second show. He had plenty of paper to back this up, but Brooklyn goes to the shows largely on the advertising in the local papers—as distinct from the New York papers—and they came in a body in response to this bull's eye. It made a winter business in the early fall and brought back the patrons who had been away through the summer, and yet very little argument was used. Hyman knew that the title would sell, so he used the



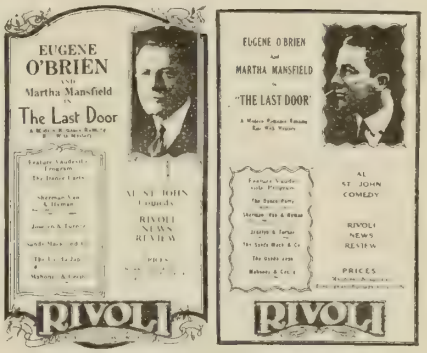

*HYMAN'S MONEY MAKER*

title, and got a simple space that was more effective than most of the displays for this production so far offered.

—*P. T. A.*—

## *Using Same Copy Gets Varied Ads.*

These two displays from the Rivoli, Toledo, shows that it is not always possible to get the same results with copy reading exactly alike. The copy is precisely the same, but the results are very different. In the display on the left the ornamentation is better, and the selection of type faces greatly to be preferred to the other. Probably each office gave the best choice it had, but the display on the right is not to be compared with that on the left. The latter is larger, more legible and more attractive, as well. There is also a more intelligent use of lower case, for the space on the right contains much more all-capital matter and even though heavier faces are used, in proportion to their size, the result is not as prominent, for bold face does not always command attention. Sometimes it drives the eye away because it is unsightly. One of the spaces looks as though it might have come out of some country office instead of from a city, for the compositor lacks imagination and does not visualize his work. The man who set the left hand example has a knowledge of what looks well on the page, and he turns out something much more desirable from every angle. There are a lot of printing offices where everyone seems to be satisfied if they stock enough type to set the paper or if they have machine lines in the various size. They do not realize that it is possible to give better service to the advertiser by selecting the faces intelligently and giving some heed to the looks of the printed



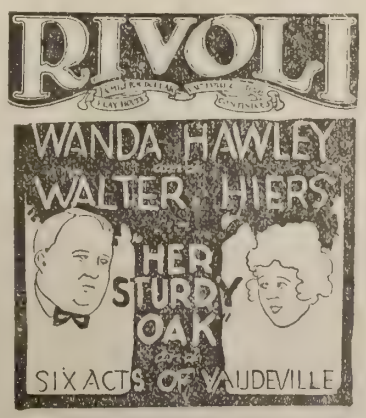

*THE COPY IS THE SAME, BUT THE RESULTS ARE VERY DIFFERENT*

page. They set all announcements without regard to the fitness of the face. They do not realize that an amusement advertisement calls for a more graceful letter than an auction sale, for example. The sale and the show get the same face because it is all the office has. And that type of office seldom has as good compositors as the office where the type assortment is better planned, for that sort of a foreman does not stop to think. These two displays afford an interesting study in composition. One gives at least half as much again as the other, and presumably for the same money.

—*P. T. A.*—

## *Wendt's Daily Ads Good for the Size*

Harold F. Wendt sends in a sample of his daily spaces. These are 32 lines, single column, and in this instance he has managed to symbolize the title, "Her Sturdy Oak," in this small space. The illustration shows the oak




*WENDT'S TWO INCHER*

with Hires on one side and Miss Hawley on the other.

That's a lot to get in so small a space but it works well and it even carries hand lettering

*If These Pages Help You Why Not Send for a Copy of*

*PICTURE THEATRE ADVERTISING*

Which gives you the foundation information about type, inks, paper, laying out, press work and all of the little points you need to know.

It costs only $2 the copy, postpaid, and any one of a hundred and more ideas will be worth the initial cost of the book.

Order today from the nearest address Moving Picture World, 516 Fifth avenue, New York City; Garrick Building, Chicago, Ill., or Wright & Callender Building, Los Angeles, Cal.

# Selling the Picture to the Public

in reverse and delivers the goods, because the letters are all large and therefore stand up. The small letters in the signature are completely lost, but they are left in merely to keep the same form as the signature in the larger sizes, and no one is asked to read them. We do not like the manner in which the title passes beyond the trunk of the tree, for we think that this materially reduces the display value of any announcement, but at least the artist has framed it so that the letters are either black or white and not parti-colored; which is the unforgivable sin. Mr. Wendt does as well with his daily spaces as he does with his Sunday announcements, to judge by this sample; which is the first he has sent us.

—P. T. A.—

## *This Swanson Pose Is Very General Favorite*

Loew's Columbia Theatre, Washington, gets a good display for "The Great Moment" with one of the most effective poses Paramount has ever offered for this star. It has been more widely used than any other single pose, and always with good effect. For the second week the house makes more useof the local angle,

*THE POPULAR POSE*

playing up the scenes in Washington, which evidently helped the story to stay over. One good point in this display is getting the credit lines in the panel on the left, where they will be out of the way, and still help the general effect. This is done in a small six point, and it really helps the appearance of the panel. The chief point of interest in the advertisement, however, is the manner in which the star and title are made to stand out in a mass of smaller types. It has the advantage of a naked display with plenty of sales talk added. It is all done by using small italic faces, which keep away from the black lines and yet are there for those who care to read them. In handling this line of work the Post is generally very good. It is an excellent model for others to follow, which is one reason why we ues so many of these Washington announcements.

—P. T. A.—

## *Good Printing Makes This Display Safe*

This 125 lines across three for the Baltimore Century, takes awful chances, but since it came through safely, it is a good advertisement. It is one of those "if" displays. "If" it comes out all right it is excellent, but "if" it doesn't it is a total wreck. It's gambling with fate and this time they made a winning. Baltimore is pretty easy on cuts, so it was a safer gamble than it would be in many places. In Pittsburgh this never would have come through,

*TOYING WITH FATE*

but in Baltimore there was a chance, and this time it won for the house. The mortises could not be killed and the reverse lettering gets by, though a heavier letter would have been better, for the larger it is, the more prominent it becomes, and this holds good for white letters more strongly than for black. Most of the displays for this Paramount have utilized one of the several striking single poses provided in the stills or press books and these have come through uniformly good, but this has a strong appeal because the press room work was well done and because the small letters are all in regular type and not hand lettered in. This would work better on a program front where the press work could be controlled.

—P. T. A.—

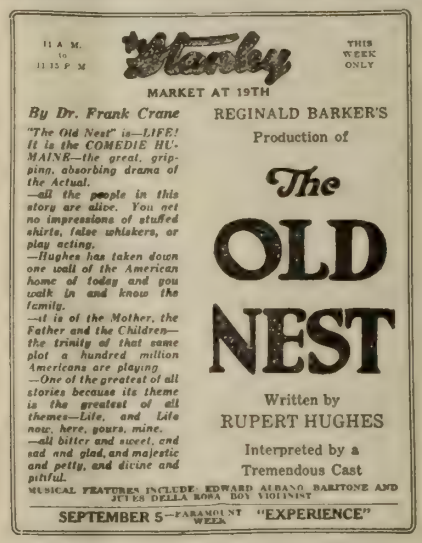
## *Now the Programette*

Harold F. Wendt, of the Rivoli, Toledo, sends in what he calls his "programette," a 3x5 inch sheet with colored cover which is distributed in the Toledo Theatre, next door to the Rivoli and under the same management. The Toledo is a sister house, playing stock, and it is figured that since the two shows do not conflict, the patrons may be worked for both houses. In the same way the Rivoli distributes the Toledo Theatre advertisement. It is an attractive little folder giving the shows for three weeks. Two weeks and some house talk we think would be much better. The house talk could go on page two, the current program on three and the underline on four; which is plenty far enough ahead.

P. T. A.

## *Stanley, Philadelphia, Sells "Old Nest" Well*

Dropping a meaningless cut for a strong comment from Dr. Crane got a good start for "The Old Nest" at the Stanley, in Philadelphia. The text is stronger than any cut that could fit into that space, and this differs from the usual press notice in that it is written by a man who is widely syndicated and therefore well known. That's different from the usual press notice in that it has a name behind it. It means something; it carries weight, and therefore it sells the tickets. The Stanley spaces



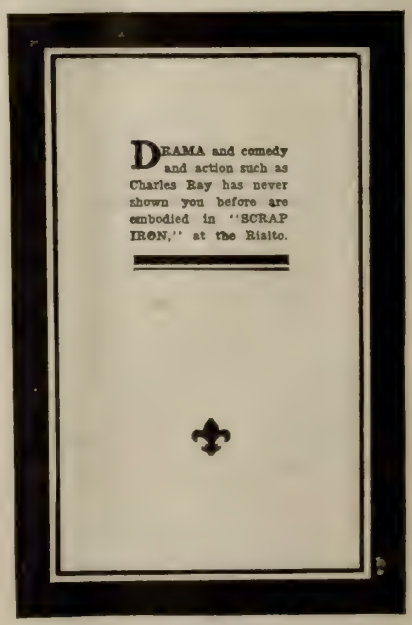

*THE STANLEY ANNOUNCEMENT*

seem to be perking up again, but they went down to a pretty low level through the summer period and they still have a climb before them to reach the standard achieved last spring. We are glad to note that they are starting up the grade again.

—P. T. A.—

## *Takes Two on Front: More on the Inside*

The Rialto Theatre, Tacoma, takes a two column space down 80 lines on the front page of the Sunday issue for this very neat announcement for Charles Ray. Then it takes a much deeper space on the second page, with




*THE TACOMA SPECIAL*

a display cut and everything. It cannot get the space it requires on the front page because this is taken up by another house, so it does the best it can with what it can get and takes the rest on the inside pages.

# SANTSCHI SERIES

CYRUS J. WILLIAMS
PRESENTS

# TOM SANTSCHI
IN
# THE HONOR OF RAMERIZ

WITH BESSIE LOVE AND
RUTH STONEHOUSE

DIRECTED BY
ROBERT NORTH BRADBURY

This two reel Western is actually better than 90% of the features that are released.

It is better in cast; better in direction; better in story; better in its splendid locations.

Santschi; Bessie Love; Ruth Stonehouse; all in one picture so strong and beautiful that your patrons will talk of it for weeks.

It is the type of the remarkable pictures you will find right along in the Santschi Series, Box Office Value and Entertainment Value together.

Did *you* play "Lorraine of the Timberlands" and "Mother o'Dreams?"

Pathe
Distributors

## Holman Day Productions

# Wings Of The Border

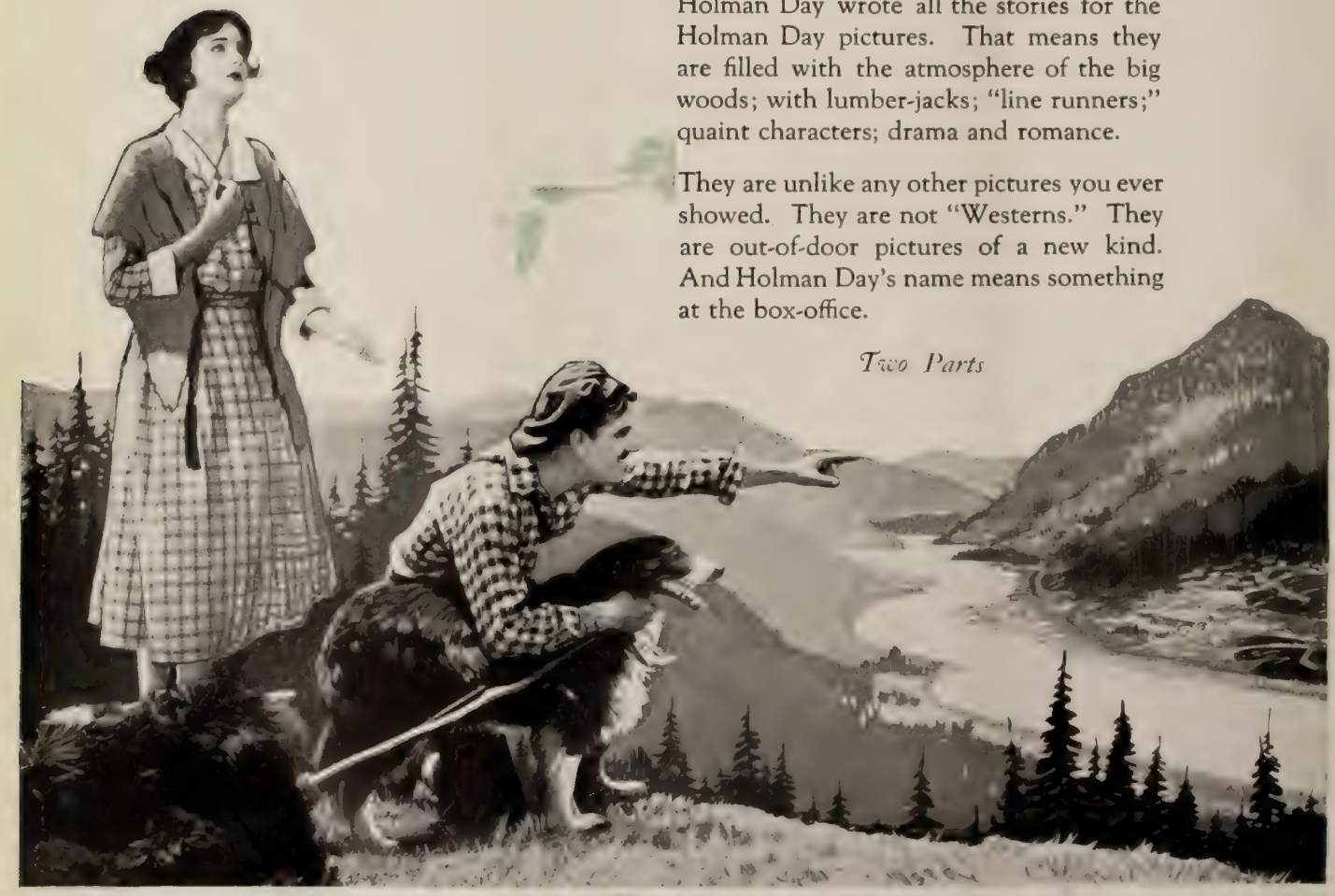
Every magazine reader reads Holman Day, and the magazines that publish his stories have a combined circulation of over 12,000,000.

One of his books, "King Spruce," was a "best seller."

Holman Day wrote all the stories for the Holman Day pictures. That means they are filled with the atmosphere of the big woods; with lumber-jacks; "line runners;" quaint characters; drama and romance.

They are unlike any other pictures you ever showed. They are not "Westerns." They are out-of-door pictures of a new kind. And Holman Day's name means something at the box-office.

*Two Parts*



*THE STORY OF THE BIBLE AS PICTURIZED BY SACRED FILMS, INC.*

## *Santschi Film Among Pathe's Short Subjects for October 16*

Practically of feature importance is the Tom Santschi Western called "The Honor of Rameriz," which heads the list of Pathe short subjects scheduled for release on October 16. The story is a Latin-American, dramatic and novel vehicle for the star. For the cast, Producer Cyrus J. Williams engaged Bessie Love, Edward Hearne, Thomas Lingham and Jay Morley.

The Charles Hutchison "thrill a minute" serial, "Hurricane Hutch," reaches its fourth episode entitled, "Smashing Through." In the one-reel comedy featuring "Snub" Pollard with Marie Mosquini, called "Law and Order," there is timely utilization of the current "Ku Klux Klan" newspaper sensation. Another comedy on this list features Gaylord Lloyd in "Dodge Your Debts."

The familiar "Frog and the Ox" is the Aesop's Film Fable release in this budget. "The Adventures of Bill and Bob" have to do with the pursuit of the skunk.

Pathe Review presents Pathecolor scenics of the Vosges Mountains of France. Hy Mayer obliges in his Capitol Travelaughs with "Sand and Sunshine" features of the ocean beaches. The slow motion camera shows the comedy element of antics of cormorants and pelicans in the New York Zoological Park.

## *Goldwyn Leases Astor Theatre for a Showing of "Theodora"*

Goldwyn has leased the Astor Theatre for a special, limited, pre-release showing of the Italian spectacle, "Theodora," which it has acquired for distribution in America.

It will show at the $2.00 scale of prices. An incidental musical setting has been arranged under the direction of S. L. Rothafel and will be interpreted by a symphony orchestra. There will also be a large chorus.

"Theodora" is founded upon Victorien Sardou's famous romance which furnished Sarah Bernhardt with one of her most triumphant roles. It was directed by Signor Ambrosio, for the Unione Cinematografica Italiana. A hillside on the outskirts of Rome was used as the background. There, overlooking the Lake of Albano, Signor Ambrosio created more than twenty big stage settings. In the ensemble scenes more than 25,000 persons were employed. One scene shows forty lions being loosed in the arena crowded with people.

The role of Theodora, Empress of Byzantium, is acted by Rita Jolivet, the French actress who played on the American stage with Otis Skinner in "Kismet" and has become one of Europe's foremost screen stars.

## *Many Theatres to Show Goldwyn Films Exclusively for a Week*

With four weeks in which to obtain additional bookings, the twenty-two Goldwyn branch exchanges report more than 1,000 theatres signed up to show Goldwyn photoplays exclusively for a solid week from October 23 to 29 to be known as National Goldwyn Week. And at that two or three exchanges have not yet sent in their Goldwyn Week bookings; others have not reported the bookings obtained last week.

Goldwyn is confident that a week of Goldwyn pictures exclusively will prove popular with exhibitors, and contracts up-to-date have far exceeded expectations.

As an additional aid to the exhibitors signing up for a full week, the Goldwyn advertising and publicity departments have prepared an unusual service book. It consists of eight pages, printed in two colors, and contains Goldwyn's new classification of all of its product under six divisions.

## *Novel Pressbooks Issued by Realart*

Beginning with the pressbooks issued for "Dawn of the East," an Alice Brady production of the current season, Realart announces that a radical change has been made in the size and make-up of these exhibitor aids. The new pressbooks contain twice as many pages as they did formerly, and are just the same dimensions as the trade journals, which will no doubt prove a more popular size. Their appearance has been greatly enhanced also by being printed on a heavier grade of coated stock, the covers being in two colors.

"We feel particularly gratified to receive letters from time to time from exhibitors all over the country commending us for the very practical pressbooks compiled for Realart features," says J. A. Gove, assistant general manager. "But this is really not to be wondered at for we are always ready and willing to take advantage of any suggestions made to us by these same exhibitors. The vast majority of exhibitors cannot afford to maintain their own publicity and exploitation staffs so they are in a great measure dependent upon pressbooks to help them put the picture over."

The first two pages of the Realart pressbook on "Dawn of the East" contain excellent halftones of the 8 by 10 black and white lobby photos, the 11 by 14 colored photographs, the 22 by 28 colored enlargements and the slides, with appropriate descriptions. These pages also contain snappy "program readers" and suggested text for post cards to be used in mail campaigns. The following two pages are given over entirely to practical though inexpensive exploitation suggestions, comprising street stunts, lobby decorations, house hints, prologues and tie-ups, accompanied by graphic, line-cut illustrations. Eight pages are devoted to the cast, a short synopsis, catchlines, one, two and three column advertising cuts with appropriate text, one, two and three column production cuts and many well-written newsy reviews and "shorts" to be clipped and sent to the local newspapers before and during runs.

The last two pages contain the musical setting, a complete list of all of Realart's productions and branch offices for ready reference, and a handy order form for accessories. The back cover is made up of halftone reproductions of the posters.

"All in all," says Mr. Gove, "there isn't a thing in our pressbooks but what can be put to practical use by exhibitors."

## *Much Activity At R-C Studios*

Production activities are speeding up at the R-C Pictures Hollywood studios under the supervision of R. J. Tobin, director general of production.

Pauline Frederick has begun the filming of her next R-C production, "Judith of Blue Lake Ranch," under the direction of Colin Campbell. Doris May has begun her second production for R-C release, "Eden and Return." William A. Seiter will direct. Gasnier, whose "Mam'selle Jo" is scheduled for early release, has also begun work on "Home."

## *Abe Warner Says;—*

"The many responses we have received from first run theatres throughout the country," said A. Warner, "are directly attributable to the trade journals, and I firmly believe that money spent in trade journal advertising is money well spent. Someone has said: 'The good that men do lives after them.' We might change that a bit and state, 'The good that trade journals do for producers and distributors throws the searchlight of approval always upon them'."

## *DeMille Coming East*

William DeMille, Paramount producer, leaves Los Angeles shortly for New York, where he will spend about a month working with Clara Beranger, the screen author, on an original story by her which Mr. DeMille will produce, it is understood, on his return to the Coast.

## *Brentlinger to Study Conditions in Europe*

B. F. Brentlinger, general manager of the Victory Theatre, and of a company which operates motion picture theatres at Indianapolis, Ft. Wayne, South Bend, and other Indiana points, will leave within the next two weeks for Europe with five other motion picture men to study motion picture production and exhibition methods abroad.

Mr. Brentlinger is Indiana director for First National pictures and Indiana First National exhibitors will be given the benefit of his experiences abroad.

# *Associated First National Optimistic About Business During Coming Season*

FIRST NATIONAL has been the most optimistic of all organizations in the matter of a return to good business this fall. What do you base such conclusions on, as it pertains to our territory?"

The above question was recently asked of Roy H. Haines, Cincinnati manager for First National, by a prominent exhibitor in southern Ohio.

Haines' answer is herewith given, and it covers a condition which exists practically throughout the entire country, it is said. "To begin with, southern Ohio is no different from any other section of the country," said Haines, "and the depression here has been no worse, nor have conditions been any better, than elsewhere. When we say 'depression' we should qualify our statement, for if you analyze a number of amusement enterprises, you will really find no depression but, on the other hand, a wonderful business.

"People are still spending their money for diversion, and will always continue to spend it, and with the approach of cooler weather conditions are going to show vast improvement in the photoplay field. It cannot be otherwise. Business may not be what it was during the war days, and show me any one who expects such business again, but 'normalcy' will be back in southern Ohio this fall and winter, and of that there is absolutely no doubt."

## *Pathe News and World's Series*

Elaborate preparations have been made by Editor Emanuel Cohen, of the Pathe News for covering the opening game of the world's series at the Polo Grounds on Wednesday.

Five cameramen were on the "job" at the Polo Grounds. The men worked in relays. Two "covered" the events which preceded the opening of the game, including the gathering of the most rabid fans many hours before the gates were thrown open. Two others "covered" the inside details just before the game, while the two who reported the early morning events had their films in the laboratory and were back at the Polo Grounds in time to photograph the actual game, together with the fifth man, who was held ready for any emergency.

## *Important Changes Made in N. A. M. P. I. Committees*

Several important changes were made this week in the committee appointments of the National Association of the Motion Picture Industry.

Ralph A. Kohn, of Famous Players-Lasky Corporation, has been appointed chairman of the finance committee in place of Adolph Zukor, who requested that Mr. Kohn be designated to represent Famous Players on this important committee as well as on the Americanism committee of which Colonel Arthur Woods is chairman.

Charles C. Pettijohn has been designated to represent the Selznick Corporation on the executive committee instead of Lewis J. Selznick, as originally announced, and has been appointed chairman of the Sunday opening committee in addition to his membership on the censorship and law committees. Earl J. Hudson, of Associated First National Pictures, will serve as vice-chairman of the Sunday opening committee.

H. P. Carver, of the International Film Service, has been appointed a member of the censorship committee, other new appointees to which are Captain G. McL. Baynes of Kinograms, E. V. Durling of Selznick News, and J. W. Alicoate of Wid's Daily. Mr. Durling and Captain Baynes have a'so been appointed members of the news weeklies committee. Mr. Alicoate has been named as a member of the trade press editorial committee, vigilance committee and Sunday opening committee.

J. Robert Rubin will represent Metro Pictures Corporation on the Sunday opening committee, and F. M. Brockell, of Associated First National, has been appointed as a member of the distribution managers committee. Another newly appointed committeeman is R. A. Foster, of the Inter-Ocean Film Corporation, who will represent that organization on the transportation committee.

## *Robert Lieber Addresses First National Meeting*

Motion picture projects and problems of vital importance to New England theatrical men were discussed at the big meeting of the members of the Associated First National Pictures of New England, held at the Westminster Hotel in Boston on September 27, and attended by many prominent New England exhibitors.

The central figure at the convention was Robert Lieber, president of the Associated First National Pictures of America. His message was received with enthusiasm. He is engaged in a series of conferences with N. H. Gordon, one of the executive heads of Associated First National Pictures of America.

Ideas for exploitation and distribution of films were exchanged. Plans whereby New England theatrical men may work in co-operation with the other theatrical men of the country were advanced. Three delegates were selected to attend the three-day convention at Detroit, starting October 17. These delegates, while away, have been invited by famous Chicago exhibitors, Balaban and Katz, to see their many enterprises in that city.

# New York State Democrats Declare Opposition to Screen Censorship

THE following statement by Herbert C. Pell, Jr., chairman of the Democratic New York State Committee, was issued on October 2: "The main fight of the Democratic party this fall, throughout the state, will be against the tendency toward government regulation, interference and censorship. This tendency is un-American and in the long run will work serious injury to the people of this country. The principle of censorship is absolutely foreign to this country. There is today ample law to prevent libelous or indecent matter being published either in newspapers or in motion pictures.

"Our traditional principle allows a man to say, or otherwise publish on his own responsibility, and at his own risk, whatever he has in mind, although, of course, he must suffer the consequences if his publication has resulted in material or moral loss to any one else or to the general public. In spite of the fact a system of licensing has some conveniences to an administration in power, this principle has developed on the ground that freedom of expression, unhampered by authority, is a necessary concomitant of a free government. The censorship of the motion picture shows, I am afraid, is only the thin edge of the wedge and may result in an attempt to control newspapers.

"I believe we should guarantee to each individual the utmost liberty in the expression of his opinion, the management of his property and the conduct of his private life that is consistent with the maintenance of justice and public order. I prefer the happiness of being free to the pleasure of being a tyrant. It is for that reason I am a Democrat.

"We should bear this situation in mind this fall and guard our liberties by voting for Democratic candidates for public office, against reactionary Republicans."

# Straight from the Shoulder Reports

## *A Department for the Information of Exhibitors*

### *Associated Exhibitors*

Without Benefit of Clergy. Excellent, suitable, better element. Advertised: Ex. newspaper, lobby, billboard. Patronage: high class. Attendance: good. H. Bernstein, Bijou Theatre, Richmond, Va.

Among Those Present. Played 3 days to capacity, house running "Once to Every Woman" with it. Advertised: 1-24 sheet, 15 ones, man on street dressed as Harold Lloyd. Patronage: best. Attendance: great. H. B. Barr, Rialto Theatre, Enid, Okla.

### *Associated Producers*

I Am Guilty. Really worth-while play, but poor title. People pleased. Patronage: general. Attendance: small. Ames Theatre, Ames, Iowa.

Mother o' Mine. A splendid production told in a very convincing manner, the climax and death chair scene carried the audience away. Business is off, it takes big pictures to pull them in and then the attendance is only 60 per cent. of normal. Advertised: 6 inch 8 column across back outside page of two local papers. Patronage: country town. Columbia Theatre, Columbia City, Ind.

Perfect Crime. Poor picture, no punch. Advertised: newspaper daily space. Patronage: laboring class. Attendance: fair. Harry Cohen, Idle Hour Theatre, Alexandria, Va.

### *Fox*

Skirts. Rotten, a crime to book a picture like this as a special. Patrons walked out on every show. Lay off of this one. Advertised: 24 sheets, street ballyhoo, quarter page ad in papers 3 days in advance. Patronage: middle class. Attendance: 400. R. H. Hyhtower, Crystal Theatre, Dublin, Ga.

Clyde Cook Comedies. There are something like six of these comedies, "Don't Tickle," "The Huntsman," "The Sailor," "The Guide," "The Jockey" and "All Wrong." Every one of them are knock-outs and will please 100 per cent. Book them and advertise as a special. Advertised: featured them as a special. Patronage: neighborhood. Attendance: splendid. W. E. Elkin, Temple Theatre, Aberdeen, Mississippi.

After Your Own Heart. This being the last Mix picture on 1921 contract. The best he made, more action and thrills than any serial, it will please both classes. Advertised: extensively. Patronage: neighborhood. Attendance: splendid, unusually big. W. E. Elkin, Temple Theatre, Aberdeen, Miss.

The Mountain Woman. This is the poorest Fox picture I have had in a long time. If it had been as good as "The Tiger's Cub," could have got by with it. Advertised: 1 and 3 sheet posters, newspaper. Patronage: small town. Attendance: 150. E. E. Carr, Princess Theatre, Thompson, Iowa.

Live Wires. A gingery comedy that went over big. Both stars promising, owing to newness stars did not draw. Advertised: usual. Patronage: mixed. Attendance: fair. E. W. Collins, Liberty Theatre, Jonesboro, Arkansas.

Beyond Price. Best White of the year. Considerable good comedy, well staged and liked by the audience. Advertised: regular billboard and lobby. Patronage; neighborhood. Attendance: fair. B. W. Harriman, Casco Theatre, Portland, Maine.

Skirts. Lot of good money wasted on a poor picture, would make a fair 2 reel slapstick comedy. Advertised: as usual. Patronage: mostly children. Attendance: poor. George C. Poindexter, Broadway Theatre, Hopewell, Virginia.

After Your Own Heart. Regular Mix stuff with few new stunts. Pleased Mix fans. Patronage: small town. Attendance: good. F. S. Ferguson, Princess Theatre, Victoria, Texas.

Untamed. A picture that will please those that like lots of action and blood and thunder. Patronage: small town. Attendance: good. C. S. Boaee, Florence Theatre, Elk Point, South Dakota.

### *First National*

God's Country and the Law. Not the best James Oliver Curwood picture, yet did a good business. Advertised: newspapers and posters. Patronage: high class. Attendance: good. Jarmuth, California Theatre, Bakersfield, Calif.

Wedding Bells. A corking comedy, enhanced by the presence of Harrison Ford as leading man to Constance Talmadge. Advertised: as usual. Patronage: high class. Attendance: above average. E. W. Collins. Grand Theatre, Jonesboro, Arkansas.

Golden Snare. An excellent picture and one that will stand an advance in admission. Not quite as good as "Back to God's Country," but that's enough. Played an Educational Comedy, "Torchy in High," and this sure hit the ticklish spots. Advertised: very good. Patronage: neighborhood. Attendance: 148. Cochrane Theatre, Cochrane, Wisconsin.

Bob Hampton of Placer. Very good picture, but only fair business due to warm weather. Advertised: heralds, 24 and lobby paper. Patronage: laboring class. Attendance: fair. Ida Cohen, Idle Hour Theatre, Alexandria, Va.

Sowing the Wind. Great picture, acting wonderful, beautiful sets and photography, pleased patronage. Advertising: newspaper and lobby. Patronage: high class. Attendance: good, bad weather. C. A. Pratt, Fox Theatre, Washington, Iowa.

The Sky Pilot. Picture only fairly pleasing. Had been done before or nearly so by Hart. Advertising: heavy, newspaper and lobby. Patronage: high class. Attendance: fair. C. A. Pratt, Fox Theatre, Washington, Iowa.

Old Dad. One of the best Harris pictures we have run to date and one that will pass as an ordinary program picture anywhere. Advertising: good. Patronage: neighborhood. Attendance: 75. Cochrane Theatre, Cochrane, Wisconsin.

The Devil's Garden. Well produced, good acting but it did not take well here because of the suggestiveness of several scenes. Advertising: usual advertising in two daily papers, posters and photos and slides. Patronage: home patronage, mostly adults. Attendance: fair. W. J. Clark, Rialto Theatre, Eureka, Calif.

The Scoffer. Very fine. Advertising: posters, news, program. Patronage: neighborhood. Attendance: fair. E. Lee, Lee's Theatre, Cuthbert, Ga.

Scrambled Wives. Picture pleased very well, few disappointed. Business dropped second day. Weather very hot. Advertising: extra, attractive lobby display. Patronage: high class. Attendance: fair. Arch E. Bamberger, Empress Theatre, Owensboro, Kentucky.

Kazan. An excellent production if well exploited, will draw the people and will satisfy them. Adver-

*"A MAN'S HOME," A RALPH INCE PRODUCTION AND SELZNICK PICTURE*

# Straight from the Shoulder Reports

tising: posters and paper advertisement. Patronage: all classes, white. J. Carbonell, Monroe Theatre, Key West, Florida.

Lessons in Love. A comedy-drama that will please. The Talmadges are my best drawing cards. I play them at an advance and one of each each month. Advertising: post cards, photos, sixes and threes. Patronage: neighborhood. Attendance: splendid. W. E. Elkins, Temple Theatre, Aberdeen, Miss.

Nomads of the North. Good, excellent forest fire, favorably received by 80 per cent. Advertising: one sheets. Patronage: small town. Attendance: 200. Thomas L. Haynes, Town Hall Theatre, Old Lyme, Connecticut.

Peck's Bad Boy. Excellent, all that was expected of the kid. Pleased everyone, big business two days. Extra large children attendance. Advertising: billboards, mailed heralds to mailing list. Patronage: better class. Attendance: excellent. L. O. Davis, Perry Theatre, Hazard, Kentucky.

Nobody. A good interesting picture and one that should appeal to all classes. Patronage: small town. Attendance: good. C. S. Boaee, Florence Theatre, Elk Point, S. D.

The Oath. A very strong gripping drama, but hardly enough action. Patronage: small town. Attendance: fair. C. S. Boaee, Florence Theatre, Elk Point, South Dakota.

## *Goldwyn*

Godless Men. One of the best pictures of this kind my patrons have seen in a long time, pleased 100 per cent. Advertising: regular. Patronage: high class. Attendance: fair. Arch E. Bamberger, Empress Theatre, Owensboro, Kentucky.

## *Hodkinson*

Spenders. Excellent entertainment, pleased all. Patronage: small town. Attendance: good. F. S. Ferguson, Princess Theatre, Victoria, Texas.

East Lynne. Very good picture but poor drawing card for me. Lost money. Advertising: better than average. Patronage: mixed. Attendance: poor. Charles Kuchan, Idylhour Theatre, Canton, Ill.

East Lynne. A real box-office attraction, a good picture from every angle. Advertising: through press and billboards. Patronage: neighborhood. Attendance: fair. W. L. Landers, Gem Theatre, Batesville, Arkansas.

Keeping Up With Lizzie. A dandy comedy drama that will please any patronage, cast, direction and photography good. Advertising: ordinarily. Patronage: general. Attendance: fair. H. J. Longaker, Howard Theatre, Alexandria, Minn.

Man of the Forest. Fairly good western subject. Zane Grey stories liked here. Advertising: extra newspapers, billboards, special lobby. Patronage: mixed. Attendance: good. H. Bernstein, Bijou Theatre, Richmond, Virginia.

## *Metro*

Home Stuff. A very pleasing offering, not quite as good as some of her others but you will not have any complaints. Advertising: ordinarily photos six sheets and threes. Patronage: neighborhood. Attendance: average. W. E. Elkins, Temple Theatre, Aberdeen, Mississippi.

Silver Lining. Very interesting. Advertising: newspaper and program. Patronage: neighborhood. Attendance: big. A. G. Pearson, Pearson Theatre, Somerville, Mass.

Coincidence. Just a fair comedy drama, poor point, fair attendance. Advertising: one 24-sheet,lobby pictures, one sheet. Patronage: middle class. Attendance: poor. H. B. Barr, Rialto Theatre, Enid, Okla.

## *Paramount*

Deception. Wonderful production, good for high class audiences, pleased about 75 per cent. Advertising: usual. Patronage: neighborhood. J. A. Emery, Star Theatre, Bar Harbor, Maine.

O'Malley of Mounted. One of Hart's best, lots of action, book it and boost it. Advertising: newspaper and posters. Patronage: neighborhood. Attendance: good. W. F. Harding, Princess Theatre, Mt. Doro, Florida.

Lost Romance. Wilson-Nagel-Holt, a magnificent attraction with three favorites, worth-while to book. Advertising: posters and papers. Patronage: best. Attendance: small, rain. Monroe Theatre, Key West, Fla.

The Whistle. Not the usual type Hart picture, fair at least. Advertising: newspaper, billboards. Patronage: men and boys. Attendance: fair. H. Bernstein, Isis Theatre, Richmond, Virginia.

Something to Think About. Very fine picture, many favorable comments from patrons, exhibitors should receive pictures like this on every program. Advertising: newspaper, heralds and billboards. Patronage: high class. Attendance: fair. George O. Monroe, Gilbert Theatre, Beatrice, Nebraska.

Paying the Piper. Did not please some patrons, however, it was not below the average picture, poor title. Advertising: usual. Patronage: high class. Attendance: very poor. K. H. Sink, Wayne Theatre, Greenville, Ohio.

Forbidden Fruit. A tense picture which holds the attention of the audience until the finish. Advertising: usual. Patronage: high class. Attendance: good. K. H. Sink, Wayne Theatre, Greenville, Ohio.

Home Stretch. One of the best pictures McLean ever made, although it did not draw the patronage under favorable conditions. Advertising: usual. Patronage: high class. Attendance: poor. K. H. Sink, Wayne Theatre, Greenville, Ohio.

Conquest of Canaan. Extra good picture in every respect. Meighan at his best, a worth-while entertainment. Advertising: posters and papers. Patronage: better class. Attendance: fine. J. Carborell, Monroe Theatre, Key West, Fla.

Too Much Speed. Like all Reid pictures, it "packs a healthy wallop," too much like Excuse My Dust, but O. K. nevertheless. Advertising: as usual. Patronage: high class family. Attendance: average. E. W. Collins, Grand Theatre, Jonesboro, Arkansas.

The Wild Goose. Good story, well played, well directed, but "the old triangle" and the public is getting tired of "Triangle" stories. Advertising: fairly big. Patronage: the elite. Attendance: small. W. R. Fairman, Queen Theatre, Bryan, Texas.

The Mystery Road. Good picture of the tense dramatic type. Advertising: usual. Patronage: high class family. Attendance: average. E. W. Collins, Grand Theatre, Jonesboro, Arkansas.

Traveling Salesman. Just gets by, disappointing to followers of the fat comedian, did not increase his prestige, less than average business. Advertising: newspapers, boards and posters. Patronage: high class. Attendance: below average. E. W. Collins, Grand Theatre, Jonesboro, Arkansas.

Woman God Changed. An artistic production which gripped the audience and held them, comments very favorable, compared it to Madam X. Consumes just a trifle too much time of Lincoln on the stand as the narrator, but we consider it a very successful production.

*SCENES FROM "QUEENIE," A FOX RELEASE IN WHICH SHIRLEY MASON IS STARRED*

# Straight from the Shoulder Reports

Advertising: two evening papers, half page across sheet, mailing list 1,465. Patronage: small town and rural. Attendance: fair. Arthur E. Hancock, Columbia Theatre, Columbia City, Indiana.

Excuse My Dust. Good, favorable comments from patrons, pleased all, it is a 100 per cent. picture. Advertising: one sheets. Patronage: small town. Attendance: 200. Thomas L. Haynes, Town Hall, Old Lyme, Conn.

Princess of New York. Average program picture, English made, magnificent exteriors. Advertising: usual. Patronage: better class. Attendance: fair. H. Bernstein, Bijou Theatre, Richmond, Va.

Passing Thru. Fair light comedy entertainment. Advertising: usual. Patronage: better element. Attendance: good. H. Bernstein, Bijou Theatre, Richmond, Va.

Great Moment. Splendid, elaborate production, Gloria Swanson beautifully gowned, at her best. Advertising: big. Patronage: all classes. Attendance: big. H. Bernstein, Lyric Theatre, Richmond, Virginia.

Midsummer Madness. Very good picture, public thinks same thing, but people will not go to shows as they formerly did. Advertising: beautiful garden lobby display, newspapers, heralds and screen. Patronage: good class. Attendance: bad. Joseph H. Solomon, Bijou Theatre, Clarksburg, West Va.

The Woman God Changed. Don't be afraid of this one, boys, it will get the money, pleased 100 per cent. Advertising: extra, newspaper, and usual posters. Patronage: neighborhood. J. A. Emery, Star Theatre, Bar Harbor, Maine.

Forbidden Fruit. Big business getter, this is a revamped picture done by Lasky under the title, "The Prettiest Girl in the World." Advertising: billboard. Attendance: extra good. O. V. Drew, Acme Theatre, Vinal Haven, Maine.

Hell Diggers. Poorest Reid picture we have played. Advertising: extra, newspapers, billboard and lobby. Patronage: mostly men and boys. Attendance: good. H. Bernstein, Isis Theatre, Richmond, Va.

Straight Is the Way. Did not go over, slow moving and weak story. Advertising: usual, newspaper and posters. Patronage: neighborhood. J. A. Emery, Star Theatre, Bar Harbor, Maine.

The Princess of New York. Not a drawing picture, lacks interest, although it is well produced and directed. Comedy "Ninety Days or Life," good plot, lots of action. Advertising: papers, posters and lobby. Patronage: high class. Attendance: average. Miss Dolly Friedheim, Royal Theatre, Little Rock, Arkansas.

## *Pathe*

The Killer. This is a crackerjack of a picture. They went out to tell me so. Play this and you won't be afraid to face them when they go out. Royal Theatre, Salina, Kansas.

## *Robertson-Cole*

Black Roses. Very good picture, star well liked. Advertising: average. Patronage: mixed. Attendance: good. Charles Kuchan, Idylhour Theatre, Canton, Illinois.

The Wonder Man. Drew well on account Carpentier popularity, just enough ring work to get by with those who dislike fight pictures, just enough fight work to please the fight fans who have been robbed of that clean sport by a foolish act of Congress. Patronage: mixed. Attendance: good. E. J. Bregger, Gem Theatre, Crystal Falls, Michigan.

## *Realart*

Don't Call Me Little Girl. Very clever light picture, especially adapted to a Sunday program. Audience well pleased apparently. Best Minter we have had to date. Advertising: 3 col. 8 inch two evening papers. Patronage: small town. Attendance: average. Columbia Theatre, Columbia City, Indiana.

Little Clown. Good picture, good story, star always good. Patronage: small town. Attendance: good. C. S. Boaee, Florence Theatre, Elk Point, South Dakota.

A Private Scandal. Clean, entertaining and pleasing. This being the first McAvoy subject we used, it failed to draw, but if you can get them in, it will most assuredly please. Advertising: ordinarily. Patronage: neighborhood. Attendance: poor. W. E. Elkin, Temple Theatre, Aberdeen, Mississippi.

One Wild Week. Not quite as good as some of Daniels but a drawing card nevertheless. Advertising: usual newspaper. Patronage: small town. Attendance: good. W. Ray Erne, Arcade Theatre, Charlotte, Michigan.

Something Different. This was one repeat showing of this attraction and this star seems to be holding up. Advertising: newspapers, billboards. Patronage: general. Attendance: good. Ames Theatre Company, Main street, Ames, Iowa.

## *Selznick*

A Miracle of Manhattan. Good picture, star not popular here but we have yet to see her in a poor picture. Advertising: as usual. Patronage: high class family. Attendance: average. E. W. Collins, Grand Theatre, Jonesboro, Arkansas.

Remorseless Love. A good picture from every angle. Advertising: newspaper and billboard. Patronage: neighborhood. Attendance: fair. W. L. Landers, Gem Theatre, Batesville, Arkansas.

The Daughter Pays. Good picture but did not pull at all. Advertising: newspapers and billboards. Patronage: good class. Attendance: bad. Joseph H. Solomon, Bijou Theatre, Clarksburg, W. Va.

Girl from Nowhere. Just an ordinary program picture, will not draw only regular business, we must have stronger stories if we keep the business alive. Advertising: regular. Patronage: high class. Attendance: poor. George O. Monroe, Gilbert Theatre, Beatrice, Nebraska.

Remorseless Love. The best one of the series. Clean, entertaining and will draw if advertised. Let the people know that this is her last 1921 picture, if you are close behind release date. Advertising: post card campaign and plenty paper. Patronage: neighborhood. Attendance: fine. W. E. Elkin, Temple Theatre, Aberdeen, Mississippi.

The Girl from Nowhere. Good as usual, every Hammerstein picture pleases 100 per cent. We play them as rapid as released. High class pictures. Advertising: ordinarily, photos, six sheets and threes. Patronage: neighborhood. Attendance: good. W. E. Elkin, Temple Theatre, Aberdeen, Mississippi.

The Fighter. It will please, but Tearle is not as good in this type of picture as he was in "Marooned Hearts." He is suitable for society subjects. Advertising: ordinarily. Patronage: neighborhood. Atten-

*SCENES FROM "HER FACE VALUE," STARRING WANDA HAWLEY. RELEASED BY REALART*

# Straight from the Shoulder Reports

dance: good. W. E. Elkin, Temple Theatre, Aberdeen, Mississippi.

## *Universal*

Fighting Lover. Oh, so dark in places, couldn't tell if it was a good picture, put more light in the night scenes. Royal Theatre, Salina, Kansas.

Big Adventure. A fine picture, the kid in this one is great. Play this, every mother, father, sister and brother should see this. Great picture for the kids as well as the old, boost it. Royal Theatre, Salina, Kansas.

Once to Every Woman. Admittedly one of the best pictures played this season. Regardless of hot weather played to full houses three days. Advertising: four 24 sheets, 15 one sheets, prologue, song. Patronage: intellectual class. Attendance: very good. H. B. Barr, Rialto Theatre, Enid, Okla.

Man Trackers. Good Northwest pictures, but star is not as his best. Advertising: average. Patronage: mixed. Attendance: fair. Charles Kuchan, Idylhour Theatre, Canton, Illinois.

## *United Artists*

Pollyanna. Went over big, please 100 per cent. Patrons still talking about it, was surprised that even my hard boiled fans seemed to like it. Advertising: four 1 sheets, one 3 sheet banners and newspaper. Patronage: small town. Attendance: 200. E. E. Carr, Princess Theatre, Thompson, Iowa.

## *Vitagraph*

Inner Chamber. Pleased all, good. Advertising: newspaper. Patronage: mixed, small town. Attendance: average. F. S. Ferguson, Princess Theatre, Victoria, Texas.

The Heart of Maryland. A splendid production, more compliments from patrons on this than any picture this year. Best Vitagraph picture I have used, a real special. Advertising: average. Patronage: mixed. Attendance: good first day, fair second day, local conditions against better attendance. Charles Kuchan, Idylhour Theatre, Canton, Illinois.

## *State Rights*

The Window Opposite (Ivan). Fairly good picture. Advertising: average. Patronage: mixed. Attendance: fair. Charles Kuchan, Idylhour Theatre, Canton, Illinois.

The Sacred Ruby (Arrow). Only a fair picture. Glenn White best actor in entire cast. The rest are poor. Advertising: average. Patronage: mixed. Attendance: fair for present conditions. Charles Kuchan, Idylhour Theatre, Canton, Illinois.

The Mask (Wm. N. Selig). Pleased extra well, played picture to days doing more on the second than the first. Advertising: regular. Patronage: high class. Attendance: good. Arch E. Bamberger, Empress Theatre, Owensboro, Kentucky.

Hush (Equity). Well produced, good scenes, has interesting plot. Comedy "Greenhorn," Lloyd Hamilton, Mermaid, not as good as usual. Advertising: billboards, newspaper, lobby display. Patronage: high class. Attendance: average. Mrs. Dolly Friedheim, Royal Theatre, Little Rock, Arkansas.

King Fisher's Roost (Pinnacle). Best Neal Hart picture, if you want a real western book it, star well liked. Advertising: average. Patronage: mixed. Attendance: fair. Charles Kuchan, Idylhour Theatre, Canton, Illinois.

## *Melford Working on His Next Paramount*

George Melford, producer of "The Sheik," is busily engaged in preparing for his next Paramount production, "Moran of the Lady Letty," an adaptation by Monte M. Katterjohn of the famous sea story by the late Frank Norris. Dorothy Dalton will play the featured role, and the cast, which is now being selected, will include Rudolph Valentino.

Mr. Melford only recently completed the cutting and assembling of "The Sheik" and feels that the coming picture will be a worthy successor to that colorful photoplay.

## *Universal-Jewel Ready to Release*

A new Universal-Jewel comedy starring Lee Moran, is ready for release, it is announced at the Universal home office. This short reel feature is called "P. D. Q.," and shows the comedian as a bicycle race champion. William Watson directed the comedy from a story by Scott Darling.

## *Miss Starke in Tom Meighan Film*

Pauline Starke will be Thomas Meighan's leading woman in his new Paramount picture, "If You Believe It, It's So," which he is just starting under the direction of Tom Forman at the Lasky Studio.

Miss Starke, formerly a Triangle star, has recently appeared in leading parts in several big productions, notably Maurice Tourneur's Paramount picture, "The Life Line"; Goldwyn's "Little Shepherd of Kingdom Come"; Vitagraph's "The Courage of Marge O'Doone"; Fox's "Connecticut Yankee in King Arthur's Court," and Whitman Bennett's "Salvation Nell."

## *New Theatre Opens with "Man's Home"*

One of the first bookings made by the Selznick sales forces for the new special, "A Man's Home," provides for the opening attraction at the new Boulevard Theatre, Baltimore, just completed by A. G. Buck. The opening date is set for October 10.

This is the first public presentation of the feature thus far reported by the Selznick organization. Manager Buck considered this fact in arranging for an attraction to open his new house and paid a rental in proportion to the importance of both the picture and the event.

## *For Early Release*

"Nice and Cannes" is the title of the Paramount-Burton Holmes Travel Picture scheduled for release October 9. Mr. Holmes has tried to give, within the linear limits of the customary single reel, all the many varied impressions that crowd upon the visitor who spends a few days—and a lot of money in these pretty pleasure cities of the fashionable Riviera.

## *Agnes Ayres in Paramount Film*

Agnes Ayres has started upon her career as a full-fledged Paramount star, having begun work at Hollywood in "The Lane that Has No Turning," which Eugene Mullin adapted from the novel by Sir Gilbert Parker. Victor Fleming is directing.

## EXHIBITOR'S REPORT

Title of Picture.....Producer .....

Your Own Report.....

.....

.....

How Advertised .....

Type of Patronage.....Attendance .....

☐ Good ☐ Fair ☐ Poor

Theatre .....City .....State .....

Date .....Signed .....

*FILL THIS OUT, MR. EXHIBITOR, SEND IT IN, AND WE WILL MAIL YOU POSTAL CARDS FOR FUTURE REPORTS*

# "The Son of Wallingford" a Winner

VITAGRAPH has another special that lives up to the meaning of that much-abused word. "The Son of Wallingford" as a screen play has about everything the showman wants.

It was written, directed, subtitled, and edited by Mr. and Mrs. George Randolph Chester, noted writers of short stories, and the authors of the "Get Rich Quick Wallingford" stories which had quite a vogue in the *Saturday Evening Post.*

The authors bring to the screen the lovable characters made famous in their stories. They call this the one hundred and fifth and it is a worthy successor to the others.

The story is straightforward and full of dramatic possibilities which are fully realized. The many unique stunts which are essential to the plot are well handled. The element of natural humor which runs through the eight reels is an integral part of the picture. The many intricate situations at the climax of the story are well handled. Everybody should be satisfied. It is a splendid piece of work.

All of the well-remembered characters of the Chester stories are here: Big-hearted, jolly J. Rufus Wallingford, "Blackie" Daw, suave and lean; Old "honest" Henry Beegoode, and his son Bert; Violet Bonnie Daw, "Blackie's" wife, and Mrs. J. Rufus. Then there is "Toad" Jessup, Talbot Curtis, Mrs. Curtis, Mary, and last but not least, Jimmy Wallingford, who inherits his father's lobeless ears and many of his mannerisms.

* * *

The really clever continuity allows the tale to be told with absolute clearness. It is a special production in every way, in genuine appeal, grip and humanness.

The astute exhibitor should not overlook its possibilities for effective exploitation. There is the circus parade, which J. Rufus stages to further his land-selling scheme; the endeavor of Jimmy to drill an oil well and win the hand of an honest farmer's daughter; the rescue of Jimmy and Mary from the oil-covered pond, all present unusual opportun ties for advertising. And it is a picture that will fulfill every promise of a high-class, successful offering.

J. Rufus Wallingford and Blackie Daw, as portrayed by Wilfrid North and George Webb in Vitagraph's "The Son of Wallingford"

The acting on the whole is splendid. Tom Gallery in the role of Jimmy distinguishes himself. Wilfrid North as Wallingford, Sr., is the exact type of the Chester stories, and George Webb's carefully drawn portrayal of "Blackie" Daw is remarkably true to life. Antrim Short is effective as "Toad" Jessup, and the pair of skin-flints, Henry Beegoode and his son Bertram, were in excellent hands as played by Van Dyke Brooke and Sydney D'Albrook respectively. Florence Hart plays Mrs. J. Rufus, Lyla Leslie is Violet Bonnie, Priscilla Bonner, a pretty and demure Mary Curtis. Martha Mattox is Mrs. Curtis, and Andrew Arbuckle, that fine old actor, is Talbot Curtis.

Tom Gallery and Priscilla Bonner in a scene from "The Son of Wallingford" (Vitagraph)

* * *

The story revolves around Jimmy Wallingford's and "Toad" Jessup's efforts to ea n an honest living apart from the influences of J. Rufus and "Blackie" Daw. They go to a distant village and "Toad" discovers oil on Talbot Curtis' farm. They form a company, the Big Hope Oil Company, Inc., and start to drill. After spending all their available cash—$800—they decide to sell their automobile. Mrs. Wallingford buys it and with the renewed finances they continue operations. Unknown to Jimmy, however, J. Rufus Wallingford and "Blackie" Daw hit the same town, buy up a piece of land and start to promote a manufacturing centre. This is a unique piece of business where they erect a huge canvas drop picturing a dozen factories with smoke pouring from every canvas chimney, as a graphic illustration of what the finished product will look like. When they discover they have encroached on Jimmy's preserves, they allow the land scheme to die a natural death. They continue operations on the land, however, and pipe oil to an empty shed through an abandoned gas line from some oil cars stationed five miles distant.

## THE CAST

| | |
|---|---|
| J. Rufus Wallingford | Wilfrid North |
| Blackie Daw | George Webb |
| Jimmy Wallingford | Tom Gallery |
| "Toad" Jessup | Antrim Short |
| Henry Beegoode | Van Dyke Brooke |
| Bertram Beegoode | Sydney D'Albrook |
| Mrs. J. Rufus Wallingford | Florence Hart |
| Violet Bonnie Daw | Lyla Leslie |
| Mary Curtis | Priscilla Bonner |
| Emily Curtis | Martha Mattox |
| Talbot Curtis | Andrew Arbuckle |

A leak in the pipe line floods Jimmy's land, and his well begins to "spout." "Blackie" and J. Rufus work diligently to stir up interest in their scheme, thinking they have the bill of sale in their possession, but in reality it is stolen by a pair of bootleggers and buried in the sand in the pump house. When J. Rufus refuses to sell an interest in the land, the angry townspeople turn to the former owner, Henry Beegoode, and he does a thriving business re-selling the property. J. Rufus turns the tables on Beegoode, however, when the bogus oil well catches fire and the thoroughly incensed citizens realize they have been duped. At the height of the excitement the Big Hope Oil company's oil well spouts forth real oil and everything looks rosy for Mary and Jimmy.

The feature is in eight reels, but so smoothly does the story run it seems like five. The story grips one from the first few feet to the end. It is drama of the best type and we recommend it without hesitation.—J. R. M. *"Adv."*

# Keeping in Personal Touch

By FRITZ TIDDEN

BY awarding to Fox the protested game with Goldwyn, the Moving Picture Baseball League paved the way for a fitting climax to the season in a final Universal-Fox game, upon which the league title virtually hinges. A victory by the Fort Lee boys will give them an undefeated championship, while a defeat will open the way for a post season decision game with the Renards strengthened by the confidence of late victories. The award to Fox of the Goldwyn game was made after the Lions defaulted on the protest, having failed to defend their case.

In the only game played last Saturday the Paramount nine defeated First National by a score of 14 to 4, reversing the decision of the first game of the season. The absence of regular players handicapped the Franchisers while the Mountaineers closed the season with one of the best exhibitions they have put up, hitting hard behind Warren who, with the exception of the eighth inning, pitched shut out ball. F. Powers pitched good ball for the losers against inconsistent support. The losers' four tallies came in the eighth on four hits, two bases on balls and two errors.

**Standing of the League:**

| | W | L | Pct. |
|---|---|---|---|
| **Universal** | 11 | 0 | 1.000 |
| **Fox** | 9 | 1 | .900 |
| **Paramount** | 6 | 6 | .500 |
| **Goldwyn** | 6 | 6 | .500 |
| **First National** | 5 | 6 | .455 |
| **Vitagraph** | 3 | 9 | .250 |
| **Pathe** | 0 | 12 | .000 |

* * *

The formation of the Moving Picture Basketball League is well under way. At a meeting held October 3 in the Famous Players-Lasky office a constitution was drawn up and approved by those present, who included practically the same company representatives as formed the baseball league. This constitution will be sent prospective members of the league and upon signing by the recognized representative the organization becomes a member of the league.

The greatest difficulty that will confront the basketball body is securing suitable gymnasiums in which to practice or hold games. If anyone knows of a place in the metropolitan district that may be used with small cost they will be doing a worthy deed if they will let the league know of it.

If any organization affiliated in any way with the industry is not able to put a team in the league is that any reason why it cannot help along? Is there? No!

* * *

Hunt Stromberg, the ex-press agent-producer, is now in town, at Mrs. Astor's boarding house.

* * *

Every new Griffith film nowadays seems to have a wedding among the principals, and "The Two Orphans" qualified last week when Frank Puglia, the Italian player, was married to Irene Veneroni. And now the romantic record is complete for the three last productions, beginning when Richard Barthelmess and Hay stopped acting before the camera to honeymoon behind the world during the making of "Way Down East."

* * *

"Dream Street's" romance came slowly by way of the Middle West with the marriage in St. Paul of Ralph Graves, the leading man, to Marjorie Seaman, a New York girl who was in Minnesota playing the leading part in a film made by an independent company.

The Italian theatrical colony celebrated the wedding of Miss Veneroni and Puglia last week. Puglia is the young Sicilian player whom Griffith found while touring among the native theatres in search of new material in his players. When given an opportunity at rehearsals of "The Two Orphans," Puglia won the part of Pierre, which in the film version becomes one of very great importance. Miss Veneroni is an opera singer.

* * *

The intrepid Harry Reichenbach has written and compiled a series of articles under the general head, "Foolish Wives of History," which, as might be guessed is Harry's first exploitation stunt for the Universal film, "Foolish Wives." The series has been sent broadcast to daily papers to be published in daily installments, each article recounting a jazzy history of some noted foolish wife, among which are Cleopatra, Lot's Wife, Helen of Troy, Bluebeard's Last Wife, Noah's Wife, Desdemona, Katherine the Shrew, Queen Isabella, Mrs. Ben Franklin, Pocahontas, Priscilla, Du Barry, Eve, Mary Tudor, Marie Antoinette, Fatima, Thais, Mrs. Abdul Hamid, Nell Gwyn and Lady Godiva. Over a thousand newspapers have already signified willingness to run the series. Also this department will run the "Foolish Wives of History" in weekly installments. Others will follow in the order named above, but the first is:

*"CLEOPATRA"*

*Cleopatra whose needlework is immortalized by many upstanding monuments and who got her reputation because of the many homos of the male species to whom she administered the "hyp.," lived in Egypt when the Nile was a creek and the pyramids but dimples on the landscape.*

*Cleopatra was known in Egypt as the best undressed debutante of her period and everything leaned her way. Upon her arrival in Italy, the Tower of Pisa took to leaning. She was loose in her designs and scattered her affections from the Aegean Sea to the river Tiber with stop-over privileges allowed as on through tickets. Cleopatra was fond of the gentle type of man, and after she had witnessed the putting to death of thousands of helpless Christians, the enslaving of other thousands by Julius Caesar, she became enamoured of Julius and harpooned him as a helpmeet. During Caesar's regime it was Cleopatra's wont to sit in the Coliseum while gladiators embroidered each other for her benefit. While she was running Caesar's cottage, Marc Anthony began developing a reputation for kindness, such as biting people's noses off, mailing children's ears to the mothers, etc., so she began walking around Caesar as though he was Lake Erie.*

*One day while doing Caesar a favor, Anthony's razor slipped, shaved off Julius' influence where it connected his head with his shoulders, and straightaway Cleopatra rushed up to Marc and declared herself fifty-fifty with him. Following this, Cleopatra had enterprises with various colored heavyweight champions of her day, and was later made to partake of a dish of floating island, in which several portions of poisoned ivy were domiciled and she had a lovely funeral.*

*No. 2: Lot's Wife.*

* * *

Dwight Perrin has resigned from the Warren organization and returned to the staff of the New York Tribune, where he was engaged before he entered the film industry some years ago.

* * *

Anthony Paul Kelly was married October 3 to Grace Canary, daughter of Thomas Canary, in the Marriage License Bureau, New York, by City Clerk James J. Cruise.

* * *

A novelized version of "A Man's Home," the Selznick picture, has just been completed by Anna Steese Richardson.

* * *

A country club house, erected near the Metro studios in Hollywood as a scene for Bert Lytell's newest picture, "Keep Off the Grass," is a permanent structure that will be used hereafter as a club house for members of the Metro organization. It has been named the Metro Country Club.

* * *

Directors and players will do well to read an extremely interesting article in the October 5 issue of The Nation called "The Pantomime and the Picture." It justifiably finds fault in several instances with the lack in frequent of our pictures of the fine points of pantomime that is evident in a great many European productions, notably the recent German importations from Ernst Lubitsch's studio. In speaking of some American films, the author, Alfred B. Kuttner, says what they needed and what they almost lacked was any tradition of sustained pantomimic interpretation. He points out that pantomime in its raw state necessarily suffers from exaggeration, being at first an impatient effort to supplement the inadequate verbal expression of a state of mind or feeling by means of bodily movements. The natural progress from bad pantomime to good is from exaggeration to sutlety without loss of clearness. Mr. Kuttner advises the study, real study, of pantomime as an art for some of our directors and players.

## Moving Picture World Thanked in Resolution

**Whereas, the Moving Picture World has consistently extended the courtesies of its columns to the Moving Picture Baseball League and perseveringly striven to stimulate and promote amateur sports and clean sportsmanship in the motion picture industry by generous and effective publicity and news stories:**

**Whereas, the Moving Picture World has been, with one exception, the only trade paper to extend this or any kind of co-operation to the Moving Picture Baseball League;**

**Whereas, Mr. Arthur James, editor-in-chief of the Moving Picture World and the members of his editorial staff have gone to personal efforts to further the league in its aim;**

**Be it Resolved, that the Moving Picture Baseball League go on record as expressing its appreciation of the wholehearted co-operation extended by the Moving Picture World, Mr. Arthur James, Mr. Fritz Tidden and the remaining members of the editorial staff.**

**C. L. GARTNER, President.**
**J. W. KELLY, Secretary.**

**Round trip titles—**
**"Hickville to Broadway."**
**"Broadway and Home."**

**"Love Is An Awful Thing," declares Owen Moore in a new film title.**

**And few there are who will dispute the assertion.**

Guy Newall and Ivy Duke are sailing from England October 20 on the Olympic. They are coming to this country under the personal management of Harry Reichenbach. The noted British players are bringing with them some prints of "The Bigamist," in which they are co-starred and which Newall directed. The picture will be distributed in this country by one of the most prominent organizations. It is probable that the visitors will make at least two pictures while they are here.

* * *

It is understood that Arthur Tarshis is to resign from Pioneer in the near future and return to the advertising department of Women's Wear.

* * *

Edwin Russell, one of the leading distributors in Japan, recently arrived from the Orient and is visiting New York, making the Arrow offices his headquarters.

* * *

Senator James J. Walker is now well enough to sit up and take notice, following a double operation performed on him at the Broad Street Hospital.

* * *

*The New York Globe carried a story the other night to the effect that Charlie Chaplin was to sail for the United States this week. What of the projected meeting with Doug and Mary and the subsequent trip around the world?*

* * *

Max Linder waited until Douglas Fairbanks was safely on the high seas before announcing that he intends to make a burlesque production of "The Three Musketeers." Like "Be My Wife," his latest picture, the burlesque will be released by Goldwyn when it is completed.

Linder is famous for more than one reason in the motion picture world. He had a leading rôle in the first film comedy ever made, for one thing. The comedian will have one great aid in making a burlesque on D'Artagnan's blustering ways, for like Dumas' hero, Linder is a remarkable swordsman. He learned the art (for he considers it one) in his native Paris, and if anybody can possibly burlesque Fairbanks' acrobatic fencing, Linder is the man.

* * *

In place of Joe Weil, who was originally engaged to prepare the serialized version of "Adventures of Tarzan," this work has been undertaken by Maud Robinson Toombs. Special work assigned to Weil by Bert Lubin necessitated this change. Mrs. Toombs is publicity director of fan magazine exploitation for Universal, local press representative for Century Comedies and is well known for her special stories and serial versions which she has prepared on several of the leading pictures of the past twelve months. The syndication of the newspaper version of "Adventures of Tarzan" will appear in several hundred newspapers throughout the United States beginning this week and continuing weekly in episode form for the entire fifteen chapters.

* * *

"Theodora," the Italian film released by Goldwyn, will go into the Astor Theatre for a run, beginning October 10.

* * *

Beside doing publicity on the above picture for Goldwyn, Will Page will novelize the Italian film.

* * *

While on location at Mommoth Mountain, California, making scenes for Jack Holt's first Paramount star picture, "The Call of the North," Joseph Henabery, the director, learned by wire that he was the proud father of a son.

* * *

*"Yes, I'm a slapstick comedian," admits Larry Semon. "I consider my slapstick work an obligation to society.*

*"Slapstick is the melodrama of comedy. It demands thrills as well as laughs. It isn't highbrow—but it appeals to highbrows as well as everyone else.*

*"Slapstick has physiological effects that—well, ask any doctor. A few shivers up and down the vertebrae, a few ripples of the diaphragm—and the most weary human is shaken into a refreshing state of good humor!"*

* * *

Do you ever think of motion picture directors as business men as well as artists?

Take Reginald Barker, who produced "The Old Nest." He's vice-president of Richardson's, Inc., an exclusive music shop in Los Angeles. Last year he was president-director of the Motion Picture Directors' Association. Now he is on the board of the directors' building corporation, which is constructing a $200,000 cafe and club center for the Hollywood film community.

* * *

F. C. Creswell, Paramount district manager with headquarters at Indianapolis, was a visitor at the Famous Players-Lasky home office last week.

* * *

Abel Gance, poet, dramatist and motion picture producer, whose film production, "J' Acusse," will be released soon through United Artists, had a heavy jolt in his early days as a maker of pictures as a result of which his screen career very nearly came to an end. It was when Gance was an amateur in the industry and working in Paris, where all his later and most marked film successes were made.

"Like all others I had to spend many wearisome months learning the technique," said Gance. "My first film surprised me very much when I saw it in the projection room. There was nothing on the screen. Like the ape in the fable, the cameraman had forgotten to light his little lamp—in this case, the camera—and the film, unexposed or very little exposed, presented a truly negative result."

So disheartened was Gance by this unfortunate beginning that he forsook the cinema at once, to take up the study of philosophy and psychology. And it was only when driven to it by the dire necessity of earning money on which to live, that he again went back into the employ of a film company.

M. Gance, who has been in this country for some time, sailed October 5 for France on the Paris. With him went Louis Nalpas.

* * *

Don Marquis, conductor of the Sun Dial in the New York Evening Sun, and Christopher Morley, keeper of the Bowling Green in the Evening Post, appear as extras in "Footlights" at the Rivoli this week.

Incidentally it is understood that Marquis will leave the Evening Sun at the expiration of his contract around the first of the year and go over to the Tribune.

* * *

The members of the Paramount Club, which comprises a large proportion of the Paramount home office employees, have been invited by Adolph Zukor to an outing at his country estate at New City, Rockland County, N. Y., on Saturday, October 15. It will be an all-day affair, Mr. Zukor having arranged for a special train leaving Weehawken at 9.20 a. m. and returning from Haverstraw at about 9 p. m. Motors will be provided from Haverstraw to New City. The day will be spent in sports and games of all descriptions. It is estimated that between 350 and 400 members of the club will enjoy Mr. Zukor's hospitality.

* * *

Roy Crawford, treasurer of Associated Exhibitors, is on a trip through the Middle West. He plans to visit, in particular, the Chicago, Kansas City and St. Louis branch offices of Associated Exhibitors and to spend some time in Topeka. Crawford was active in the theatrical and motion picture field of that city for many years. This is his first opportunity to return there since his appointment to the treasurership of Associated Exhibitors, last spring.

* * *

After a two-week sojourn in the East, during which they combined business and pleasure and a survey of film conditions here, Richard Willis, general manager of Charles Ray Productions, and Albert A.

*A MODERN SIMON LEGREE*

*Paul Bern, editor of the Goldwyn scenario department, drives Charles Kenyon, photoplaywright, and Clayton Hamilton, associate editor, to their work*

*A FAIRLY GOOD DAY*

*Lloyd "Ham" Hamilton, star in Educational-Mermaid Comedies, and Walter Morosco, son of Oliver Morosco, bag the California limit for one day's bird shooting*

**"Ghosts of Yesterday" is a photoplot that has no bearing on the heated discussions of "spirits" today.**

*SIGNS HIS OWN CONTRACT*

*Teddy, the greatest of Danes, affixes his signature to an extended contract to appear in Sennett pictures*

Kidder, Jr., assistant general manager, left for Los Angeles this week. The visitors declared that their discussions with film men and theatre owners in New York City and neighboring sections had inspired them with the belief that a growing spirit of optimism predominated in the East.

* * *

A group of artists, editors and educators interested in the advancement of art knowledge were the guests Thursday afternoon, September 29, of Isaac Wolper, president of the Triart Productions, and Hugo Riesenfeld, at the Rivoli Theatre, where "The Beggar Maid," the first of a series of motion pictures based upon famous paintings, is shown this week.

"The Beggar Maid" is a motion picture based upon Sir Edward Burne-Jones' painting, "King Cophetua and the Beggar Maid." The ancient story has been woven in with a modern one in which the artist, Burne-Jones, finding that his two models, an earl and a gardener's daughter, are in love, points to Tennyson's lines to show that love knows no class distinctions. The painting, which is shown in the progress of creation in the motion picture, is finally thrown upon the screen—thus leaving an indelible impression upon the audience.

The plan to arouse interest in the world's paintings through the motion picture screen has been encouraged by some of America's best known artists and art patrons, including Louis Tiffany, Edwin H. Blashfield, Robert W. Aitken, Francis Jones, Charles Dana Gibson, Robert W. DeForest and Daniel Chester French. The artists were the invited guests at the Rivoli as were also Dr. John H. Finley, associate editor of the New York Times; W. O. McGeehan, managing editor of the Tribune; Royal Cortissoz, art critic of the Tribune; Arthur C. Clark, managing editor of the Herald; Keats Speed, managing editor of the Sun; J. H. Tennant, managing editor of the Evening World; Tristam Walker Metcalfe, school editor of the Globe; C. McD. Puckette, managing editor of the Evening Post; William E. Lewis, editor of the Morning Telegraph; Associate Superintendents Shallow and McAndrew of the Board of Education; Dr. Ernest L. Crandall, director of Visual Education; Miss Rita Hochheimer, associate director of Visual Education, and Frank Collins, director of drawing.

* * *

L. H. Mitchell, of the Goldwyn publicity department and formerly on the staffs of the New York World, the Globe and the Evening Telegram, is the author of a new book on the fall list of Little, Brown & Co., of Boston, entitled "The Circus Comes to Town." On the title page of the book the author signs himself Lebbeus Mitchell.

"The Circus Comes to Town" is a humorous child story of some 200 pages and has just been placed upon the market for the holiday trade. Mr. Mitchell is the author of another child story, "Bobby in Search of a Birthday," which continues in active demand as a holiday book.

* * *

The first outward sign of the effect of that First National-A. P. merger is here in the form of an expansion note from the bailiwick of "Bill" Yearsley, who, in addition to directing publicity, advertising and dinners for First National, is also pres. of the AMPAS and the possessor of a new Dodge sedan.

Morton B. Blumenstock and Walter F. Eberhardt are the new members of the Yearsley menage.

Blumenstock, who left First National to write "Hyman's Novelties, at the Brooklyn Strand," and left the Brooklyn Strand to become house manager of the Sheridan Theatre in New York, is back at his old desk in the First National Advertising Department.

According to Blumenstock, the position at the Sheridan is open to any ambidexterous young gentleman who has the combined capabilities of being able to write financial statements, demonstrate a turbine vacuum cleaner, manage a theatre of twenty-seven hundred seats, and be a he-devil press agent.

Eberhardt comes to First National after two years' experience in the publicity and advertising department of Famous Players-Lasky Corporation, where he handled trade paper and newspaper publicity and later the publicity for the exploitation department and editorship of the Paramount Exploiteer.

Prior to that time he was in the newspaper game in Washington, D. C., and in the Middle West. His work will concentrate upon the preparation of material for the press sheets.

* * *

Now that one producer claims to have hired a censor to scissors its productions before they leave the studio, B. P. Fineman, of Katherine MacDonald Pictures Corporation, suggests that possibly other producers might fall in line by retaining ministers to prepare sermons on their productions, which theatre press-agents can have their local parson deliver from the pulpit.

A further innovation might be secured by engaging a metropolitan projectionist to scratch the film before release, thus saving considerable effort and inconvenience to local operators.

* * *

Jake Lourie, of Boston, is a visitor in town.

* * *

Watterson Rothacker is another sojourner in our midst.

* * *

Robert Lieber, of Indianapolis, is still another.

* * *

And likewise S. A. Franklin, of Los Angeles.

* * *

A gentleman to leave town after a short visit was M. L. Finkelstein, who returned to his home in Minneapolis last week.

* * *

Cora E. Morland has been appointed press representative of the Hotel Astor, replacing Mrs. Marie Beals.

* * *

Dodd, Mead & Co. are to publish G. K. Chesterton's new book late this winter. The book deals with Chesterton's impressions of America and Americans gathered during his recent visit.

The master of paradox is an original gent as all his readers know, but we'll wager a used pass to the Strand Theatre against a photograph of the censor board attempting to eliminate a political scene from a news weekly that Chesterton will follow the example of nine-tenths of the impressionists and express great surprise at the avid interest the American public takes in moving pictures. It will probably follow the paragraphs on the superiority of our musical shows.

*RUTH ROLAND SCOLDS HERSELF*

*The Pathe star is shocked at herself for wearing a one-piece suit in a recent double exposure scene in a late Screen Snapshots release*

*SIX FEET OVER ALL*

*Says May McAvoy to Director William D. Taylor. William P. Carleton is the man being measured. He supports May in Realart's "The Morals of Marcus"*

* * *

There was an exhibition of what was called scientific moving pictures and life extension films produced by Charles F. Herm at the American Museum of Natural History on September 30. The showing was made with the co-operation of the New York Association of Biology Teachers, and the program included "Eyesight, the Master Sense," "Master Robin Hood," "The Heart, Our Living Pump" and "The Marvels of Crystallization." Ernest L. Crandall spoke on "Motion Pictures in the Schools," and Maximilian P. E. Groszmann on "The Value of the Biological Film."

* * *

*No better place than beneath the above paragraph could be found to tell you to interest your alderman, committeeman or whoever represents you in municipal government, to work for the installation of moving picture screens in all public schools.*

* * *

We see that Patrick C. Kearney, of the Famous Players-Lasky advertising department, has had a play published in the current issue of The Drama, a monthly review of the allied arts of the theatre sponsored by the Drama League of America.

If Pat will send us a copy of the magazine we will review the play in this department and state whether it has, if any, possibilities for moving picture production.

* * *

S. R. Kent, general manager of distribution for Famous Players-Lasky, has announced the following appointments in the Paramount sales organization:

A. E. Bernstein, former manager of the Minneapolis Exchange, has been transferred to the new Milwaukee Exchange as manager. Maurice Schweitzer, formerly sales manager at the Minneapolis Exchange, has been appointed manager at Minneapolis, succeeding Bernstein. Harry Hunter, formerly assistant manager of the Portland, Ore., Exchange, has been appointed manager at Des Moines, succeeding J. A. Muchmore, resigned.

*Fit linoleum loosely with seams overlapping and allow to stretch.*

*Fold back strips so that cement may be applied to the floor.*

*Cement floor to within 4 in. of seam. Seams to be cemented later.*

*Roll linoleum to insure it adhering properly to the floor.*

# A New and Better Method of Laying Linoleum and Cork Carpet

HARDLY less important than the quality of the materials themselves is the manner in which Battleship Linoleum and Cork Carpet are laid. If this work is not done properly, maximum service from the floor is impossible.

When we placed an unequivocal money-back guarantee on all *Gold-Seal* Linoleums and *Gold-Seal* Cork Carpets, we took the first great step toward *complete user satisfaction.*

Now we have taken the second and final step. We have worked out a method of laying these *Gold-Seal* products which insures maximum *service on the floor.*

This new method was developed by our experts after consultation with experienced architects and floor-covering contractors — after many months spent in thorough investigation of the results obtained by various methods of laying. From the mass of accurate information thus secured, the new *Gold-Seal* Specification for Laying was evolved. It is clear and exact in every detail, and covers every ordinary condition. In the event of unusual conditions, not covered by our specifications, call upon our flooring experts for free assistance and co-operation.

When you incorporate this new specification in your flooring contract you are assured of two things—(1) the highest grade materials —*Gold-Seal* products backed by an out-and-out money-back guarantee—(2) that these materials will be laid by a method that makes perfect results a certainty.

Why not be sure? Let us send you copies of the *Gold-Seal* Specification for laying Battleship Linoleum or Cork Carpet.

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*Cut seams — through both thicknesses at once.*

*Cement seams, then roll and weight down with sand-bags.*

*Leave sand-bags along seams for 24 hours.*

*Improvised drag made from piece of burlap and sand-bags.*

# GOLD SEAL
## Battleship Linoleum

(THE FAMOUS FARR & BAILEY BRAND)

Made According to U.S. Navy Standard

*On every roll of Gold-Seal Battleship Linoleum will be found our Gold Seal bearing this definite pledge— "Satisfaction guaranteed or your money back.*

## "His Nibs" Showing

The heralded production of Exceptional Pictures, Charles (Chic) Sale in "His Nibs," is having its premier presentation at the Hotel Astor, New York City, as this issue goes to press, too late for a report to be made.

The account of the showing, and of the picture, will be given in next week's issue of this publication.

Alexander Beyfuss, vice-president and general manager for Exceptional Pictures Corporation, has promised one of the most unique affairs in the history of the industry, and states further, that immediately following the Hotel Astor date, a presentation of "His Nibs" in one of the Broadway theatres in New York City will be arranged for.

# "Beggar Maid" Launches Series of Films Based on Art Masterpieces

It isn't often that a two-reel subject awakens more than passing comment in the Broadway picture house, but the exception arrived at the Rivoli last week and was carried over for another week at the Rialto—"The Beggar Maid," a picturization of the Burne-Jones masterpiece now hanging in the Tait Gallery, London.

"The Beggar Maid" reaches the screen through the Hodkinson Corporation. It was produced by Triart Films, headed by Isaac Wolper, who produced "The Miracle Man," and was taken under the direction of Herbert Blanche and Lejaren A. Hiller. The title part is played by Mary Astor, who, although not yet 16 years of age, gives promise of rapidly mounting to stellar heights.

So impressed was Hugo Reisenfeld with this short subject that he put on a special prologue for it, consisting of a duet in an old garden, followed by the recital of Tennyson's poem of the same name, on which Sir Edward Burne-Jones based his famous painting. This is the first instance of a two-reel picture being accorded such honor.

Back of "The Beggar Maid" is the most ambitious plan thus far attempted to humanize the great paintings of all ages and at the same time preserve to the utmost the entertainment values so necessary to a successful presentation on the screen. Twelve paintings in all will be picturized and they are to be chosen by the following advisory board, made up of the leading art patrons and authorities of the day: Robert W. DeForest, Francis C. Jones, Edwin H. Blashfield, Charles Dana Gibson, Robert Aiken, Louis C. Tiffany and Daniel Chester French.

This board has thus far chosen "The Bashful Suitor," by Israels; "The Young Painter," by Rembrandt, and "Mona Lisa," by Leonardo da Vinci, to follow "The Beggar Maid."

"Subjects of this kind," said Mr. Hodkinson, "will do more to answer the insistent demand for better pictures on the part of both press and public alike, than all the promises producers can make. Until this series came along, the masses had to look to indifferently done reproductions for their conception of the masterpieces of art. Here, on the screen, they witness the actual moving impulses back of the painting. They see the artist at work on it, and follow every stroke of the brush in a vivid picturization of his subject. Whether or not the public likes this sort of picture received a decisive answer in its pre-release showings in New York."

The picture was made on the beautiful Long Island estate of Mr. Tiffany, a member of the advisory board, and so infinitely carefully were the details worked out that it is said 20,000 feet of film were used to get the final 1,600 feet comprising the subject.

## "The Iron Trail" Is All Assembled

Final assembly of titles and scenes for "The Iron Trail," first of the big Rex Beach film productions to be released through United Artists, has been completed at the Bennett Studio in Yonkers under the personal supervision of Whitman Bennett, assisted by Rex Beach.

It is the first of a series of Rex Beach stories that Mr. Beach personally selected for elaborate film production, and marks the first of the Bennett Picture presentations on the United Artists program.

## Smith Pleased with Vitagraph Picture, "Son of Wallingford"

Upon his return from Canada recently, Albert E. Smith, president of Vitagraph, spent a good part of one day seeing pictures which had been completed in his absence. Vitagraph's production department has never been more active than at the present time. The company has more and bigger productions ready for release this October than it had last October, and its production plans for this season dwarf those of last year, it is stated.

Mr. Smith spent some time in one of his studio projection rooms viewing George Randolph Chester's special production, "The Son of Wallingford." Basing his opinion on the experience of over twenty-five years as a leader in the motion picture industry, Mr. Smith believes that "The Son of Wallingford" will set a new record for Vitagraph specials.

## Elaborate Plans

Universal officials plan to make "Barry Gordon," Herbert Rawlinson's next film, one of the most outstanding films of the year, they state. Marjorie Daw has been engaged as the star's leading woman and Hobart Hanley has been assigned as director.

# "Mother o' Mine," Ince Film, Makes Many Box Office Records

"Mother o' Mine," the Thomas H. Ince melodrama, hung up some new records for itself as a box-office attraction last week with simultaneous runs in four large cities of the East and Central West.

Indianapolis, Cincinnati, Washington and Pittsburgh gave the sensational Ince success the same enthusiastic reception that it received in New York, Minneapolis, Seattle, Los Angeles and San Francisco upon first presentation a few weeks ago in those cities.

During the first week of its distribution through First National exchanges, following transfer of the Ince productions, "Mother o' Mine" played Gift's, Cincinnati, as the opening attraction for the fall season; the Alhambra, Indianapolis; Tom Moore's Rialto at Washington, and both the Regent and the Blackstone, Pittsburgh.

It proved such a successful attraction at Gift's that it was, early in the week, booked for a second seven days despite a previous booking for that week. The Cincinnati Times-Star says that it "is one of those productions that the public will not permit to come and go with only one week's showing, therefore McMahon and Jackson have billed it again. It played to capacity crowds and bids fair to run into record attendance again.

"The eternal story of mother love told in a new way by Ince makes the production one of the most gripping. His artistic skill has touched many phases of life, forming a remarkable screen narrative."

"Mother o' Mine" is a fast action melodrama, made by Thomas H. Ince with a cast including Lloyd Hughes, Betty Ross Clark, Joseph Kilgour, Claire McDowell and Betty Blythe.


# One-Four-Nine!

Quality—Speed—Price—Points 1, 4 and 9—are three reasons and there are seven other vital ones why American should make your prints.

The safety of your negatives—the quality of your prints—American service throughout are insured by our unique guarantee.

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1. QUALITY. Prints known for brilliancy and clearness. Expert staff, trained by years of experience, assures highest quality prints obtainable.
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7. SAFETY. Plant approved by both city of Chicago and Board of Fire Underwriters.
8. PROMPTNESS. Accustomed to serve exacting requirements.
9. PRICES. Reasonable and competitive.
10. GUARANTEES. Write for our unique guarantee of quality work.

# In the Independent Field

## Several Sales on Heart of North

Additional sales have been closed on "The Heart of the North," the George H. Davis-Joe Brandt feature of the Canadian Northwest which is being offered on the States Rights market.

Mr. Brandt, who returned for a few days to his New York offices from a sales tour of the principal cities, announces sales to Midland Films, Inc., of Minneapolis, for Minnesota and North and South Dakota territory and the Kansas and Western Missouri territory were closed with National Photoplay Corporation of Kansas City. Another of the big sales of the week on this feature was to Greater Productions of Des Moines, whereby this picture will be seen in the Iowa and Nebraska territory.

The Southern Wisconsin territory has also been closed with the Guhl Film Company of Milwaukee.

## Arrow Announces Novel Film; History of the Life of a Dog

Arrow Film Corporation announces the first of the novelty films which they will release during the coming year. The title of it is "Watching Eyes" and it is the life story of a dog, "Kiki," told by herself.

"Kiki," the Wonder Dog, is the billing she gets, and it is claimed that she deserves the title. This picture is said to be one of the most entertaining films ever made and Arrow believes will find a welcome in motion picture theatres everywhere.

While the picture is the history of a dog it nevertheless has its human actors, for "Kiki" plays a large and important part in the lives of her master and mistress. "Kiki" by her intelligence accomplishes what relatives and friends had failed in doing and reunites husband and wife as well as playing an important part in a great horse race; in fact being the means of saving the race for his master.

Arrow officials are most enthusiastic over this picture and predict that it will be a big favorite with both exchangemen and exhibitors, being a distinct novelty of real entertainment value. It is scheduled for early release.

Arrow also announces the addition of two well known comedy players to the Arrow-Broadway Comedy unit releasing under the Arrow Comedy Franchise. Two former Christie stars join their former teammate—Helen Darling and Jay Belasco.

## More Newspapers Praise Urban's Feature Film "The Four Seasons"

The Kineto Company of America reports still more praise from the daily press for the first Charles Urban feature, "The Four Seasons." The critic of the New York Times in his review points out that it is entertaining and that people near him read the titles out loud and gushed as effusively as they do at a popular photoplay, and that those who go to the theatre to be entertained found themselves following the picture with ascending interest. That Dr. Ditmars and Mr. Urban have made their picture interesting by the skillful selection of subjects and arrangement with regard to dramatic continuity as in the growth of the antlers on a deer and the growth of other animals throughout the year, while in addition, new matter is continually introduced. Furthermore, the makers of the picture have selected subjects that by their oddity, novelty and beauty may be counted upon to have a popular appeal concluding with the statement that "the picture is an extremely interesting and refreshing work, which, incidentally, administers education painlessly."

On the same date, the New York Evening Telegram published a special story, well illustrated, dealing with "The Four Seasons."

## Wide Interest Shown in New Selig Serial, Says Auerbach

Unusual interest in the new animal-jungle serial which Colonel William N. Selig has put into production for the Export & Import Film Company, with whom he recently signed a three years' contract is announced as being manifested by distributors.

L. Auerbach, vice-president of the Export & Import Film Company, Inc., admits he was somewhat surprised at the great number of inquiries received after the announcement of the closing of the Selig contract.

"Proof of the faith in which the industry holds Colonel Selig is manifested by the number of letters we have received regarding the new serial by a pioneer in the motion picture business and a creator of box-office successes. Col. Selig has felt the pulse of the public and knows what is being demanded by it." The new serial Colonel Selig is making for the Export & Import Film Company is being made to meet the new desires of the picture-goers for adventure films packed with action and romance.

"The Selig serial will have a greater collection of wild animals than has ever been used in a serial, including the whole gamut of jungle tribes.

"The story has been especially written to bring out sensational episodes without situations which appear ridiculous to any audience. Romance has not been overlooked and each episode will come to a logical conclusion.

"Within ten days we expect to have a print of the first two episodes in New York and we will then be able to back up our claims for this serial."

## Arrow Reports Unusual Interest in "Ten Nights in a Bar Room"

Arrow Film Corporation reports that wide interest both inside and outside of the trade has been aroused by "Ten Nights in a Bar Room;" not only exchangemen and exhibitors, but theatre-goers, prohibition advocates and literary men have written to the company regarding the picture.

"The reputation of "Ten Nights in a Bar Room," says Dr. W. E. Shallenberger, "is as solid as the rock of Gibraltar. It is a great human interest drama with a world-wide reputation. It is a showman's picture, but this is only one of the many qualities that spell success. The public is loyal to its old favorites and an established reputation in the entertainment world counts for much. As a novel and a play it has been enjoyed by millions. Nothing has been spared in the making of the picture to make it a great attraction."

As screened, it is said that sensation vie with human interest in the unfolding of the story. One scene showing the burning of the "Sheaf and Sickle" inn. Green loses his life in the fire and Slade in the rapids. There are several big mob scenes. Arrow believes that in this picture it has one of the greatest winners in the history of the company.

## L. M. Ash Buys "Supreme Passion"

L. M. Ash, Creole Enterprises, New Orleans, has bought the state rights to "The Supreme Passion" from Robert W. Priest, for Louisiana and Mississippi.

Creole Enterprises has purchased several special productions for distribution in the New Orleans territory and it is understood that extensive bookings have been arranged through the Saenger Amusement Co.

## World Film Has Seven Big Films

In addition to the big feature production, "Judgment," which is announced as having received high praise from critics of the press, World Film Corporation is also offering on the state right market a Mollie King production, "Suspicious Wives," which is meeting with success, as well as five dramas featuring Joe Moore and Eileen Sedgwick, including a story of the Canadian Northwest Mounted Police entitled "Arrest Norma MacGregor!" The subtitles for all of these productions are by Chandlee and Laub.

## Work Started on First Kyne Film

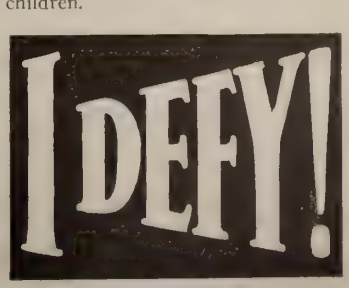
The next Ben Wilson production will be on the Peter B. Kyne story, "A Motion to Adjourn," Marjorie Daw and Roy Stewart leading the cast, the direction being in the hands of Roy Clements. The story ran in the Saturday Evening Post.

Roy Stewart plays the part of a young man, Silas Warner, Jr., who after a series of family misadventures in New York goes to a western mining camp and meets with many adventures at the hands of the "ornery and worthless men of the world."

The girl appears in the person of Sally, the daughter of this motley clan, and the real plot starts.

## Arrow Film Gets Unusual Honor

Arrow announces the National Board of Review has selected "Before the White Man Came" for a place on their selected list of attractions to be used during the National Children's Book Week, beginning November 13. The list will be sent to 4,000 libraries, women's clubs, members of the General Federation, better films committees and other organizations, urging the booking of films on this list during that particular week, the object being to supply the theatre with films which are of particular value to children.



**E. H. DuCasse**

sole proprietor, "Indian Film Gazette," the "DuCasse Film Service" and several cinemas in India, who is contemplating a tour of America and Europe in the near future, will be glad to view and select films for exhibitors in India and Burma.

**Manufacturers and Export Agents**

who are not acquainted with the requirements of the East, are hereby offered an opportunity of ascertaining and selling the class of films that India and Burma need.

*Communications addressed to*

**E. H. DuCasse**

**2, Marquis Street**
**Calcutta, India**

will be treated confidentially.

**Rare Opportunity for Buyers & Sellers!**


# *"Dangerous Curve Ahead," a Rupert Hughes Success, Already Booked by 1,000*

Rupert Hughes' comedy drama of young married life, released nationally by Goldwyn Pictures Corporation on Sunday, October 2, in 150 key cities, has repeated the great screen success scored by his photodrama, "The Old Nest," released last month.

More than 1,000 theatres have booked "Dangerous Curve Ahead!" for screening within the next few weeks, and additional bookings are being received daily in all of Goldwyn's twenty-two branch exchanges.

The photoplay was given its first New York showing, on the national release date, at the big Capitol Theatre, which it filled at every performance all day long. The motion picture critics of the New York daily newspapers found in Mr. Hughes' new picture the same truth to human nature, the same humor, the same feeling for drama and for characterization which they praised so highly in "The Old Nest."

Some of the reviews follow:

The New York Times said of it: "Rupert Hughes has become lightly satirical, and at the same time sympathetically human again, in 'Dangerous Curve Ahead.' Delightful, semi-serious treatment of young married life, adroitly done. Helene Chadwick and Richard Dix are satisfactory in all their scenes and brightly eloquent in some."

New York Herald: "It is the refreshing presentation of the very human elements in everyone which raises this photoplay above the commonplace—in a word, makes it more than a photoplay. It might be called 'The First Year' of the screen. Its sympathetic treatment is what makes it unique and justifies Mr. Hughes, if he wants, in becoming conceited as the best photoplaywright now extant."

New York Tribune: "The titles are a delight, the picture is beautifully directed and the cast leaves nothing to be desired. Helene Chadwick is delightful as Phoebe. It is the ablest thing she has done. Richard Dix is perfect as the young husband."

Evening Telegram: "In 'Scratch My Back' and 'The Old Nest' Rupert Hughes created two notable successes for the screen. In 'Dangerous Curve Ahead!' he has surpassed both of those famous productions with a new story of universal appeal. The charm of Mr. Hughes' screen plays is that they have an individual point of view and reflect life with a refreshing vividness, steering away from the conventional 'movie.' In this newest Goldwyn production he has done that very thing. That's why it is a great film."

*LARRY SEMON IN VITAGRAPH'S "THE SAWMILL"*

# *"Scandal" Opens the Selznick Series of Talmadge Revivals*

Among the units that were promised for inclusion in "Forty from Selznick" this season were six Norma and six Constance Talmadge revivals. With the release of "Scandal," set for September 20, the distribution of these features begins. "Scandal" has Constance Talmadge as its star, with "Poppy" promised as the lead-off of the Norma features a month later.

Mr. Selznick declares that there was no experiment on his part in placing a dozen Talmadge pictures at disposal of exhibitors for this season. The "experimenting," if any, was done earlier in the year, when "Ghosts of Yesterday," "Panthea," "The Moth" and "Up the Road with Sallie" were sent out to test the sentiment of exhibitors and their public as trail-blazers for this season's reissues.

This experience demonstrated that the "Talmadge fans" wanted to see pictures in which Mr. Selznick made these girls stars two or three years ago. The determination to release a dozen "hand-picked" issues of these earlier offerings followed which is said to have been proof via the showman's box office that the "fans" of these days like good pictures of their favorites starring no matter what their "release date" may have been.

*SCENE FROM "HER FACE VALUE" (REALART)*

# *"Mother o' Mine" Opens in Oakland*

Thomas H. Ince's "Mother o' Mine," a First National attraction, was the opening feature for the new Strand Theatre, Thirty-third street and Telegraph avenue, Oakland, Cal.

Dedication exercises were a part of the program and they included addresses by John L. Davie, the mayor of Oakland; Joseph J. Rosborough, postmaster of Oakland, and C. C. Griffin, president of the Motion Picture Operators of California

Eddie Horton, a famous San Francisco organist, gave a recital which included, besides the prologue for "Mother o' Mine," the following numbers: "Gypsy Love," Victor Herbert; Prelude in C Sharp Minor, Rachmaninoff; transcription on "Rustle of Spring," Eddie Horton; medley of popular airs prepared by Horton; encore number, "The Rosary," Nevin.

# *Vignola Has New Lighting System*

After almost a year experimenting with special lighting apparatus, Robert G. Vignola, director of special productions for Cosmopolitan, has succeeded in working out a new system of lighting by which, it is stated, he achieves depth in his pictures. The question of bringing out depth or the third dimension in motion pictures has been the center of attention in the industry from the very first.

Mr. Vignola's secret is in the lighting up of his scenes. The first public revelation of the discovery will be made in 'Enchantment,' his most recent production, starring Marion Davies, which will be released shortly.

# SITUATIONS

MR. EXHIBITOR:

Have you situations which you cannot depend upon? Are you unable to get box-office productions that measure up to expectations, sure-fire attractions that will produce 100% results?

## IF SO

YOU CANNOT FIND BETTER HELP THAN METRO'S 28 POPULAR STAR PRODUCTIONS, 28 OF THE GREATEST SUPER-BOX-OFFICE PICTURES EVER RELEASED BY ONE CONCERN

As Well As

## NAZIMOVA'S "CAMILLE"

REX INGRAM'S

## "*The* FOUR HORSEMEN

of the APOCALYPSE"

## "*The* CONQUERING POWER"

## "TURN TO THE RIGHT"

## "*The* PRISONER OF ZENDA"

*and other big features to come*

METRO IS KNOWN AS A PRODUCER OF BIG MONEY-MAKING PICTURES. THIS SEASON WE WILL SURPASS ALL OUR PREVIOUS ACHIEVEMENTS

# METRO PICTURES CORPORATION

Remember

*METRO Week Nov. 20-27*

# NAZIMOVA'S CAMILLE

*— a modernized screen version of the new classic play by* ALEXANDRE DUMAS, *the younger—*

Directed by RAY C. SMALLWOOD Scenario by JUNE MATHIS

*is* NAZIMOVA *and* CAMILLE *at their greatest*

WID'S:
"Title alone plus star's name should prove sure fire. You can honestly say that this is the best thing Nazimova has done."

MOTION PICTURE NEWS:
"Nazimova has come into her own again with this modern version of Dumas' tragedy of passion, 'Camille,' . . . this modern adaptation of the play which has taxed the art of Bernhardt, Duse, et al."

MORNING TELEGRAPH:
"Nazimova's interpretation is a 1921 embodiment of the faults and virtues of Manon Lescaut, Marion Delorme and Nana, up to date even to the bobbed hair."

MOVING PICTURE WORLD:
"There is no denying that the Nazimova production of 'Camille' is interesting."

EXPORT TRADE REVIEW:
" 'Camille' should prove one of the season's greatest cinema attractions."

A REX INGRAM *production*

# *The* CONQUERING POWER

*Based on* BALZAC'S *"Eugenie Grandet"*

Scenario by JUNE MATHIS Photography by JOHN F. SEITZ

**Booked for a trial showing from the sample print for the Rivoli Theatre and moved to the Rialto Theatre the following week. Business tremendous in spite of the fact that it was the hottest spell of the summer, which speaks for itself.**

# METRO PICTURES CORPORATION

*Remember —*

*METRO WEEK - Nov. 20-27*

ON THE STAGE

JOHN GOLDEN'S *great hit by*
WINCHELL SMITH & JACK HAZZARD
452 DAYS on BROADWAY

ON THE SCREEN

A REX INGRAM *production*
A QUARTER - MILLION *for*
*half the Story Rights . . .*

# TURN TO THE RIGHT

## THE STORY

The most costly ever bought for the screen. Its value $500,000.

Concerns the fortunes and regeneration of a derelict young man when he goes back to his old home in the country.

Made to order for the American public. A thrill a minute and a laugh in between.

## THE DIRECTOR

Rex Ingram, who made "The Four Horsemen of the Apocalypse" and "The Conquering Power."

The young man Yale gave a degree to for his art on the screen: the first honor of this sort ever conferred by a university.

## THE CAST

Alice Terry, famous for her Marguerite in "The Four Horsemen" and her Eugenie in "The Conquering Power." Jack Mulhall.. Harry Myers, the Yankee in "A Connecticut Yankee," Edward Connelly, George Cooper, Lydia Knott, Margaret Loomis, William Bletcher and others.

*The* 4 *The* REX INGRAM *production*
*of the famous novel by*
VICENTE BLASCO IBAÑEZ

# HORSEMEN OF THE APOCALYPSE

*Scenario by* JUNE MATHIS *Photography by* JOHN F. SEITZ

## ENOUGH SAID !!!

METRO PICTURES CORPORATION

*Remember —*
*METRO WEEK - Nov. 20-27*

# 28 OTHERS

*include such great star favorites as*

# BERT LYTELL
# VIOLA DANA
# ALICE LAKE
# GARETH HUGHES

*and everyone will be a record-breaker because we are making pictures that make money, that make new friends for your house, & that outdistance the offerings of competitors.*

*When you book our pictures you book Profit with a capital "P", you contract for Capital with a capital "C".*

# METRO

*Remember*

## METRO WEEK - Nov. 20-27

*MAX LINDER PRESENTS HIS LATEST COMEDY, "BE MY WIFE," A GOLDWYN RELEASE*

## New Burton Holmes Picture on Canton

"Kwang-Chow-Fu" is the title of the Paramount - Burton Holmes Travel Picture released October 2. *"Canton"* is a very poor and childish corruption of the real name of that city.

The picture shows the real old and utterly "Chinesey" city which is still to be found by the traveler who loses himself in the mazy streets of its ancient and unchanged inner heart of Kwang-Chow-Fu, or cruises along the crowded stretch of the Pearl River among the floating homes of the "Water-people" who live and die afloat, in the cosiest and most curious craft imaginable.

## Paramount Comedy Has Will Rogers

Work was started this week at the Lasky studio on the special comedy feature, titled "Ek," for which Will Rogers has been specially engaged for the leading role. James Cruze is directing. Lila Lee will play the feminine lead and others will include Allan Hale, Emily Rait, Clarence Burton and John Fox. The latter is a boy and will interpret the very unusual part of Ek, a vagrant soul looking for an earthly home.

Extreme novelty will be the feature of this picture. The original story was by Walter Woods and A. B. Baringer, while the former adapted it for the screen.

## Neills Come Back to the Lasky Lot

James Neill and Mrs. Neill (Edythe Chapman) are back on the Lasky lot at Hollywood after two years' absence. Both are appearing in "The Husband's Trademark," of which Gloria Swanson is the star and which Sam Wood is directing. "The Husband's Trademark" is an original by Clara Beranger, who wrote "Exit the Vamp" for Ethel Clayton and "The Gilded Lily." Lorna Moon wrote the scenario and Thompson Buchanan is supervising the production.

*"JANE EYRE," HUGO BALLIN'S HODKINSON OCTOBER RELEASE*

## Alf Goulding Is to Direct Harry Sweet

Alf Goulding, former director for Harold Lloyd, will direct Harry Sweet. Sweet's next release will be "Mamma's Cow Puncher." Bartine Burkett has been engaged to support alternately Harry Sweet and Charles Dorety. Louise Lorraine, leading woman of "The Adventures of Tarzan," is another Century beauty who will be featured with Dorety and Sweet.

## Paramount Actors Leave for London

Among the passengers sailing last Saturday for Europe on the Olympic were Elliott Dexter and Dorothy Cumming, Paramount players, who will appear in some of the productions to be made at the London studio of Famous Players-Lasky British Producers, Ltd.

## Bosworth Heads F. B. Warren Cast

A cast headed by Hobart Bosworth, Elinor Fair, Robert McKim, Freeman Wood, Baby Muriel, Al Kauffman, Lei Lena and other well known favorites, has been selected for Lambert Hillyer's first Graf production of C. Gardiner Sullivan's story, "White Hands," for release by the F. B. Warren Corporation.

## New Aesop's Film

The fable of "The Frog and the Ox" might be called one of old Aesop's "best sellers." In the series of Aesop's Film Fables produced by Fables Pictures, Inc., this is the one scheduled by Pathe for release on October 16—as brought up to date by Cartoonist Paul Terry. In the modernized version Emperor Frog is seated on his throne surrounded by courtier frogs who are compelled to entertain him or suffer sudden death. He is a most exacting emperor-who-must-be-obeyed. He is getting rather fed up on the procession of cabaret dances served up to him. Courier frogs are sent out into the world commanded to return with something really suited to an emperor's attention.

The moral is that it sometimes is dangerous to try and be what Nature never fashioned you for.

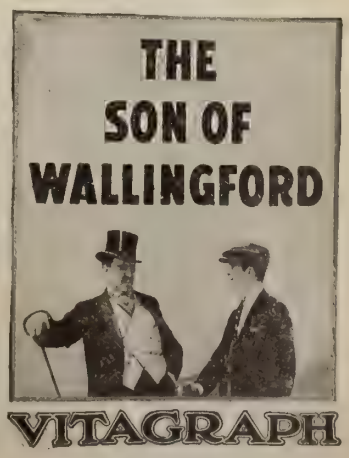
## Max to Burlesque "Three Musketeers"

Max Linder, the famous French comedian, whose latest five-reel picture, "Be My Wife," to be released by Goldwyn among its second group of pictures for the new season, is now preparing to make an elaborate burlesque of "The Three Musketeers."

Mr. Linder is now engaged in writing the script for the burlesque. He will direct it and will himself portray the role of D'Artagnan.

## Sets Release Date

Sunday, October 23, has been decided upon by Goldwyn as the release date for its new series of short subjects—the Sport Review, edited by Grantland Rice and produced by Jack Eaton, and Goldwyn Graphics, assembled under Eaton's direction with titles by Katherine Hilliker. The two series will alternate. As there will be twenty-six of each a year, Goldwyn will release them at the rate of one reel a week.



# Live News from Everywhere

## San Francisco

Virtus R. Scott, New York producer, formerly connected with Paramount, was a recent visitor in this city, en route to Los Angeles on a business mission.

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Charles E. Bray, Western representative for the Orpheum Circuit, returned to his local headquarters a few days ago from the East.

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Lew Newcomb, who recently resigned the management of the Casino Theatre to take over the management of the Century Theatre in Oakland, was presented with a handsome silver loving cup by the staff of the former house.

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Margaret R. Bennett, private secretary to Jesse L. Lasky, is a visitor from Los Angeles.

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Frank Lloyd, director, arrived here on September 27 from a vacation spent at Honolulu.

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Joseph Fisher, an official of the Mid-Seas Film Company, Singapore, arrived here recently on a business trip.

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William F. Aldrich, manager of the Hawaiian Motion Picture Production Company, of Honolulu, arrived recently.

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Ackerman & Harris, Western representatives of the Loew interests, have received word that Marcus Loew plans to attend the opening of the new Loew State Theatre on Market street.

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The Frolic Theatre, which has been in the hands of decorators for several weeks, now presents the appearance of a new house. The new decorative scheme is old Spanish, which harmonizes perfectly with the architectural design of the building.

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Work has been commenced on the remodeling of the Century Theatre on Ellis street and almost $50,000 will be expended on this house by Herbert A. Harris and Charles H. Brown, the new owners.

* * *

Sam Levin of the Coliseum Theatre, has returned from New York and Chicago, where he viewed some of the latest ideas in presentation. He plans the erection of another large house in San Francisco, but is withholding the location for the present. He states that it is also his intention to erect a Coliseum Junior in the neighborhood of the Coliseum, and that work on this will probably be started at an early date.

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The T. & D. Theatre at Salinas, which has been in course of construction for several months and which represents an investment of about $85,000, will be opened on October 1 under the management of Nick Turner, who has an interest in the house.

The Strand Theatre at Oakland has been enlarged since the recent visit of Sam A. Perlin to Eastern cities, and a fine Robert-Morton organ installed.

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The Majestic Theatre at Chicago has been reopened under the direction of Henry Daly.

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A regulatory business tax designed to increase the license revenue of Sacramento from $12,000 to $60,000 a year, has been adopted by the City Council. Theatres are to pay $30 quarterly, ticket scalpers $15 quarterly and producers $1 a day, except where Sacramento is the fixed place of business, when the fee will be $6 quarterly.

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H. Gobish, manager of the Flag Theatre, San Francisco, has been elected secretary-treasurer of the Motion Picture Theatre Owners of America, Northern California Division, succeeding Maurice Klein, who resigned owing to the pressure of business matters.

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A wage reduction of 7½ per cent. has been made by the musicians' union of San Francisco.

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Fred Lahm, a pioneer California exhibitor, has purchased the Rialto at Oakdale from James Barlow of Stockton, who conducts the Maze Theatre in the latter city.

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Louis Hyman, for several years with the All Star Features Distributors, of San Francisco, and for several years manager of the exchanges operated by this leading state right concern in this city and at Los Angeles, is expanding his amusement interests and has entered the exhibiting field. With Maurice Klein and H. G. Meyer he has purchased the Verdi, Broadway, Crescent and Washington Square Theatres in the North Beach district.

## Kansas City

First National and Educational Film exchanges have moved to their new offices in the building which has been erected for them at 1712 Wyandotte street. E. C. Rhoden, manager of First National, says that the exchanges' new home has been built to accommodate the large supply of film.

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R. R. Biechele, who operated an airdome in Kansas City, Kan., during the summer, will reopen his Maywood Theatre the middle of October.

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Art Jacobson, Universal representative, is back on the job after an illness of a week.

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Al A. Karf, formerly of St. Joseph, Mo., and recently appointed manager of the Twelfth Street Theatre in Kansas City, announces that the week's program will now be changed every Saturday instead of Sunday.

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Ralph Simmons, formerly with W. W. Hodkinson Corporation in Kansas City, will again assume the managership of the local branch.

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M. J. McGinnis of the Liberty Theatre, Nevada, Mo., was a recent visitor at the Hodkinson exchange. Mr. McGinnis recently put on a big in-door baseball stunt which drew a crowd of 900 people. The stunt was put on by the students of the College of Nevada. Mr. McGinnis purchased the house about a month ago.

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Sam Marks, Rube Melcher, Charles Craig, W. Beal and W. Copeland, all representatives of the local Hodkinson exchange in the Middle West, came in to a two-day convention held by Hodkinson under the supervision of Joe Bloom, district supervisor. Besides business a banquet was held at the Hotel Baltimore.

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H. W. McCarthy, recently with Associated Producers and well-known film salesman in this territory, is representing Federated in Kansas.

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Harry Cohen, new Select manager, arrived recently from Los Angeles to assume his new position.

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Out-of-town visitors at the various film exchanges this week have been: Mr. Hinton of the Liberty Theatre, Blue Springs, Mo.; T. C. Goodnight of the Star Theatre, Warrensburg, Mo.; Mrs. Murdock, Murdock Theatre, Pleasant Hill, Mo.; Mr. Farris, Farris Theatre, Richmond, Mo.; F. L. Fooke, Oliver Theatre, St. Joseph, Mo.; R. L. Miller, Auditorium Theatre, Smithville, Mo.; Mrs. W. A. Millington, Crystal Theatre, Ottawa, Kan.; Charles Snell, Snell Theatre, Harrisonvile, Mo.; Lee Gunnison, Roval Theatre, Atchison, Kan., and Mr. and Mrs. Nichols, of the American Theatre, Odessa, Mo.

## St. Louis

Melville Stoltz, manager for the American Theatre for four years, has resigned. He will be succeeded immediately by Edward Smith of Boston. Stoltz plans to enter the commercial field in St. Louis after a short vacation. Smith who has been out of the theatrical field for two years, managed houses for the Shuberts for fifteen years.

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E. H. Brient, manager of the Robertson-Cole exchange, proudly announced that his office heads the list in the race between the Robertson-Cole exchanges for the largest percentage quota earned on contracts for the New Star Stries during the months of September. It also was third in the number of contracts signed for the new "26" releases.

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Ben Rovin of the Amuse-U Theatre, Springfield, Ill., was a caller of the week.

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Tom Reed of the the Grand, Duquoin, Il., was another vistor.

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L. E. Talley has joined the St. Louis selling organization of Robertson-Cole.

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John H. Baker, publicity director for Skouras Brothers Enterprises, resigned, effective October 1. He has been succeeded by Reeves Espy, formerly with Famous Players Missouri Corporation.

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Harry H. Greenman, formerly manager of the Rivoli, Denver, Col., is in charge of the William Fox Liberty. Prior to taking charge of the Rivoli eighteen months ago Greenman was assistant manager of the Liberty.

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J. L. Spaulding of the Gem, Taylorville, Ill., was seen along Picture Row.

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J. J. Calvin of the Opera House, Washington, Mo., made a round of the exchanges in search of some live features.

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Tom Leonard of Pioneer Pictures has returned from a flying trip to Kansas City.

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Joseph Desberger of Associated Producers is now installed in his new office in the First National exchange building.

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Frank Lietz of the Gem, Mascoutah, Ill., came in town.

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Manager Floyd Lewis of Realart Pictures expects to move into his new exchange headquarters in the Roth Building, 3332 Olive street, about November 30. Manager G. M. McKean of Fox and Samuel Werner of United Film Exchange will have quarters in this building.

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E. P. Pickler, manager of Select Pictures, is touring the key cities of Arkansas and Tennessee.

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C. O. Roberts, Pathe special representative, has purchased the Lyric at Casey, Ill. However, he will not sever his connection with Pathe, as Mrs. Roberts will look after the theatre. He assumes control on October 15.

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William Durham of Clayton, Ia., has purchased the Rolla Theatre, Rolla, Mo., from Harvey Smith and the Lyric at St. James, Mo., of A. L. Hunt. The price paid for either house has not been revealed. The policy will be unchanged.

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A. M. Beara of the Gem, Chester, Ill., called at Select headquarters.

(*Continued on page* 798)

SCENES FROM "THE SPEED GIRL," STARRING BEBE DANIELS. REALART RELEASE

## Melford Picture Is Paramount's October Feature

The Paramount release scheduled for October 9 is George Melford's production, "The Great Impersonation," featuring James Kirkwood. The picture version of the novel was written by Monte M. Katterjohn.

When the spectator witnesses the showing of "The Great Impersonation," he will be carried on the wings of fancy to many sections of the old world. A jolly room of one of the colleges of Oxford University opens the picture, which then cuts to a dense jungle in German East Africa and a thatched cabin in a clearing. From there the film flashes to a Bohemian cafe in Vienna and then to English exteriors. Then the audience is carried to the interior of the Kaiser's secret war vault on the Wilhelmstrasse in Berlin at a time just prior to the great war. Next are seen the quarters of the German ambassador in London and settings representing offices in Scotland Yard.

## "Star Dust" Will Open New Theatre

"Star Dust," Hope Hampton's latest starring vehicle for Associated First National, has been selected as the opening attraction for Col. Fred Levy's new Louisville theatre, the week of October 9. This will mark the initial public presentation of the film. Miss Hampton will appear in person at the opening.

## Varied Appeal in Playgoers Films

John E. Storey, sales manager of Associated Exhibitors, Inc., said last week that the policy of releasing the Playgoers Pictures features on the basis of three a month had been successfully launched, and that reports from his branch sales managers indicated that the diversity of these attractions is the basic reason for the popularity of the arrangement with the exhibitors.

He further stated that it is the purpose of Associated to keep the nature of the Playgoers features totally different, so that in no individual month will there be three "Westerns" or three "society dramas," but each one will have the elements of amusement value which are attractive to various classes of patronage.

## To Feature Barnes in Farce Comedy

Jesse L. Lasky has announced that the farce comedy "Is Matrimony a Failure?" will soon be made into a Paramount picture at the Lasky studio in Hollywood, with T. Roy Barnes as the featured member of an exceptionally strong cast.

The picture is to be directed by James Cruze. The play was first produced by David Belasco on Broadway several years ago, with Leo Ditrichstein in the leading role. Ditrichstein adapted the play from a big Continental success, and in its American version the play had an extended run in New York and a successful tour on the road.

## "Across Divide" Is Booking Fast

"Across the Divide," the Playgoers Pictures feature release for the week of October 9, has already proved the popularity of the well-produced, actionful Western drama, judging by the advance bookings which have been received, says a report from Associated Exhibitors.

Headed by Rex Ballard and Rosemary Theby, the cast includes Ralph Fee McCullough, Thomas Delmar, Gilbert Clayton, Dorothy Manners and Florence Hollister. It is directed by John Galloway.

## Russell in New Fox Production

William Russell, the Fox star, appears as a scion of an old Southern family, involved in a feud in a picture now under way at Fox Film Corporation's West Coast studios. The story is a screen adaptation of "The Roof Tree," novel by Charles Neville Buck. Jack Dillon is directing the production.

## Wanda's Next Is "Her Face Value"

What Realart describes as "one of the best pictures, Wanda Hawley has done" was adapted by Percy Heath from a story written by Earl Deer Biggers, which appeared in the Saturday Evening Post under the title of "The Girl Who Paid Dividends."

It is a dramatic offering with a generous vein of comedy throughout, furnished mostly by T. Roy Barnes in the role of a press agent. He displays considerable talent as a conjuror as well as a comedian.

## Gaylord Lloyd's Next

In the series of one-reel comedies featuring Gaylord Lloyd, "Dodge Your Debts" is scheduled by Pathe for release on October 16. In this comedy the hero is a bill collector in a neighborhood where bill collectors are so unpopular that ordinarily they take their lives in their hands. Gaylord Lloyd's leading female support is Estelle Harrison, daughter of a celebrated man-killer of bill collectors, who runs "Mike's Place" in Bilgewater Lane—a locality so tough that "the babies all have sore throats from smoking stogies. Mike gives a black eye free with every drink. Susie is a nice girl, rather proud of the way her father handles bill collectors.

## Going Strong

A survey of the motion picture sections of newspapers in widely separated towns and cities from coast to coast brings to light the popularity of Charles Ray's fight picture, "Scrap Iron," which is still going strong in all sections of the country in spite of the fact that it was released last spring and has been screening steadily ever since.

## New Pollard Comedy

With the newspapers revealing alleged stupendous grafting on the part of "Ku Klux" potentates, Pathe announces for release on October 16 a comedy featuring "Snub" Pollard called "Law and Order," in which a local group of the "Klan" figure in wholesale automobile burglary. Pollard is the overworked and anxious district attorney of "Ouija Falls," where even the police patrol wagon is stolen, and Marie Mosquini is legal representative of the local "Klan."

## Begins Work on Fifth of Series

The Blanchard Film Company has begun work on the fifth of a series of slow motion specialties for Educational under the name of Cinal Films. Word has just been received at the home office of Educational by E. W. Hammons of the beginning of production of this picture. The fourth of these specialties, called "The Manly Art of Self Defense," has just been released by Educational Exchanges.

## Canada

Allen's Toronto Theatre sprang a surprise on the populace of Toronto on October 1 when formal announcement was made of a substantial reduction in admission prices for seven of the Allen neighborhood theatres, these being the Parkdale, College, Beach, Beaver, Danforth, Bloor and St. Clair. With practically all of these houses the evening price of admission was reduced to 20 cents for adults and 10 cents for children, except that the general admission for adults on Saturdays and holidays is 25 cents. The Beaver, Danforth, Bloor and St. Clair have balconies and the seats in the rear portion of these balconies have been fixed at 15 cents for ordinary days and 5 cents more for Saturdays and holidays. Generally speaking, the new price scale is about ten cents lower all around.

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The lockout of musicians and projectionists from Calgary, Alberta, theatres came to an end for the week of September 19 when the men returned to their posts without a reduction in wages, it is announced. The musicians will fill a six-hour day, however, this being half an hour longer than under previous agreements. The trouble at Calgary constituted the most pronounced dispute in the whole of Canada between exhibitors and theatre employes.

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George Prescott has been appointed manager of the new Capitol Theatre, Winnipeg, Manitoba, in succession to Charles C. Perry, who resigned recently. Prescott went to Winnipeg from the Rubenstein chain of picture theatres in the Middle West. Perry was also from Minneapolis.

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Four of Winnipeg's leading picture theatres announced reductions in admission prices to start with the week of September 26, these being the Province, Bijou, Rialto and National theatres. The highest that any of these houses will charge will be the 30 cents for general admission for adults at evening performances at the National and Province theatres. Twenty-five cents will be the top price at the Bijou and Rialto theatres. The price for children at the Bijou, National and Rialto varies from 10 to 15 cents, with the Province charging 20 cents for children for evening shows. Announcement has been made by the managers of the Capitol, Allen, Lyceum and Garrick, the other leading local theatres, that no reduction in prices at these houses could be possible this year.

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The Starland Theatre, Winnipeg's latest picture palace, was opened on October 3 under auspicious circumstances. It accommodates 1000 patrons and is equipped with a complete stage for prologues and vaudeville specialties, a large orchestra, [illegible] seats and other details. The policy will be the finest pictures available along with added novelties and music of high quality. The new house cost [illegible].

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W. R. Marshall, former Vancouver manager of the Select Pictures Corporation of Canada, has been made manager of sales for the Vancouver branch of the First National Exhibitors' Exchange, an Allen organization. This exchange now handles the releases of the Goldwyn, Hodkinson, First National, Associated Producers, Select and the Educational Film Corporations.

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The Daylight Theatre, Saskatoon, Sask., recently sustained serious damage by fire. The damage is being repaired.

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The Merger Film Corporation, with headquarters at Montreal, has been granted a Provincial charter by the Quebec Government under which the company will conduct a film exchange.

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The Toronto office of the Equity Pictures Corporation has been established at 12 Queen street east, with Charles Ward manager of the office and Thomas Dowbiggin as special representative. Maurice M. Davis is the managing director of the new corporation for Canada. The Feature Film Company of Canada has been appointed Western Candaian distributor of Equity releases and will handle the features in offices at Winnipeg and Calgary. The Equity Pictures Corporation has direct branches at Montreal, Toronto and Halifax for the eastern territory.

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The Rose Theatre, Regina, Sask., has been re-opened by D. M. Fisher who, it is interesting to note, first opened the theatre in 1914. The Rose was acquired by Jule and J. J. Allen of Toronto some time ago, but is now being operated as an Allen house.

## Buffalo

The First National Exchange has opened a short subject department. Manager F. J. Hayes has engaged W. Hopcraft, who has been with A. P. in New York, as short subject salesman. Ben Levine, state supervisor of sales, was in Buffalo October 1 with J. J. Unger, A. P. representative, for a conference with Mr. Hayes.

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F. C. Markens has resigned as a member of the Metro sales force to accept a position with Universal. Tom Joy, formerly in the Utica territory, is now covering the Rochester and Syracuse district for Manager Henry W. Kahn.

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W. A. V. Mack, manager of the Pathe plant, and Bill Wuerchen, salesman extraordinary, were Fording about Rochester recently when Bill crashed into another model of the Henry built species. A lot of tinware was messed up according to reports, but the occupants escaped uninjured.

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George Germaine, formerly with Fox and other Buffalo exchanges, has accepted a position with Manager George Hickey at the Goldwyn exchange. He is covering the Syracuse district.

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The Powers Film Products, Inc., of Rochester, will transfer its principal offices and place of business to New York, according to a certificate filed with the county clerk. The directors of the company are: P. A. Powers, New York; W. J. Smith, Rochester; E. Offeman, New York; James A. Byrne, Brooklyn, and D. J. Bell, Los Angeles.

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Members of the F. I. L. M. Club, chaperoned by Archie Moses, attended a party in the Broadway "brewery" last Monday night as guests of Candidate for Mayor Schwab.

* * *

W. C. Gehring, assistant manager of the Fox exchange, was one of the principal characters in a recent auto collision. In the accident Mr. Gehring suddenly left his machine without the formality of opening the door. The car was wrecked. Mr. Gehring suffered only minor bruises.

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Walter Powers, former manager of the Colonial in Albany, has been appointed manager of the Majestic in Elmira.

* * *

Bob Murphy of Pioneer made a flying trip through the Southern Tier last week and closed a large amount of business in Jamestown and Salamanca.

* * *

Howard J. Smith, manager of the Palace and president of the Western New York unit of the M. P. T. O. A., has been elected to membership in the Buffalo Theatre Managers' Association.

* * *

George Hanny, manager of the Maxine, startled Film Row last week when he appeared in a pair of golf shoes, sport model de luxe. Talk about bobbed hair, short skirts and false eyebrows, said W. A. V. Mack, Pathe pilot; they have nothing on George when it comes to shocking the community.

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Paul Fennyvessy of the Strand, Rochester, was a Film Row visitor last week with his father, A. A. Fennyvessy. Paul reports that one of the largest Warsaw organs in the state has just been installed in the Strand.

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E. P. Johnson has taken over the Garlock Opera House in Phelps, N. Y. He is showing motion pictures.

* * *

"Hub" Taylor, who has had a crack at selling most all the various exchange product in Buffalo, is now a member of the Vitagraph sales force. "Hub" was recently connected with A. P.

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Ralph Myerson of New York and Frank C. Moynihan, formerly with A. P., have been added to the Buffalo Select staff by Manager Richard C. Fox.

## Cincinnati

Unusually good feature pictures were offered on all Cincinnati screens during the past week, all receiving favorable comment from the audiences and no less than two of the pictures shown being held over for a second week, while those at the remaining first run theatres showed to capacity houses daily. So strong an appeal to patrons was "The Affairs of Anatol," shown at the Capitol, that Manager Quigley decided to hold it over for a second week. "Mother o' Mine," at Gifts Theatre, also was held over for a second week.

"The Hell Diggers," featuring Wallace Reid, and Charles Chaplin in "The Idle Class," part of a double bill at the Walnut Theatre, played to record breaking audiences during the week. Attendances at the Strand Theatre where "A Midnight Bell," featuring Charles Ray, and Buster Keaton, in "The Goat," was shown last week, came within a very few of equalling the record attendance established last year during the showing of "The Miracle Man," according to figures tabulated by Manager Isaac Libson.

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Roy H. Haines, Cincinnati exchange manager of Associated First National Pictures, will be in direct charge of the combined offices in Cincinnati of the First National and the Associated Producers corporation.

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Floral bouquets from many well-known film stars were received by Managers I. W. McMahon and Jerome Jackson during the past week, on the occasion of the remodeled Lyric Theatre, as a first-class vaudeville and picture theatre. That the new arrangement introduced by Messrs. McMahon and Jackson whereby continuous vaudeville and feature pictures are shown at the theatre will be a successful venture, is shown by the huge crowds which sought admittance to the playhouse during the first week of the new entertainment program. Marie Prevost in "Moonlight Follies," was the feature photoplay.

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Lawrence Busche, president of the Middle West Film Amusement Company, has announced the release during the year of 250 feature photoplays, fifty two-reel western subjects and 100 one-reel comedies.

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Manager Isaac Libson, who operates a chain of picture theatres in Cincinnati, has received a personal invitation from Marshall Neilan to be present when he begins "shooting" the scenes of "Penrod" next week.

## Philadelphia

George Bennethum, a prominent exhibitor, is confined to his bed with an attack of appendicitis.

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Charles Goodwin has resigned from the Superior Film Exchange and will take an active interest in the publication of David Barrist.

* * *

Tom Bible, the well known exploitation man, has resigned from the motion picture service bureau and the Consolidated Film Exchange to accept a new position as state salesman with the Royal Features, Inc. Good luck to Tom.

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The new State Theatre, being completed by M. E. Comerford, Scranton, will open about November 1.

# Eight in Goldwyn's Second Group of Fifth Year Product, Now Ready

Eight pictures are included in the second group of its fifth-year product, soon to be released by Goldwyn Pictures Corporation. Prints of all of the films are in the twenty-two Goldwyn branch exchanges.

The group consists of "Poverty of Riches," Will Rogers in "A Poor Relation," Tom Moore in "From the Ground Up," Max Linder in "Be My Wife," "The Grim Comedian," "The Night Rose" with Lon Chaney, "The Man from Lost River" with House Peters and Vivian Martin in "Pardon My French." These photoplays embrace a wide variety of subjects and treatment.

"Poverty of Riches," written by Leroy Scott and directed by Reginald Barker, is a drama of thwarted motherhood. Its cast includes Richard Dix, Leatrice Joy, John Bowers, Louise Lovely, Irene Rich, DeWitt C. Jennings, Dave Winter, Roy Laidlaw, John Cossar, Frankie Lee and Dorothy Hughes.

Will Rogers is a poverty-stricken inventor in "A Poor Relation," adapted from Edward E. Kidder's famous stage comedy. Clarence Badger directed. In the supporting cast are Sylvia Breamer, Wallace McDonald, Sydney Ainsworth, George Williams, Molly Malone, Robert de Vilbiss, Jeannette Trebaol and Walter Perry.

Tom Moore has been "fitted to perfection" by Rupert Hughes in his new comedy of an Irish immigrant. E. Mason Hopper directed. Heading the cast are Helene Chadwick, De Witt C. Jennings, Grace Pike, Hardee Kirkland and Darrell Foss.

Max Linder has another comedy in "Be My Wife," written and directed by the star himself. In the cast are Alta Allen, Caroline Rankin, Viora Daniels, Lincoln Stedman, Rose Dione and others, including "Pal," the dog actor.

Vivian Martin has a farce-comedy in "Pardon My French" from Edwin Childs Carpenter's story of "Polly in the Pantry." This is a Messmore Kendall production, directed by Sidney Olcott. In the cast are George Spink, Thomas Meegan, Nadine Beresford, Ralph Yearsly, Grace Studiford, Walter McEwen and Wallace Ray.

"The Grim Comedian," Frank Lloyd's production of a Rita Weiman original screen story, is a drama of New York theatrical life, with a cast including Jack Holt, Phoebe Hunt, Gloria Hope, Bert Woodruff, Laura Lavarnie, Mae Hopkins, John Harron and Joseph J. Dowling.

"The Night Rose" is a melodrama of the underworld life of San Francisco, written directly for the screen by Leroy Scott. Lon Chaney, Leatrice Joy, Cullen Landis, John Bowers, Richard Tucker, "Lefty" Flynn, Mary Warren, John Cossar and Edythe Chapman head the cast.

"The Man from Lost River" is a Katharine Newlin Burt original screen story of adventure in the Northwest. Frank Lloyd directed. In the cast are House Peters, Fritzi Brunette, Allan Forrest, James Gordon, Monte Collins and Milla Davenport.

# Persian Garden Prologue for Strand Theatre Anniversary

As an event proper to mark an anniversary, Managing Director Edward L. Hyman, whose object is "no-week-alike" at the Brooklyn Mark Strand, attempted an ostentatious presentation of "In a Persian Garden," the source of which was originally "The Rubaiyat of Omar Khayyam."

It being the Brooklyn Mark Strand's second birthday, Hyman wished to stage a surprise of sufficient novelty to make it long remembered. He employed a series of art scenic paintings, a corp of operatic stars, ballet dancers and instrumentalists, to say nothing of enough stage properties and costumes to produce a small spectacle.

Hyman made a veritable musical spectacle of his version of "In a Persian Garden," the time utilized being about twenty minutes, the offering following the featured film.

The set was of Persian garden motif, with high sky border, a lighted moon, great clumps of shaggy foliage in the distances, and the dim outline of desert mosques and pyramids visible. The background object of the drop was a Persian temple. In stage centre was a playing fountain with canopied luxuriously cushioned settees surrounding this terraced promenade, which was fringed with red poppies and poplars. Rich hangings hung over the seats.

The lighting tone was that of night with ruddy reds and hazy blues silhouetting or spotting the principals as the necessity demanded. Upon opening, the stage was filled with beautiful women, veiled and with bizarre gowns and highly sparkling gems and beadings, desert tribesmen and caravan drivers with their hoods, turbans and whips.

The theatre's mixed quartet opened the musical festival with "Come Fill the Cup and in the Fire of Spring." The others conversed low and listened to the singers. At the conclusion of this number, Eldora Stanford, soprano, in the role of a Persian beauty, sang "Each Morn a Thousand Roses Brings, You Say." Walter Smith, as a Persian mountebank, sang "Myself When Young Did Eagerly Frequent." Dorothy Bell on an elevated dais sang a duet with George Dale, "A Book of Verses Underneath a Bough." Dale then sang "Ah, Moon of My Delight," the quartet offering, "Alas, That Spring Vanish With the Rose." The Serova Dancers aided in this last number with an effective pantomime in which the girls carried Persian pottery and wreaths.

*Edward L. Hyman's Advance Introductory Prologue for First National's "One Arabian Night"*

## Exhibitors Want Goldwyn Pictures

A statement from the Goldwyn officers says that in the two weeks ending Saturday, September 24, 300 additional exhibitors applied for the Goldwyn franchise for their theatres, giving them first or subsequent run bookings on the entire Goldwyn fifth-year product.

This is an increase of about one-third over the number of exhibitors applying for the franchise during the preceding two weeks.

## A Hughes Story

Rupert Hughes, author of "The Old Nest," "Dangerous Curve Ahead!" and "The Wall Flower," just completed, has finished the scenario and continuity of still another screen story for Goldwyn. It will go into production within a short time. Alfred E. Green will direct it.

## Prints in Exchanges

Goldwyn announces that prints of Vivian Martin's farce-comedy, "Pardon My French," a Messmore Kendall production made from Edward Childs Carpenter's story of "Polly in the Pantry," is now in all its branch exchanges ready for screening for exhibitors. The drive on this second Vivian Martin production under the Kendall banner is being inaugurated with an advertising campaign.

## Shirley Mason in "Little Aliens"

Shirley Mason is at work again at the Fox West Coast studios after finishing her picture, "Jackie." The new picture is "Little Aliens," from the story by Myra Kelly. Jack Strumwasser and Dorothy Yost prepared the screen adaptation. Jack Ford is directing Gaston Glass to play the male lead.

## Educational Has Popular Pictures

The standing that Educational Film Exchanges, Inc., has won as one of the leading distributors of short subjects is illustrated in its showing for the week of October 2, when four Educational releases were run in as many big first run houses of New York and Brooklyn.

## Star Cast at Work on "Silas Marner"

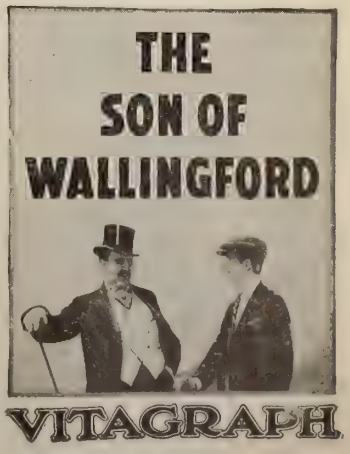
A cast of unusual note is at work on "Silas Marner" which Frank P. Donovan is producing from the famous story of the same name by George Eliot.

Work on the production began a little over a fortnight ago at the Biograph Studios and is now more than half completed.

Mr. Donovan, who has many screen successes to his credit, is personally directing the picture and expects to complete work by the end of the month.

Prominent in the cast is Robert Kenyon whose "legitimate" stage work is widely known and although but a comparatively short time on the screen, his work in "The Power Within" which received unstinted praise, gives promise of his attaining even greater success in the silent drama than he did on the spoken stage.

Besides Mr. Kenyon the cast includes such notables as Marguerite Courtot, Craufurd Kent, Virginia Lee, Stanley Walpole and Ralph Kellard.



(*Continued from page* 800)

## *Pittsburgh*

The offices and shipping department of the First National exchange are undergoing a remodeling, owing to increasing business and additional space needed to take care of the Associated Producers branch, which has been taken over by the First National.

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V. A. McHugh, formerly on the road for the Paramount and First National exchanges, is now connected in a similar capacity with the Federated Film Exchange Company.

* * *

H. C. Klein, who for ten years owned and operated the Lawrence Theatre, Pittsburgh, has joined the sales force of the Hollis, Smith, Morton Supply Company, Simplex distributors for this territory.

* * *

The Columbia Film Service is releasing the Synchronized Scenario Music in the Western Pennsylvania-West Virginia territory. Edward Lebby has been placed in charge.

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The new Arcade Theatre, Waynesboro, Pa., owned by Silverman Bros. and Slutzker, was opened on October 1.

* * *

Philip Reich, of the Auditorium Theatre, Meyersdale, Pa., has a half interest in a Dusenberg racer. The last time Philip drove this car in a race it caught fire, so since his betterhalf will not let him drive it. Mr. Hirsh, his partner, drove it at the recent Meyersdale races and won first price, competing against four others.

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The Jefferson Theatre Corporation is considering a new site for the proposed Rialto Theatre at Indiana, Pa. It was reported some time ago that this piece of ground had been sold to other parties, but W. P. McCartney denies this. He says that the proposed new location will be far better for a theatre than their present holdings.

* * *

Joe Novatney is building a new theatre at Starford, Pa. He is putting up a house seating 250. It will be called the Grand, and Mr. Novatney will manage it. This is the first picture show in the town.

* * *

Montcalm, W. Va., is to have three picture houses. One of these has been completed, one is under construction and plans are under way for the third. Capt. R. E. Scott owns one of these theatres, which was opened September 17.

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H. B. Kaufman, inspector-booker of the eastern division for Pathe, spent a few days at the Pittsburgh branch recently.

## *Baltimore*

Extensive improvements have been made in the Aurora Theatre, 17 East North avenue, by Cook Brothers, the owners, under the supervision of Arthur B. Price, the manager. The auditorium and lobby have been redecorated, the colors being gray, old ivory and gold, and new maroon draperies have been hung. New candlelight fixtures have been placed on the walls and the ventilating system has been changed. A new floor covering of concrete, over which is a carpet of deep old rose, has been laid. Blue and bronze poster frames and box office have been installed in the lobby, and over the entrance in the lobby a leaded art glass window has been placed. The approximate cost was $6,000.

* * *

A new name has been given the Plaza Theatre, Broadway near Gay street, which has been entirely remodeled. It is now known as the Broadway Garden.

* * *

A lot measuring 40 by 140 feet on the south side of Frederick avenue just east of Augusta avenue, Irvington, a suburb of Baltimore, has been taken over by the Irvington Theatre Company, it is reported. Alfred G. Buck, president of the American Theatres Company, is also interested in that company.

* * *

Ed Roserbaum, formerly with the Ziegfeld Follies and who is now associated with Metro, is in Baltimore to handle the publicity and exploitation for "The Four Horsemen," which is scheduled to be shown at the New Theatre.

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The stork visited the home of Mr. and Mrs. Jack L. Whittle, Pathe representative in Baltimore, on September 14 and presented them with a bouncing eight-pound boy.

* * *

The offer of John J. Carlin, a director of the Circle Theatre Company and owner of Carlin's Amusement Park, that his park be used to entertain the officers and crew of the U. S. S. Maryland all day on Saturday, October 8, has been accepted by Mayor William F. Broening.

* * *

Requests for permission to take motion pictures of the war maneuvers and mimic battles to be staged on September 28 and for several days afterward near Fredericksburg, Va., in the Wilderness section, have been made to the officials of the United States Marine Corps by several companies issuing news reels.

## *Detroit*

Extensive plans are being made by Harry Scott, manager of the Detroit First National exchange for the national "get-together" meeting of subfranchise members, which is to be held in Detroit October 17, 18, 19. Three delegates have been chosen from every state in the union. The Hotel Statler will accommodate the delegates and the convention meetings. A drive is being started by the Detroit exchange to have as many Detroit exhibitors as possible play First National productions on the dates of the meeting.

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It is reported that the Shubert interests have leased the Majestic Theatre from Paramount and will institute a policy of family time vaudeville and first run motion pictures.

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Jacob Schreiber, manager of the Blackstone and Victoria Theatres, has leased the Tillman Theatre, giving him three houses on Michigan avenue. Schreiber is on a vacation trip to Portland, Oregon, and Yellowstone National Park and will return in two weeks.

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W. C. Barnes has resigned as manager of the Fox exchange in Detroit and is succeeded by W. D. Ward. Ward for the past six months has been managing a state rights exchange and prior to that was manager of Universal, Select and Mutual.

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Gerald Meyers, Detroit manager for Associated Exhibitors, who was injured in a street car accident several weeks ago, is recovering rapidly and expects to be at his desk next week.

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H. K. Moss, resident manager of Associated Producers, has resigned to become manager in this territory for Robertson-Cole. J. M. Flynn, who has been the R.-C. manager here, has been transferred to the Philadelphia exchange as manager.

## *Baltimore*

The opening of the National Theatre, Monument and Eden streets, for colored people, took place on October 1. This playhouse seats 1,000 and is built on the triangular plan, with the entrance at one corner and the screen in the opposite. The approximate cost was $100,000. The National Athletic and Amusement Company, H. C. Shipley, president, owns the theatre and over it is located the largest colored dancing hall in the state operated by the same company. C. Robert Moore is the manager. It is equipped with a Mirror screen, two Powers 6-B projection machines, type E lamp and the building measures 90 by 125 feet. Cork carpet covers the floor and the seats are mahogany finished.

* * *

The premier performance for an invited audience will be given on Saturday night, October 8, in Baltimore's newest moving picture playhouse, the Boulevard, Thirty-third street, Boulevard and Greenmount avenue, built by the American Theatres Company, Alfred G. Buck, president and manager. This theatre was designed by E. G. Blanke, architect, who designed the Rivoli. There is only one floor, with two small balconies in the rear. The seating capacity is 1,600. Old ivory, mulberry and browns are the colors used for the interior decoration. The opening for the public will take place on October 10.

* * *

Enlarging on its policy of reserving seats at the evening performances, the New Theatre, 210 West Lexington street, operated under the supervision of Louis A. DeHoff and the resident management of William E. Stumpf, will mail orders when accompanied by checks or money orders.

* * *

A suite of offices has been leased by Paul J. Prodoehl, an officer in the company operating the McCoy Theatre, in the Maryland Casualty Building.

* * *

The marriage of William V. Nickel, manager of the Picture Garden Theatre, owned by Joseph Blechman, to Miss Isabelle Dove took place on October 4. The ceremony was performed at the rectory of St. Martin's Church.

# *"Jim" Is Ince Film Being Made for Associated First National*

A drama of California and New York from the pen of Bradley King is to be the first special to be produced by Thomas H. Ince on the Associated First National program, according to announcement made from the Culver City studios. The production is titled "Jim," and will include an all-star cast. Florence Vidor and John Bowers have already been signed for two of the leading roles, and the remainder of the cast will include at least three starred players, it is stated.

John Griffith Wray, the Ince director who recently completed "Hail the Woman," the super-special that also will be included with the Associated First National release, will direct the Bradley King story.

## *Renews Contract*

Harry Sweet has renewed his present contract with Century Film Corporation for two years. He has just finished a picture called "The Dumb Bell," directed by Tom Buckingham.

## *Wants Director*

Julius Stern is looking for a new man to direct Harry Sweet. Tom Buckingham's contract has expired. Alf Goulding will direct Sweet in the meantime. His first picture with Sweet is now in production, and has Bartine Burkett, Century's new beauty, as leading woman.

Charles Dorety's contract has also expired and was not renewed.

## *New Organization to Issue Films*

International News, which for several years has been made by the International Film Service Co., Inc., and released through Universal, will be produced after October 1 by a new organization. The name of the new corporation is International News Reel Corporation.

William R. Hearst maintains the same interest in the new company that he did in the former, while Edgar B. Hatrick, who has had charge of the Hearst News Film interests since their inception in 1912, will be the general manager of the new corporation. The change in the producing corporation will not, however, affect the releasing arrangements, which will be through Universal as heretofore.

## *Baby Peggy Film*

"A Muddy Bride," featuring Baby Peggy, one of the youngest stars in the movies, plays at the Central Theatre the week of October 2. The little girl, who is only 25 months old, is supported by grown-ups and also by Jackie Morgan.

# Vitagraph to Film Noted Stage Play, "The Little Minister"

"The Little Minister," one of the most famous plays ever written, is to be filmed by Vitagraph with Alice Calhoun in the star role of Lady Babbie. This announcement was made by Albert E. Smith, president of Vitagraph. That company has owned the rights of Sir James M. Barrie's famed play for years and believes that there is no time more propitious for making a film super-feature of it. Production on "The Little Minister" has started at Vitagraph's Brooklyn studios.

This love story of Gavin Dishart, the Auld Licht minister and Babbie, the gypsy—known to the good people of Thrums as "the Egyptian"—offers unlimited possibility for the screen, it is said. It was a great success when it was presented on the stage at the Empire Theatre, New York City, by the late Charles Frohman, and throughout its tour of the country, covering several seasons, it was the play of the day. It brought fame to Maude Adams and raised her to stardom. The title role in "The Little Minister" was played by Robert Edeson, then young in his career, but now a star in his own right.

*Film Version Perfect*

For years, despite its success, the opinion has been voiced that the stage could not do full justice to this Barrie classic. The author described big storms and raging torrents, hazardous undertakings in the Highlands of Scotland, quaint customs and big gatherings, gypsy camps and gypsy weddings and a hundred and one other things vital to the story but far beyond the limited reach of the stage. Vitagraph will show these in its film version.

Considerable time already has been put in on selecting the cast for the special types required in the production of the story, effort being made to secure players who fit the supporting type parts as perfectly as Alice Calhoun fits the star role. Miss Calhoun will be fortified with an all-star cast.

SCENE FROM "THE RAGE OF PARIS" (UNIVERSAL)

## Selznick Film Runs Three Days at Loew's State

For three days recently Elaine Hammerstein, in "Handcuffs or Kisses," was the screen attraction at Loew's State, in New York, where the Selznick feature, with vaudeville interludes, provided the entertainment at Broadway's newest place of popular amusement. In this picture Robert Ellis, a Selznick director, played opposite Miss Hammerstein.

"Handcuffs or Kisses" is first of the new Hammerstein series of six features for the ensuing season that are included in the "Forty from Selznick."

"The Way of a Maid," second attraction in the series has passed from the laboratory in completed form. William P. S. Earle directed.

## Universal Adds Two-Reel Films of Naval Life

In co-operation with the U. S. Navy, Universal now is making an unusual series of two-reel photoplays built around the adventures of an enlisted man in the navy. The series will be known under the general title of "Bob of the U. S. N." It will be released soon, as a part of the Universal short subjects schedule.

Universal officials conceived the idea of animating the romance and color of naval life for the screen, so a series of stories were prepared by Robert Dillon under the supervision of William Lord Wright, chief of the Universal serial and short reel department. Authorization for the use of various naval equipment on the Pacific Coast was obtained from Theodore Roosevelt, Jr., assistant secretary of the navy.

Jack Perrin, who has been featured in many Universal productions, has the leading role in the series, which is being directed by William Craft. During the last few weeks the Universal unit has been working around the naval base at San Pedro, Cal., where Captain Amon Bronson, commanding the submarine base there, assigned Lieut. Commander Tom Berrien to special duty with the motion picture company.

A STRIKING NEW YORK NEWSPAPER DISPLAY AD.

# Big Demand Precedes Release of Johnson's "Jungle Adventures"

Unusually keen exhibitor interest has been aroused by Martin Johnson's "Jungle Adventures," the initial production of the Exceptional Picture Corporation, which recently played a most successful pre-release engagement at the Capitol Theatre, New York City, receiving the unqualified praise of every metropolitan critic, including all daily newspapers, weeks newspapers and the trade press.

Telegrams and letters from exhibitors in every section of the United States are being received at the offices of Exceptional Pictures requesting information regarding this feature and expressing the desire to book it at an early date.

When it is considered that as yet no distributing arrangements have been announced for "Jungle Adventures" by Exceptional, these inquiries demonstrate to what extent Martin Johnson's picture has already advanced toward gaining for itself a place as one of the big attractions of the 1921-22 season. It has accomplished an aim which every producer desires for his product, and that is, the creating of a demand prior even to the announcement of release.

Several of the largest national distributors are in consultation with Alexander Beyfuss, vice-president and general manager of Exceptional Pictures, at the present time, with the object of securing "Jungle Adventures" for release. Representative state right men are also bidding for it.

## Lon Chaney Stars in "The Mask"

Universal announces that Lon Chaney's Universal-Jewel production, now being made at Universal City, is to be called "The Mask." Supporting the popular character actor in this, his first starring role, is a strong cast.

"The Mask" was written by Lucien Hubbard, scenario editor at Universal City, in collaboration with Chaney himself, and Irving G. Thalberg, studio manager. It originally was called "Wolfbreed." Robert Thornby, who directed Harry Carey's first Universal-Jewel picture, "The Fox," is in charge of "The Mask."

## Begins on Film

Production work has started at the Lasky studio on Cecil B. DeMille's new Paramount production, "Saturday Night." Leatrice Joy, Edith Roberts, Conrad Nagel and Jack Mower head the stellar cast.

# "Penrod," Now Under Way, to Have 36 Characters; Frank O'Connor Is Signed

Marshall Neilan is back in Los Angeles after a brief trip to New York, and has started a busy producing season at the Hollywood Studios, where he has taken over his former quarters.

His initial production for the coming season is "Penrod," taken from the famous Booth Tarkington book and play and in which Wesley Barry will be seen in the titular role. Work on this picture is now underway and a special distributing plan for this film, which Neilan plans to make his biggest box-office attraction to date, has been perfected with Associated First National Exhibitors. As a result of this plan "Penrod" will receive a National premiere in all the big cities of the country on the order of other big specials now playing the country.

Mr. Neilan's first engagement for the picturization of "Penrod" is that of Frank O'Connor, well-known Lasky director, who will collaborate with the producer on the direction. O'Connor's most recent work on the Lasky lot was the direction of the three May MacAvoy films. "The Happy Ending," "A Virginia Courtship" and "Everything for Sale." Prior to these pictures he directed various other Paramount successes.

# Crowds Damage House When "Three Musketeers" Open

All house records were broken at the opening day of "The Three Musketeers" at Loew's Columbia Theatre in Washington, D. C. Only able to give four performances, the house had 4,600 paid admissions between 3 and 9.30 P. M. Manager E. J. Stutz said that never before had he seen such sights as were witnessed on the first day showing of "The Three Musketeers."

On account of the Washington Sunday law, performances may not start until 3 o'clock in the afternoon. Long before 2 o'clock, the time set for the box office to open, a line of people formed on F street and soon the big lobby was jammed, while a throng of people four lines deep, reached out on the sidewalk down around Twelfth street. Being unable to cope with the crowd, Manager Stutz sent a call for police and soon a dozen of the metropolitan force were keeping the crowds in some semblance of order.

At 2.50 P. M. the house, which seats 1,200, was jammed, and the doors were ordered closed. Those who were left out kept their places in the lobby, and soon they were joined by hundreds of others, awaiting the next performance. So great became the crush that the iron grille enclosing the ticket booth was bent in as if it were made of wire, and the brass railings in the lobby were wrenched out of their supports. It took the combined efforts of the police and the house staff to keep the crowd from stampeding.

This crush lasted the rest of the afternoon and during the evening performances. The jam in the lobby was so great that it was almost impossible to find a breathing space. Thousands were unable to get near the ticket booth and even enter the theatre.

## Begins Work on "The Infidel"

Production has begun on "The Infidel," Katherine MacDonald's next feature photoplay for Associated First National release. The story was written by Charles A. Logue, a prominent newspaper man who has already more than 200 screen successes to his credit. The production is being directed by James Young. The supporting cast is headed by Robert Ellis.

# Chic Sale, Star of "His Nibs," a Great Favorite on the Stage

Charles (Chic) Sale is starred in the second offering which has been produced by Exceptional Pictures Corporation, entitled "His Nibs." He enters the field of the photoplay as one of the most admired artists on the American stage today. His earnestness, the quality of his art and a likeable personality have gained for him the greatest praise from critics and public alike throughout the United States and Canada, for although still a young man, he has played practically every city of importance in his many years upon the stage.

Alexander Beyfuss, vice-president and general manager of Exceptional Pictures, who have now completed "His Nibs," states that just as the vaudeville and speaking stage highly regards Mr. Sale, so will the motion picture industry after seeing his first photoplay endeavor, "His Nibs," which the corporation scheduled for a trade showing in the grand ballroom of the Hotel Astor on October 6.

## Took Flowers as Theatre Pay

Every mother ill in a hospital in Indianapolis received a bouquet of flowers recently as a result of the presentation of "Mother o' Mine," the Thomas H. Ince melodrama at the Alhambra Theatre, Indianapolis.

Ewin Forrest Young, exploitation director of the Alhambra, arranged that, during certain hours of the day, admission to the Alhambra would be granted to all who left a bouquet of flowers at the door. The flowers were sent to local hospitals for distribution among mothers.

*Moving Picture World Classified Ads Are the Best*

*Scenes from "The Beggar Maid"*

*Starring Mary Aster. Produced by Triart Films and Released by Hodkinson*

# *Keeping Ahead of Schedule at Selznick Studio in Fort Lee*

Showmen who play Selznick pictures on the star-series arrangement that has long been the selling policy of that organization are assured, on report from Myron Selznick, vice-president in charge of production, that Eugene O'Brien, Elaine Hamerstein and Conway Tearle's share in the "Forty from Selznick," as promised in the early season announcements are "all set" and many of the presentations completed. The Owen Moore comedies are also provided for in the new season's arrangements.

Recently, at the Selznick studios, in Fort Lee, N. J., one of the pictures in which Conway Tearle will star went through its concluding scenes and two days later Elaine Hammerstein began filming, under direction of Alan Crosland, one of the six pictures she will be seen in this season. Then, too, Eugene O'Brien is just ready to begin another issue of the series in which he will six times come to the screen within a twelve-month.

The Conway Tearle production just completed goes into circulation as "A Wide Open Town." Ralph Ince directed. "After Midnight," set for release September 20, is also a Conway Tearle picture. Zena Keefe, who is also a Selznick star, is Conway Tearle's leading woman in this offering.

*ERNEST TRUEX, WHO WILL BE STARRED IN THREE COMEDIES PRODUCED BY THE AYVEEBEE CORPORATION FOR DISTRIBUTION THROUGH PATHE*

# *Boston Greatly Enthusiastic Over "The Three Musketeers"*

The widely heralded dignity and cold reserve of the Boston Theatre audience was swept right out of the commonwealth when Douglas Fairbank's film production of "The Three Musketeers" had its first showing at the Selwyn Theatre there. Such applause and such strenuous and unrestrained enthusiasm has seldom been seen in any Boston first night throng.

Not only did the big crowd cheer Miss Pickford and Mr. Fairbanks when they made a personal appearance at the theatre, but the demanded a speech from Fairbanks, and there was nothing for him to do but tell how he came to make "The Three Musketeers" and how he was induced, while abroad the last time, to believe that he would make the ideal D'Artagnan. Then the audience begged for a few words from Miss Pickford, and afterward was quite content to vent their enthusiasm on the picture itself.

Boston newspaper articles proved to be just as earnest in their praise of the picture as a whole and the specific work of Mr. Fairbanks as did the theatre crowd. Without exception the critics placed "The Three Musketeers" at the top of anything Mr. Fairbanks yet has done, and among the best pictures that ever have been produced.

## *To Publish Book*

Paramount has made arrangements with the book publishing firm of Grosset & Dunlap for the publication of a photoplay edition of Ian MacLaren's "Beside the Bonnie Briar Bush," to appear simultaneously with the release of the Donald Crisp production, "The Bonnie Brier Bush," which was recently completed at the London studio.

## *Ince Picks "Jim" As Next Special*

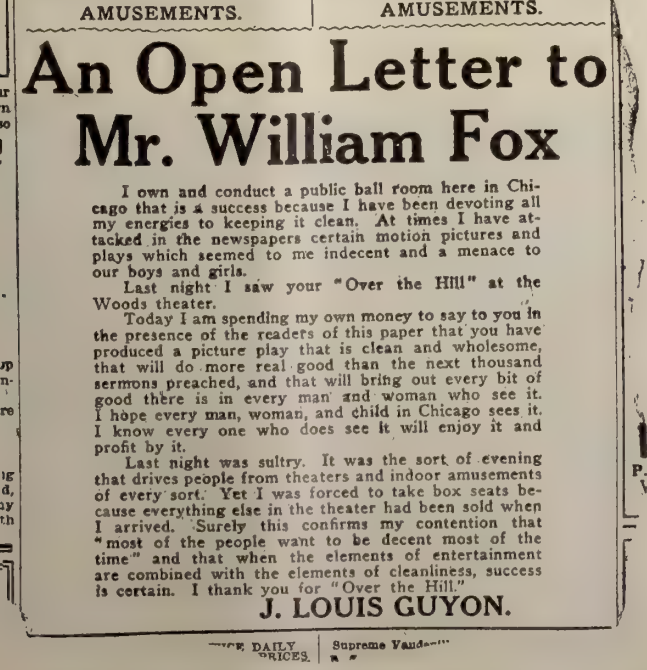
"Jim," a big drama of California and New York, by Bradley King, has been selected by Thomas H. Ince as his next special production for Associated First National Pictures. It will follow the recently completed Ince drama, "Hail the Woman," which is scheduled for release late this fall.

Florence Vidor and John Bowers have already been signed as members of the cast and the announcement of other players of star proportions is expected within a week when production will start at Culver City. At least three players who have been starred in the past are promised as members of the cast of "Jim."

The production will be directed by John Griffith Wray, who recently directed "Hail the Woman" for Ince. Wray's work in "Hail the Woman" has been so remarkable that Ince selected him to direct his next super-special, and Wray, Ince and Miss King were members of the conference which finally decided upon "Jim."

## *Goldwyn Buys Story*

Goldwyn has purchased the motion picture rights to a recent Peter B. Kyne story, "Brothers Under Their Skins," published in the October issue of the Cosmopolitan Magazine. It will have early production.



AMUSEMENTS. AMUSEMENTS.

**An Open Letter to Mr. William Fox**

I own and conduct a public ball room here in Chicago that is a success because I have been devoting all my energies to keeping it clean. At times I have attacked in the newspapers certain motion pictures and plays which seemed to me indecent and a menace to our boys and girls.

Last night I saw your "Over the Hill" at the Woods theater.

Today I am spending my own money to say to you in the presence of the readers of this paper that you have produced a picture play that is clean and wholesome, that will do more real good than the next thousand sermons preached, and that will bring out every bit of good there is in every man and woman who see it. I hope every man, woman, and child in Chicago sees it. I know every one who does see it will enjoy it and profit by it.

Last night was sultry. It was the sort of evening that drives people from theaters and indoor amusements of every sort. Yet I was forced to take box seats because everything else in the theater had been sold when I arrived. Surely this confirms my contention that "most of the people want to be decent most of the time" and that when the elements of entertainment are combined with the elements of cleanliness, success is certain. I thank you for "Over the Hill."

J. LOUIS GUYON.

*COMPLIMENT PAID TO WILLIAM FOX ON "OVER THE HILL" BY J. LOUIS GUYON, CHICAGO CITIZEN WHO OPERATES A DANCING PAVILION*

# *Three October Metro Specials; Hughes, Lytell, Lake, the Stars*

Three pictures, special productions starring Gareth Hughes, Alice Lake and Bert Lytell, will be released by Metro during October as part of its fall schedule.

Gareth Hughes will be seen in a comedy - drama, "Garments of Truth," a George D. Baker production for S-L Pictures, on October 3. This picture was adapted from Freeman Tilden's story in Pictorial Review. This is the first of the series of pictures in which Hughes stars for S-L. It was photographed by Rudolph Bergquist. E. J. Shulter was art director.

"The Infamous Miss Revell," with Alice Lake as the star, will be released October 17. This drama gives Miss Lake her first chance in a dual role. It is a Dallas M. Fitzgerald production adapted by Arthur J. Zellner from W. Carey Wonderly's story. R. H. Klaffki was photographer and Joseph Calder art director.

Bert Lytell makes his bow in another crook drama October 31 in "Lady Fingers," a Bayard Veiller production adapted by Lenore J. Coffee from Jackson Gregory's story. It was photographed by Arthur Martinelli. A. E. Freuderman was art director.

*Martin Johnson holding his pet monkey. Mr. Johnson's "Jungle Adventures" are being released by Exceptional Pictures*

## Miss du Pont in Universal Film

"Ropes," the one-act play which created favorable comment when it was published in a popular magazine, is being made into a five-reel photo-play by Universal, with Miss du Pont in the starring role. It was written by Wilbur Daniel Steele.

Paul Scardon is directing. The playlet was put into photo-play form by Lucien Hubbard. A strong cast has been engaged, including the leading man, Pat O'Malley.

## Big Variety in Movie Chats

The Kineto Company of America points out the fact that the Urban Movie Chats have at least one point in common with vaudeville, that is "variety" and it is believed that to this fact is largely due their popularity throughout the World as letters from London, points on the Continent, and from America point this out, sometimes emphasizing it. This is particularly true of American audiences who are almost sure to see not only scenes of their own country, but often of their home town.

The Movie Chats never lose sight of the instructional feature and cover the arts, sciences, religion, customs, military and naval subjects, etc., of all countries and the issues all contain from three to twenty different subjects. One hundred are already completed and Mr. Urban is now editing a new series.

# Pictures That Will Be Among First National Attractions

The following plays are being made by independent stars and producers in Los Angeles and New York studios for forthcoming release by Associated First National Pictures, Inc.:

"Lucky Damage," "Heart Balm," "A Bride of the Gods," "Lorna Doone," "Pawned," "The Boat," "Kindred of the Dust," "The Infidel," "Smudge," Billie Bevan in a two-reel Mack Sennett comedy; "Love Never Dies," "The Sea Lion," "Blind Hearts," "Hail the Woman," "The Hottentot," "Jim," "Penrod," "Rose of the Sea," "The Fur Bringers," "Good for Nothing," "Smilin' Through," "The Silent Call," "Pilgrims of the Night," "The Cup of Life."

## "Hallroom" Films Get High Praise

Jack Cohn reports receipt of many letters from exhibitors praising Hallroom Boys comedies featuring Sid Smith, distributed through Federated Exchanges. Among them are the Orpheum Theatre, Gilroy, Cal., saying they are "as good as the best," while Marvel Theatre says "Their Dizzy Finish" is a real comedy.

## Clark-Cornelius First Releases

Under their plan of twenty-four productions during the coming year, Clark - Cornelius will inaugurate their releases with "Whispering Women," presented by James Keane. This will be followed by "The Recoil," starring George Cheesboro. The pictures will be released on the individual plan with the exception of the Cheesboro pictures, which are of the Northwest Mounted Police type and will be eight in number.

The first Cheesboro negative is already in New York and prints will be available for screening to the state right buyers within the next ten days.

## Film Missions in California

The historic field of the Missions of California has at last been invaded by a motion picture camera. Irving M. Lesser and Mike Rosenberg, of the Western Pictures Exploitation Company in Los Angeles, announce for distribution a series of two-reel "Missions" productions.

They were made by Charles Seeling and John P. McInery. Artistic titles have been injected by John S. McGroarty, the author.

Three pictures are already completed. These are "The Last Romance," "The Valley of the Seven Moons" and "Heart's Desire." Promise is made that the pictures are authentic.

## "Scattergoods" Being Filmed

The silversheet will soon offer theatregoers a series of two-reel dramatic comedies that have been read in story form throughout the world. Reference is made to the Edna Schley series of "Scattergood" stories, which have been adapted to screen form from the works of Clarence Budington Kelland. The "Scattergood" stories have been runing in the Saturday Evening Post, American and Cosmopolitan magazines for over four years.

Al McKinnon is directed the series and William H. Brown is playing the role of "Scattergood Baines." Distribution will be made via the Western Pictures Exploitation in Los Angeles.

*Marie Prevost in "Moonlight Follies," a Universal production*

## California Likes "Heart of North"

"The Heart of the North" featuring Roy Stewart and Louise Lovely, which is being state righted by Joe Brandt and George H. Davis, had its premiere at the Tivoli in San Francisco and Fred Dahnken reports an unprecedented attendance from very early in the morning to conclusion of extra evening performance. "It is a showman's picture made for exhibitors who want real entertainment for their patrons," says Mr. Dahnken.

## Aywon Has Big Special Feature

Nathan Hirsh, president of Aywon, has secured a super-feature, "Fidelity" which is now being given the finishing touches. "Fidelity" is an adaptation of the novel "Donna Maria" a romance of political intrigue and the love of two men for one woman who is faithful to both.

*HELEN HOLMES AND GEORGE LARKIN, CO-STARS FOR SERIES OF TWO-REEL WESTERNS FOR RUSSELL PRODUCTIONS*

*SCENE FROM THE INCE-FIRST NATIONAL, "THE CUP OF LIFE"*

## "Hail the Woman" for Fall Release

"Hail the Woman," Thomas H. Ince's super-special—his initial First National attraction—will be released late in the Fall, according to an announcement this week.

A definite date has not been set for the big Ince drama, although it has been completed at the Ince studios at Culver City. Expectations, however, are that the date will be around December 1.

"Hail the Woman" has been more than six months in the course of production. Mr. Ince was determined that no single feature of his big picture should suffer from hurried production or carelessness of execution.

It has been finally cut under the personal direction of the producer working with John Griffith Wray, the director, and C. Gardner Sullivan, the author. It is expected that prints will be in First National exchanges within thirty days.

A tentative date for release has been set because so many inquiries have been received at the First National exchanges and at the studios from exhibitors in all parts of the country.

## New George Arliss Photoplay Announced As Comedy-Drama

A new George Arliss photoplay is forthcoming, and not only will it be a new picture, but Mr. Arliss will be seen in a characterization new to most of his admirers.

Announcement to this effect is made by Henry M. Hobart, president of Distinctive Productions, Inc., producers of "Disraeli," in which Mr. Arliss is starred and which is being shown now to crowded houses. Work on the new picture will be commenced shortly. It will be released through the United Artists Corporation.

The forthcoming production is adapted from the story, "Idle Hands," by Earl Derr Biggers, published in the Saturday Evening Post. Forrest Halsey, who wrote the scenario for "Idle Hands," and Henry Kolker, under whose direction "Disraeli" was made, will again direct. Harmon Wright will continue as Mr. Kolker's assistant, and Harry A. Fischbeck will again be at the camera. Mr. Hobart is now completing the selection of the cast to support Mr. Arliss. It will be announced later.

"In 'Idle Hands' Mr. Arliss will be seen in a characterization that will be new to most of his many admirers," said Mr. Hobart. "There will be laughter and perhaps some tears. It is different from those characters in which he is most familiar to the public, and presents a story of the hour in a most appealing way."

## "A Man's Home," a Selznick Film, Has an All Star Cast

"A Man's Home" is among the latest photoplays to be made with an all-star cast. It is a Selznick production and it is stated that anyone with knowledge of pictures will be at once familiar with the names and work of the leaders in "A Man's Home" cast. Practically every one of them have proved their skill in delineating certain types of roles, and Myron Selznick, vice-president in charge of production, engaged every player with specific consideration of the role to be played.

Not alone does "A Man's Home" boast of an all-star cast in verity, but it is the Selznick claim that the players constitute an ideal cast as well. There are six dominating principals in the cast of the Anna Steese Richardson and Edmund Breese story—six people who are starred as individuals and collectively, with a personal following among showgoers everywhere, it is stated. They are Harry Morey, Kathlyn Williams, Faire Binney, Matt Moore, Grace Valentine and Roland Bottomley.

## Seen in Kinograms

Official motion pictures of the session of the League of Nations in the Hall of Reformation at Geneva are shown this week in Educational's Kinograms.

## "Forever" to Be Shown in Plaza Hotel Ball Room

Leaders of New York society, it is reported, have evidenced keen interest in the special showing of George Fitzmaurice's Paramount production, "Forever," adapted from George du Maurier's play, "Peter Ibbetson," which will open the new ball room of the Hotel Plaza Friday evening, October 14.

The arrangements are in the hands of the Film Mutual Benefit which was organized to assist the American Committee for Devastated France and the Maternity Center of New York. Mrs. Gordon Knox Bell is chairman of the executive committee; Miss Mabel Choate, vice-chairman; Miss Elizabeth Perkins, secretary; Miss V. D. H. Furman, treasurer, and Mrs. William G. McAdoo, assistant treasurer. Dancing will follow the presentation of the picture, which is schedued to start at 8:30 p. m.

## Meighan Working

"If You Believe It, It's So," starring Thomas Meighan and with Tom Forman directing, was started at the Lasky studio last Monday. This is the novel by Perley Poore Sheehan, which the late George Loane Tucker had hoped to produce. The rights and all the material prepared by Mr. Tucker were purchased from his estate by Paramount.

## One of Best Pictures of Year, Say Lasky Officials of "Sheik"

"One of the best pictures of the year and a sure-fire box-office sensation," is the gist of a message received this week by Jesse L. Lasky from Charles Eyton, manager of the Lasky studio in Hollywood, reporting on a private screening given at the studio of "The Sheik," George Melford's production featuring Agnes Ayres and Rudolph Valentino.

*Fine Report from Officials*

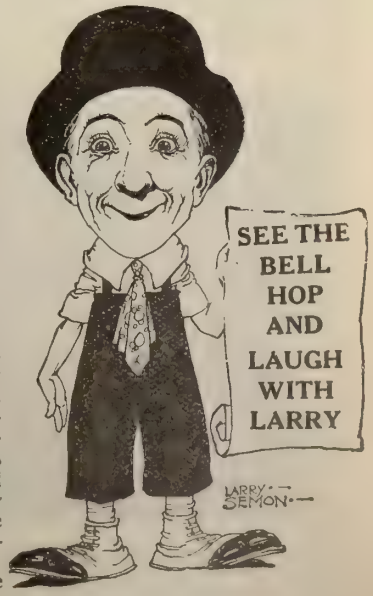
Officials of the Lasky studio, according to the telegram, declare that Melford has put into the picture all the color and spirit which has made the book by E. M. Hull a best-selling novel. Agnes Ayres is said to do some exceptionally fine work in the role of the young English girl who is captured by the Sheik, and Rudolph Valentino as the Sheik to have a part which enables him to score as great a triumph as he did in "The Four Horsemen."

*Readers Keep Abreast*

"The fact that 'The Sheik' will undoubtedly prove one of the big box-office successes of the year," said Mr. Lasky, "is a striking commentary on the way in which our scenario department keeps its finger on the public pulse. Our scenario department reads all the novels and fiction magazines as soon as they are off the press, so at all times we are abreast of the latest developments in the fiction market.

"Accordingly, no sooner was 'The Sheik' published than we saw the immense possibilities which lay in it and purchased the motion picture rights immediately. We figured that by putting the book into production at once, the picture would be ready for release at about the time when the novel had reached the peak of its success."

HOBART BOSWORTH IN THE INCE-FIRST NATIONAL, "THE CUP OF LIFE"



# Short Subjects of Importance

## *"The Beggar Maid"*

"The Beggar Maid" is the first of a series of two-reel pictures to be produced by Triart. The scenario was written by Arthur Maude, and Herbert Blaché directed it. Legaren á Hillers was the art director. The story is founded on Tennyson's poem. It is supposed to show how the celebrated English artist Burne-Jones was inspired to paint his famous picture on the subject. According to this version, the artist selects a young earl to pose for the king in his painting and a daughter of one of the earl's gardeners to sit for the beggar maid. The two young people fall in love, but the girl's invalid brother warns her that a man of the earl's rank will never marry her. The invalid visits the artist's studio, sees his sister and the earl posing for the picture, and again objects. The artist points to Tennyson's lines and makes him understand that the earl intends to act honorably toward his sister.

The picture is capitally produced. Many of the scenes are very beautiful, and the acting is excellent. Mary Astor, who won the Classic-Shadowland-Motion Picture Magazine beauty contest, plays the beggar maid. Considering her want of experience, she does her work well and makes a charming heroine. Reginald Denny is a handsome hero. The action is a trifle slow at times. E. W.

## *"Pathe Review 124"*

A crysanthemum show furnishes the opportunity for using the Pathecolor process to advantage in this reel and another interesting botanical subject deals with the varieties of air-plants of the tropics which while attaching themselves to trees are not parasites but subsist on moisture, light and nourishment from the air, such as hanging moss. The life of a modern college girl is shown in the section, "A Day at Vassar," while the slow-motion section of this issue shows the hippopatami in Bronx Park.—C. S. S.

## *"Pathe Review No. 125B"*

This time the slow-motion photographer for Pathe has chosen for his subject pelicans, cormorants and other large and voracious water birds that subsist entirely on fish. The color section, showing the Vosges mountains in France, while scenically beautiful, and interesting because of the great war, does not show up the color process to as good advantage as the crysanthemum show in the previous Review. Hy Mayer contributes summer scenes at the beach, with his characteristic touches and humor and an especially quaint and interesting section deals with the strange lace caps and other headgear and ornaments worn in certain sections of Holland, some of which is just as it was in A. D., 1500.

## *"Gone to the Country"*

This single reeler distributed by Pathe and featuring Snub Pollard with Marie Mosquini belongs to the type of comedy where the laughs are due to the many mishaps that befall the players. Because of ill health, Snub is ordered by his doctor to go to the country. With his wife, he starts out in a flivver with a trailer attached. Immediately things begin to happen. They pitch camp and are ordered to move on. The second time the wind blows nearly everything away before they get the tent up and when all seems serene the rain comes down in torrents, the tent leaks and the deluge washes Snub out into a pond. The couple then take refuge in the flivver and meet with more mishaps. Finally morning dawns and, disgusted, they start back to the city, only to get into a bed of quicksand into which the machine and its occupants are sinking as the reel closes. This is one of the best of the Pollard series and there are some clever stunts, particularly the scenes during the wind storm.—C. S. S.

## *"Lorraine of the Timberlands"*

More pathetic in tone and with deeper heart interest than the preceding pictures in this series of Pathe two-reelers featuring Tom Santschi is this story of a man who, after being robbed of his wife and child, goaded by the desire for revenge returns to his old home after many years. There are some good dramatic moments and the work of the cast headed by Ruth Stonehouse is satisfactory. The weakest points in the story are the very melodramatic character of the villain and the manner in which the hero is enabled to get out of jail at the right moment as a bolt of lightning tears a hole in the side wall. By this means he is enabled to save his daughter from the villain, who has also come back and seeks to take her away.—C. S. S.

## *"The Skunk"*

While dealing with a little animal which it is decidedly unpleasant to meet at close quarters, this is one of the most entertaining of the Bob and Bill series distributed by Pathe. In fact the encounters of the two boys and Rags, their dog, with two of these little fellows that pay a nocturnal visit to their cabin, furnish some hearty laughs, particularly the antics of Rags who immediately admits defeat. Rags should share the stellar honors with the boys in this issue for he is also responsible for the laughs when he steals a stack of griddle cakes. Boys particularly will also be interested in the scenes showing the actual manner in which the skunks can be caught with a box trap, though in this instance they are surprised at capturing not a skunk but a stray parrot. Notwithstanding the title this is one of the most entertaining of the series.—C. S. S.

## *"The Honor of Ramirez"*

While this is one of the series of two-reel Westerns produced by Cyrus J. Williams and distributed by Pathe with Tom Santschi in the stellar role, the star's honors are shared by an unusual cast. In addition to Ruth Stonehouse, who has already appeared with Santschi in recent subjects, Bessie Love also is in the cast, and both Miss Love and Miss Stonehouse have enjoyed stardom. Another player is Edward Hearn, leading man in serials and features, and Thomas Lingham and Jay Morley complete the roster. The story is of a romantic melodramatic type which moves at a rapid pace and holds the interest. Santschi is cast as a Latin-American with Ruth Stonehouse as his jealous wife. The wife (Bessie Love) of his best friend, Jay Morley, is sought by an adventurer, Edward Hearn. She appeals to Ramirez to aid her when the adventurer steals her husband's gold. This leads to a series of melodramatic complications in which the other wife and husband are led to suspect an affair between Santschi and Bessie Love. All eventually meet in an inn where Ramirez captures the thief, all is straightened out and the honor of Ramirez saved.—C. S. S.

Have You Read Pages 781, 782, 783 and 784?

*SCENES FROM "SHADOWS OF CONSCIENCE," A RUSSELL PRODUCTION IN WHICH RUSSELL SIMPSON HAS THE LEADING ROLE*

# Newest Reviews and Comments

*Conducted by* EDWARD WEITZEL, *Associate Editor*

## *"Little Miss Hawkshaw"*

*Eileen Percy Gives Pleasing Impersonation in Familiar Type of "Lost Heiress" Story—Fox Production.*

Reviewed by Edward Weitzel.

The story of "Little Miss Hawkshaw" ranges from the castle of Sir Stephen O'Neil, in Ireland, to New York's lower East Side. Eileen Percy is called upon to enact the character of Sir Stephen's daughter, Patricia, and also that of a Bowery waif known as Patsy. She gives a pleasing impersonation of a warm hearted girl who refuses to carry out a plan to pass her off as a lost heiress and discovers that she is the very person wanted. Much of the material is of the familiar type, and the star might have been given more to do, but the finish is all in her favor.

Eric Mayne is excellent as Sir Stephen. The other members of the supporting cast are capable.

**The Cast.**

Prologue

Patricia ..... Eileen Percy
Sir Stephen O'Neil, her father .. Eric Mayne
Her husband ..... Leslie Casey

New York Sequence

Patsy ..... Eileen Percy
Arthur Hawks ..... Francis Feeney
Mike Rorke ..... Frank Clark
Miss Rorke ..... Vivian Ransome
Inspector Hahn ..... J. Mac Donald
J. Spencer Giles ..... Fred L. Wilson
Sock Wolf ..... Glen Cavender

Story and Direction by Carl Harbaugh.
Photography by Otto Brautigan.
Length, 4,106 Feet.

**The Story.**

The daughter of Sir Stephen O'Neil has secretly married a poor young chap, and the nobleman has his game-keepers trump up a charge of poaching against his son-in-law. The young fellow is put in prison. He gives his wife all the money he has and she sails for America, the understanding being that he is to join her there. The wife dies on shipboard, after giving birth to a daughter. Eighteen years later Sir Stephen's granddaughter is living in New York with the family of Mike Rorke and helping to run the news stand under a Bowery Elevated Railroad station owned by the shiftless Mike.

In the meantime, Patsy's grandfather has commenced to realize that he has not treated his daughter right. He sends his nephew, Arthur Hawks, to America to find out about her. Hawks goes to J. Spencer Giles, a private detective, who has incurred the enmity of Inspector Hahn. While waiting to thrash Giles, the Inspector hears Hawks telling his enemy about a lost heiress. Hahn gets Patsy to impersonate Sir Stephen's granddaughter, and takes her to Ireland. When brought face to face with her grandfather she refuses to go on with what, she believes, is a piece of deception. Sir Stephen is struck by her close resemblance to her mother, and the proof is brought out that she is the real heiress. Her grandfather is also surprised to learn that she and Arthur have become very fond of each other.

**Program and Exploitation Catchlines:**
In "Little Miss Hawkshaw," Starring Eileen Percy, the Heroine Goes from a News Stand in the Bowery to a Castle in Ireland and Becomes Its Mistress.

**Exploitation Angles:** Play on Miss Percy and make a strong appeal to the Irish in your clientele. These will be most likely to respond. A hidden treasure contest for girls might be worked under the title of "Little Miss Hawkshaw," each girl being given a badge which carries the tips.

*IN THIS ISSUE*

*"Red Courage" (Universal).*
*"Little Miss Hawkshaw" (Fox).*
*"The Barricade" (Robertson-Cole).*
*"A Certain Rich Man" (Hodkinson).*
*"Footlights" (Paramount).*
*"Go Straight" (Universal).*
*"Bar Nothin'" (Fox).*
*"Lotus Blossom" (National Exchanges).*
*"Dangerous Curve Ahead" (Goldwyn).*
*"After the Show" (Paramount).*

## *"Screen Snapshot No. 9"*

As usual this screen "fan magazine" portrays a number of celebrities of the silver sheet. Perhaps the most interesting feature which is really a parade of screen luminaries are the scenes of the opening of Loew's State Theatre, New York, attended by a large number of stars. There are, however, several other subjects of interest. Among those appearing in this reel are Norma and Constance Talmadge, May Murray, Eugene O'Brien, Raymond Hitchcock and the Follies Girls, Winifred Westover, Jack Dempsey, Marcus Loew, Irene Castle, Monte Blue, Richard Barthelmess and his wife, Mary Hay, Conway Tearle, Jim Corbett, David Warfield, Marion Davies in a studio scene, and Johnny Hines.

## *"Meet the Wife"*

While there are amusing situations in this Hallroom Boys comedy, as a whole it is not up to the standard of some of the previous releases in this series, and considerable material is reminiscent of earlier subjects. Sid Smith is clever as usual and he is ably assisted by Harry McCoy. Herman Raymaker directed. The story deals with the attempt of Percy to secure a wealthy wife through a matrimonial agency. He finally lands an awful-looking one who has a dowry of $50,000 only to find out that the check is phony and she has escaped from an insane asylum.—C. S. S.

## *"Venus and the Cat"*

The spectator is reminded of the saying "the cat came back" in this amusing cartoon fable executed by Paul Terry. A farmer kicks the cat out, puts it in a well, and does many other things, but still it comes back. Finally, sorely humiliated, the cat calls on Venus for help. The goddess, passing in a cloud, responds and changes the cat into a woman who marries the farmer. All goes well, until Venus again comes along and wondering if in changing the cat's form she has also changed its nature. She causes a mouse to appear and the cat-woman chases it. Finally she changed the woman back to a cat and the farmer is disgusted. There is a moral as usual, and the subject as a whole is well up to the standard of previous issues of this series. The subject is distributed by Pathe.—C. S. S.

## *"The Barricade"*

*Robertson-Cole Has Strong Human Interest Story Handicapped by Preachy Titles and Unnecessary Characters.*

Reviewed by Edward Weitzel.

Doctor Daniel Carson Goodman has again written a story strong in human interest, but has handicapped it with preachy titles and unnecessary characters. "The Barricade" is another contribution to the melting pot theme and shows how the different tribes of the earth come to the United States and are fused into a common brotherhood. The story takes its title from the social barrier erected by wealth and arrogance. In spite of the unskillful handling of the scenario, the subject interests and the picture will find favor with the general public.

The production is of good quality, the contrast between the lower East Side and the Fifth avenue districts of New York being sharply defined. The acting, while never distinguished, is earnest and serves to bring out the points of the plot. William A. Strauss as Jacob Solomon gives the most finished impersonation of the cast. Kenneth Harlan overacts as Robert Brennon.

**The Cast.**

Jacob Solomon ..... Wm. A. Strauss
Jane Stoddard ..... Katherine Spencer
Robert Brennon ..... Kenneth Harlan
Sam Steiner ..... Eugene Borden
Doris Solomon ..... Dorothy Richards
Phillip Stoddard ..... James Harrison
Tim ..... John O'Connor

Story by Doctor Daniel Carson Goodman.
Directed by William Christy Cabanne.
Length, 5,700 Feet.

**The Story.**

Jacob Solomon and Michael Brennon are partners in a cigar store down in the East Side of New York. Michael dies, and Jacob adopts his son Robert. The boy becomes a doctor and devotes his time to curing the ills of the neighborhood, until he meets and falls in love with a wealthy girl from uptown. After they are married, he establishes a practice on Fifth avenue and turns his back on his old friends. Jacob comes to see him, but Robert's wife is at the office and insists that he tell the old man he is not welcome. This breaks Jacob's heart and he will not let Robert know that, because he mortgaged his home to pay for his foster son's education, he is about to lose everything. Robert and his wife quarrel because her friends find out that Jacob is the fashionable physician's father, and the young man goes back to his old home. He arrives just as the officers are setting the last of the Solomon household effects on the sidewalk. There is a reconciliation between Jacob and Robert, and the doctor determines to open his old office and remain where he can do the most good. His wife sees the mistake she has made and comes to beg for pardon. The misunderstandings of several of the minor characters are adjusted, and the barricade between love and happiness is removed.

**Program and Exploitation Catchlines:**
"The Barricade" Is a Robertson-Cole Production that Shows How Wealth and Pride Erects a Barrier Between Love and Happiness. It Also Illustrates the Way America Fuses the Different Races that Comes to Her Shores Into One Common Brotherhood.

**Exploitation Angles:** Sell this on the title. Appealing to all married folks and lovers who have erected barricades to come and see the play, then tear their structures down.

# Newest Reviews and Comments

## "Footlights"

*Elsie Ferguson Registers as a Versatile and Highly Accomplished Player in Story of Stage Life Produced by Paramount*

Reviewed by Edward Weitzel.

The chief claim to merit of "Footlights" is the opportunity it offers Elsie Ferguson to register as a versatile and highly accomplished player. The author of this story of stage life has used a lot of entertaining material but has not always seen to it that her incidents square with things as they are. When she sets forth that a prominent Broadway manager would take an unknown New England girl and put her before the public as a celebrated Russian actress who had played before the crowned heads of Europe, she is not giving the critics and newspaper writers of this country credit for knowing what is going on in the theatrical world. No manager would risk being discovered in such an unnecessary deception. The fame of a great foreign artist would be brought to this country through some source that would reach the press. There are other situations and incidents that are purely fictional, and the entire story is loosely constructed. Frequent touches of humor and real human nature, however, aid the star in making the picture enjoyable for those who admire fine acting and are not inclined to inquire too closely into the correctness of the subject matter.

As Lizzie Parsons, the stage struck New England girl who becomes Lisa Parsinova, celebrated Russian actress, Elsie Ferguson does a piece of character acting that will be a revelation to her admirers. Throughout the picture she is always the central figure and presents all sorts of emotion and conditions of existence with exceptional skill. Her gowns are many and are frequently gorgeous. Reginald Denny and Marc MacDermott give the star efficient support.

**The Cast**

Lisa Parsinova } Lizzie Parsons } .....Elsie Ferguson
Brett Page.....Reginald Denny
Oswald Kane.....Marc MacDermott
Etta ..... Octavia Handworth

Story by Rita Weiman.
Scenario by Josephine Lovett.
Directed by John S. Robertson.
Cameraman, Roy Overbaugh.
Length, 7,978 Feet.

**The Story**

When Lizzie Parsons leaves her home in a New England village to become a great actress she has to start as an impersonator and can secure engagements only in the cheap vaudeville theatres of the Bowery. Here she is discovered by a leading Broadway manager, who offers to make her a star if she will put herself under his teaching and permit him to pass her off as a celebrated Russian actress. Lizzie agrees, and her name is changed to Lisa Parsinova After a careful coaching in the language and customs of the former land of the Czars, Lizzie makes her debut on Broadway and is received by press and public as a great artist. Soon she meets Brett Page, a wealthy young fellow who admires her immensely, he tells her. for her foreign ways and artistic temperament. Finding that he is falling in love with her, Lizzie wonders what he would say if he knew the truth. She is more troubled than ever when she realizes that she is learning to care for him. She also makes the discovery that her manager thinks that he has a claim on her affection. Dissatisfied with her life, Lizzie goes to a seashore resort, starts out for a row in a fog and completely disappears. The report that Madame Lisa Parsinova has been drowned is soon spread broadcast. In the meantime, Brett Page finds her eating pie in a railroad restaurant, and over this favorite New England breakfast food the pair agree to become man and wife.

**Program and Exploitation Catchlines:**

"Footlights" Gives Elsie Ferguson a Brilliant Opportunity to Register As a Versatile and Highly Accomplished Actress. Her Character Acting As a Great Russian Actress Is Exceptionally Fine.

**Exploitation Angles:** Play strongly to Miss Ferguson's admirers, telling them of the opportunity she is afforded in this play. Then offer the stage angle, which is always attractive. For stunt stuff offer a prize to the girl who most closely imitates the alleged Russian actress.

## "The Ne'er to Return Road"

The Selig-Rork two-reel picture "The Ne'er to Return Road" is a high class production of a familiar story. It was written by Mrs. Otis Skinner, and opens in a very dramatic manner with the escape of a convict from prison. He takes refuge at the home of the man for whose killing he has been sent up for life. This man had stolen the convict's wife and then drawn a pistol on him during a struggle. The man's mother does not know the true character of her son. When the convict unwittingly reveals it, she gives him a horse and helps him to escape. After he has ridden off, he sees a cyclone approaching her home and rides back to save her. He is too late. The storm wrecks the house, and the woman is buried in the ruins. The officers come upon the convict as he is struggling to release the woman. He is seized and taken back to jail.

The weak point in the story is in having the convict found guilty of manslaughter when he killed the despoiler of his home in self-defense. No jury on earth would have convicted him under the circumstances. All of the parts are finely played. Released by Educational Film Corporation. E. W.

**The Cast.**

No. 12,896 .....Wallace Beery
Mrs. Holt, the mother.....Margaret McWade
Mr. Holt, the father .....Walt Whitman
The Girl .....Margaret Landis
The Stranger .....Jack Mulhall

## "Put and Take"

That ancient and serviceable device of motion picture comedies, the chase, is reviewed in all its glory in this Hallroom Boys' Comedy. Sid Smith is the featured player. The two "boys" are shown as capitalists, with a group, spinning tops for money. There is a disagreement and the "chase" begins. After using considerable footage with the familiar slap-stick stuff, the two boys land in hell and are tossed in a brimstone lake by the imps. Directed by Herman C. Raymaker. Federated Hallroom Boys' Comedy (2 reels).—J. R.

## Screen Snapshots No. 10

A number of extremely popular and not so popular stars are shown. The big money-making trio, "Doug," Mary and Charlie are shown saying good-bye on the boat which took Charlie to England. Gloria Swanson arrives in New York and is shown his new State Theatre by Marcus Loew. Ben Turpin and Ora Carew do a little skit. Dorothy Phillips arrives in Los Angeles via plane. Gilda Grey demonstrates the shimmy by the sad sea waves. Last, Eric von Stroheim is shown directing his mammoth production of "Foolish Wives," of which he is author, director and principal actor. The set shown is a reproduction of Monte Carlo. According to the enterprising press agent the production is costing the modest little sum of $1,500,000 and this especial set cost $100,000. And it looks it. Federated Film Exchanges (1 reel).—J. R.

## "Red Courage"

*Actionful Western Is the Universal Starring Hoot Gibson*

Reviewed by Jessie Robb.

The Great West of the fiction writer's imagination is again made responsible for this Universal photoplay which stars the breezy Hoot Gibson. The spectacle of two adventurous Western swashbucklers buying a newspaper, sobering up a drunken judge and proceeding to clean up a boss ridden town in a slap-dash, hustle bustle style, at least is a departure from the usual rut. As Pinto Peters, Gibson starts things immediately, when he rescues the girl from a holdup, and keeps the action going steady until the final fade-out with the couple blissfully embracing. The production is well handled as a whole, although the sections which cover the election of the two "pals" and the running down and capture of the murderer are not coherently developed.

As the rough and impetuous Pinto, Gibson is thoroughly at home. Joel Day is most amusing as Chuckwalla Bill, Pinto's pal. The large cast is satisfactory.

**The Cast**

Pinto Peters.....Hoot Gibson
Chuckwalla Bill.....Joel Day
Jane Reedley.....Molly Malone
Joe Reedley.....Joe Girard
Percy Gibbons.....Wm. Merril McCormick
Tom Caldwell.....Charles Newton
Nathan Hitch.....Arthur Hoyt
Blackie Holloway.....Joe Harris
Judge Fay.....Dick Cummings
Eliza Fay.....Mary Philbin
Steve Carrol.....Jim Corey
Sam Waters.....Mac Wright

Story by Peter B. Kyne.
Scenario by Harvey Gates.
Directed by Reaves Eason.
Photographed by Virgil Miller.
Length, 4,481 Feet.

**The Story**

Jogging slowly along the road, Pinto Peters and Chuckwalla Bill see a holdup. They spur to the scene of action and route the robbers. In the party is Jane Reedley. Nearing Cinnebar, they stop the wild flight of the editor of the Cinebar Sentinel. In return for railroad fare, the editor sells his paper.

Once in Cinnebar, they discover that Reedley, mayor and boss, has a mortgage on the paper. They raise the money by gambling to pay it off, and then decide it would be good sport to clean up the town. The sober up old Judge Fay, the town drunkard. He proves a valuable ally. Then the fight begins. Reedley tries to sneak out with Jane's fortune. He is murdered. Pinto catches the murderer. The town is made clean. Jane, who was opposed to Pinto, is convinced that he is all right. Usual happy ending.

**Program and Exploitation Catchlines:**

Two Western Free-lances Buy the Town Weekly and Then Start a Clean Up Campaign. They Are Kept Busy and Come Out On the Top of the Heap.

## Movie Chat No. 66

How Angora rabbits are raised for their long fur which is said to be much finer than lamb's wool, is one of the interesting picture chapters in Charles Urban's Movie Chat No. 66. The rabbits are the development of years of scientific breeding. The career of the rabbits is pictures from the time they are mere "babies" until as mature animals they are ready for the shearing. Their long fur brings $10 a pound in California.

Drilling for oil in Texas is another sight worth seeing, and the veritable forest of derricks that have been put up in the southern part of that State are wonders to behold. Droll types of "darkies" met with in the Texas cotton fields give a touch of comedy to the films.—T. S. daP.

# Newest Reviews and Comments

## "A Certain Rich Man"

*Great Story Extraordinarily Well Produced by Benjamin B. Hampton.*

Reviewed by T. S. da Ponte.

Praise of Benjamin B. Hampton for the lucidity and near-perfection of the screen version of "A Certain Rich Man," must not overshadow the claims of William Allen White for writing a tale whose human touch, naturalness, and dramatic episodes give it an appeal which is bound to prove nationwide. Neither are plaudits for the Hodkinson organization to be overlooked. This company's ability and foresight have given America's screen devotees a masterpiece. A tale that is easy to follow, yet with complications whose untangling holds the mind intensely interested, mark it throughout. There is nothing that could not have happened—that is not likely to have happened. It is a simple but vital tale that brings life stalking vividly across the screen.

Claire Adams as Molly Culpepper could not be improved upon. Jean Hersholt's Adrian Brownwell is a masterly portrayal; while Robert McKim's John Barclay is hardly less well done. Carl Gantvoort, as Bob Hendricks deserves special mention. The remainder of the cast are entitled to high praise.

**The Cast.**

John Barclay .....Robert McKim
Molly Culpepper .....Claire Adams
Bob Hendricks .....Carl Gantvoort
Adrian Brownwell .....Jean Hersholt
Col. Martin Culpepper....Joseph J. Dowling
John Barclay's Mother .....Lydia Knott
Young Neal Ward .....Frankie Lee
Young Janet Barclay.....Mary Jane Irving
General Hendricks .....Harry Lorraine
Lige Bemis .....G. Gunnis Davis
Watts McHurdie .....Charles Colby
Jake Dolan .....Walter Perry
Mose .....Fleming Pitts
Mrs. Col. Culpepper .....Grace Pike
Janet Barclay .....Eugenia Gilbert
Neal Ward .....Gordon Dumont
Mrs. Jane Barclay .....Edna Pennington

Length, 5,900 Feet.

**The Story.**

Molly Culpepper and Bob Hendricks are youthful lovers, living in Sycamore Ridge. Bob's father, General Hendricks, is a banker, and is also deeply interested in the Golden Belt Wheat Company, a business of which John Barclay is the head. The bank lends large amounts of money to the company, taking no collateral but Barclay's notes. An investigation by the State authorities of the bank's condition is about to be made. Barclay and General Hendricks despatch Bob to a large Eastern city to raise funds to cover the bank's losses. In the meantime Adrian Brownwell comes to Sycamore Ridge to start a newspaper, and opens a large account with the bank. This money General Hendricks uses to make good, temporarily, the bank's shortage. Brownwell falls in love with Molly, but she refuses to marry him, and he decides to leave Sycamore Ridge immediately. The withdrawal of his money would wreck the bank. Barclay tells this to Molly and informs her that in order to save Bob's father from prison she must marry Brownwell immediately.

Bob finally returns home and finds Brownwell and Molly married. He is stunned by the news. Twenty years go by, during which time Brownwell becomes a drunkard, loses his money, and Molly supports herself by working on the newspaper which Bob has come to control. Barclay has become one of the most powerful financial powers in the world.

At last, goaded by the knowledge that Molly does not love him, Brownwell shoots and seriously wounds Bob. He then flees from the town and news is later received that he is killed in a railroad accident. This leaves the way clear for Bob's and Molly's marriage. Barclay, whose great fortune has been amassed by crushing his competitors, believes when his idolized wife dies, that he is being punished by Providence, and dispenses most of his money to the people whose businesses he ruined in upbuilding his own.

**Program and Exploitation Catchlines:**

A Fine Cast in a Great Story Which Holds the Interest Throughout. Life in a Small American Town Depicted Simply, Graphically and Dramatically.

**Exploitation Angles:** Play up the cast, selecting those who are favorites with your patrons, and then play on the fact that it is from William Allen White's story. That should be good for a lot of newspaper work which will help bring in those who ordinarily patronize the pictures.

## "Lotus Blossom"

*Chinese Legend Colorfully Produced by Wah Ming Picture Company*

Reviewed by Jessie Robb.

An interesting release is this production of a Chinese concern, the Wah Ming Picture Company, which features the Chinese actress, Lady Tsen Mei. The picture is distributed by National Exchanges, Inc. An ancient legend, which belongs to many lands, is the foundation of the story. It relates the voluntary sacrifice of a beautiful young girl in the making of the sacred bell which calls the populace to prayer and teaches the beauty of filial love, devotion to country and personal sacrifice to honor. After so much fiction, both on the printed page and the silver sheet, in which persons of the Chinese race are painted in dark colors, it is relieving to discover that this race is possessed of the same high ideals which are supposed to animate civilized people.

The characters are all Chinese and are played by Chinese players with two exceptions and the makeup of the two Americans is such that they are thoroughly Mongolian in appearance. Lady Tsen Mei is a pretty young woman, who gives a satisfactory performance. The acting of the members of the cast stamps them as artists. Technically, the production is authentic and visually attractive. Should prove not only satisfactory for the theatres but for churches and an interesting adjunct for schools where Chinese subjects are being studied.

**The Cast**

Quong Foo.....Tully Marshall
Tartar Chief.....Noah Beery
Quong Sung.....Jack Abbe
The Emperor.....G. Kino
Prof. Lowe Team.....James Wang
Tsze Sin.....Chow Young

Featuring

Moy Tai.....Lady Tsen Mei

Story by James B. Leong.
Scenario by G. M. Yohalem and C. Furthman.
Directed by Frank J. Grandon.
Photographed by Ross Fisher.

**The Story**

Centuries ago, Leong Chong is sentenced to life imprisonment by the Emperor as he had invented the first clock which would do away with the use of the sacred bell. On his way to exile Chong is met by Quong Foo and his little daughter, Moy Tai, who gives him a lotus flower.

Moy Tai grew to beautiful womanhood and was loved by Quong Sung, a youth whom her father had adopted. Sung is sent to Prof. Lowe Team to complete his studies. He falls under the spell of the light woman, Tzse Sin. Moy Tai is grieved.

The sacred bell cracks. Foo is bade by the Emperor to cast a new bell. The metals refuse to mingle and Foo is given one more chance under penalty of death. Meanwhile a Tartar horde besieges the city. Sung kills the chief but is himself fatally wounded. He is found by Moy Tai. The second bell is worthless and Foo is sentenced to death. But Moy Tai remembers Chong. She goes to him and learns that the metals will fuse only by the addition of human flesh and blood. Moy Tai makes the supreme sacrifice for her father's honor and the new bell is cast.

## "Bar Nothin"

*Buck Jones More Than Delivers the Goods in Latest Fox Film*

Reviewed by Jessie Robb.

This latest Fox production, which stars Buck Jones, provides him with many opportunities to appear at his best. The picture is in the class denominated "Western" and deserves the "A-1" brand. There are action, adventure, horse play, fights and several thrilling rescues without letup, from the time the hero makes his appearance in a cloud of dust to the final footage when he has vanquished the villain and won the heroine. If a criticism may be made it is that the over-stressing of Duke, played by Jones, suffering from the agonies of heat and thirst in the desert, exceeds the bounds of artistic good taste.

There's a mighty good cast headed by the athletic Jones who gives the impression of thoroughly enjoying his work. The scenic backgrounds have the sweep and breadth of the open country, enhanced by good photography.

**The Cast**

Duke Smith.....Buck Jones
Bess Lynne.....Ruth Renick
Stinson .....Arthur Carew
Bill Harliss.....James Farley
Harold Lynne.....William Buckley

Story by Jack Strumwasser and Clyde C. Westover.
Scenario by Jack Strumwasser.
Directed by Edward Sedgwick.
Photographed by Frank Good.

Length, 4,311 Feet.

**The Story**

Harold and Bess Lynne have bought Circle L Ranch, hoping that the 448 climate will restore Harold's health. The ranch is not a financial success and the brother and sister come to town to advertise for a foreman. They arrive on the day the boys from ranch "Bar Nothin'" come in to celebrate. Duke Smith is the leader and he attempts some rough horse play with Harold thus earning Bess's scorn. Duke sees the "ad" for foreman, and, next day applies for the job and gets it. Harliss and Stinson, cattle buyers and partners in many a crooked deal, are attempting to force the Lynne's to sell out. Stinson is in love with Bess.

Duke hears of the crooked dealing, goes to Harliss and forces him to play square. On the way home, he is captured, robbed and taken by Stinson to the middle of the desert and left without boots or a horse. When it seems he would die of thirst an unbroken horse wanders by. Duke catches him and starts riding back to the ranch.

Meantime, Stinson brings the news to the Lynnes that Duke has decamped with the money and a woman to Mexico. Harold is taken ill and they are forced to leave for the East. Duke arrives just after the Lynnes have gone. He forces Harliss to return the money and then rides to the station, getting there as the train pulls out. Making a short cut, Duke drops on the train from a bridge. He rushes for Stinson, who sees him coming and jumps into a river over which the train is passing. Duke follows. They swim to shore and Duke proceeds to annihilate Stinson. The train stops and the passengers pile out. Duke explains. The Lynnes decide to go back to Circle L with Duke and the train goes East without them.

## "The Frog and the Ox"

One of the best known of Aesop's Fables, that of the frog that goaded by his own conceit tried to swell up to the size of an ox with disastrous results to himself, is the subject of this animated fable distributed by Pathe. The subject has been cleverly and humorously handled by Cartoonist Paul Terry, who puts his pen-creations through many laughable stunts, and it is well up to the average of the previous numbers of this series.—C. S. S.

# Newest Reviews and Comments

## "Dangerous Curve Ahead"

*Rupert Hughes Beats His Own Record for Entertaining Screen Stories in This Goldwyn Production*

Reviewed by Edward Weitzel.

There are just three words to be said about "Dangerous Curve Ahead —DON'T MISS IT! Rupert Hughes beats his own record for entertaining screen stories in this Goldwyn production. He has thought of more original plots and has written just as witty or wise subtitles, but he has never been so constantly and consistently amusing and instructive in any of his previous pictures. That he has taken a familiar old theme, does not detract from the merit of his work. The trials and humors of married life will never go out of fashion as a subject for private and public discussion, and when they are handled with the delightful insight displayed by the man who wrote "Scratch My Back" it is a guarantee that movie audiences all over this broad land and in most foreign countries are going to have one of the best laughs of their lives.

The team work shown by the director and the actors in the cast would justify their selection to play off a World Series. Helene Chadwick is a perfect representative of a high-spirited and beautiful American girl who makes the best sort of wife and mother. Many a star would find it difficult to equal her performance. Richard Dix is just the right selection for the young chap who leads Phoebe Mabee to the altar—and no higher praise could be given him.

M. B. (Lefty) Flynn as Anson Newton, and Kate Lester as Mrs. Noxon are next in importance.

**The Cast.**

Phoebe Mabee .....Helene Chadwick
Harley Jones .....Richard Dix
Anson Newton .....M. B. (Lefty) Flynn
Mr. Mabee .....James Neill
Mrs. Mabee .....Edythe Chapman
Mrs. Noxon .....Kate Lester

Story and Scenario by Rupert Hughes.
Directed by E. Mason Hopper.

Length, 5,503 Feet.

**The Story.**

The belle of a small town, Phoebe Mabee, loves Harley Jones, but finds that the wealthy city chap, Anson Newton, is also very attractive. Harley has plenty of backbone, however, and carries off the prize. The pair are married and move to the city, where Harley gets a new and better job. Here the Newly-Weds bill and coo and peck at each other and find out that wedded bliss has two sides to it. The fact that the wealthy Mr. Newton and his social prominent aunt, Mrs. Noxon, stroll across Phoebe's path puts an occasional crimp in Harley's happiness, but everything is forgotten when he and his wife are bending over the cradle of their first born son. Time slips along, and other babies drop in on the Jones family and settle down to stay. No really serious misunderstanding comes into their lives until the social ambition bee gets into Phoebe's bonnet and makes such a loud buzzing that it lures her to leave her sick child and attend a dinner party given by the mighty Mrs. Noxon. Harley is half crazy with apprehension for his child and indignation at his wife, and accuses her of going to the dinner in order to meet Newton. Phoebe denies this, but goes to the dinner. The sick child calls for her and Phoebe, suddenly brought to her senses, rushes home and quiets the little girl by rocking her in her arms. There is peace once more in the Jones house when the child is pronounced out of danger.

**Program and Exploitation Catchlines:**

Rupert Hughes Is at His Best in "Dangerous Curve Ahead," and That Should Be the Only Hint Needed to Pack Every Theatre at Which the Picture May Be Shown.

## "Toledo and Segovia"

Two Spanish cities, interesting to tourists because of their past glories, are Toledo and Segovia, pictured in this issue of Paramount's Burton Holmes pictures. The population of both of these cities is much smaller than that of centuries past, but the cities are rich in reminders of the heyday of Spanish history and bear evidences of the Saracen invasion and also of the Romans. Each of these cities are built on hills that are crowned by alcazars. In the one at Toledo, Isabella was crowned queen of Castile, while at Segovia Ferdinand the Learned came near proving the earth is round when a flash of lightning causes him to cease his investigation as he considered it a warning from heaven. In Segovia is also a wonderful aqueduct, built by the Romans, with stone blocks made into arches and held together without mortar. It is still standing and in good condition.—C. S. S.

## "Boro-Bodor and the Bromo"

One of the very best of the Burton-Holmes Travel pictures distributed by Famous Players-Lasky Corporation is "Boro-Bodor and the Bromo." This reel deals with the Island of Java, and the title refers to two of the most striking things in the island, one the work of man and the other of nature. The Boro-Bodor is a masterpiece of architecture. Built over a thousand years ago it is a Buddhist temple of stupendous proportions, built in terraces, 500 feet long, 500 feet wide and 150 feet high, and contains several hundred statues of Buddha in addition to over 1,500 pictures in sculptured relief, presenting a history of Buddhist art. The Bromo is an active volcano arising within the crater of an older volcano and there are interesting close-ups taken with telephoto lenses. Other interesting views show this picturesque island and its strange people, a country about the size of New York State with 33,000,000 inhabitants.—C. S. S.

## "The Cruise to Vera Cruz"

This is the first of a series of reels covering a trip to certain sections of Latin-America, included among the Burton-Holmes travel pictures released by Famous Players. There are interesting views of Havana, at which the ship stops en route, the cosmopolitan types on the ship then proceeding to Vera Cruz. Reminders of the brief American occupation of several years ago are shown together with several typically Spanish scenes, reminders of the past as contrasted with the bustling docks with the latest and most improved labor-saving devices employed in loading and unloading the ships.

## "Holy Smoke"

This is the first of a series of single reel "Funny Face" comedies distributed by Rialto Productions on the state right market and is now enjoying a three weeks' showing at the Rivoli Theatre, New York. It is a decided novelty and therein lies its chief box-office value. The principal characters are "Funny Face" and his little black companion, two little automatons such as ventriloquists use. The faces of these little figures appear to be plastic, at any rate the manner in which they change their expressions is very cleverly done. In this subject, Funny Face and his friend get hold of a pipe and smoke it, the little black boy gets sick. Finally Funny Face swings a powder horn so that it lands in an open fire place and the two little fellows are blown up on to the chandelier.—C. S. S.

*MOVING PICTURE WORLD CLASSIFIED ADS BRING RESULTS*

## "After the Show"

*William De Mille Production of Stage Story Is Refreshingly Human and Cleverly Acted*

Reviewed by Edward Weitzel.

Here is a story of back stage life that is refreshingly human. It is also exceedingly well produced and cleverly acted. One of the incidents has been forced in order to bring in a dramatic ending, but the general effect of "After the Show" is extreme naturalness. The spirit of the story is an abiding faith in the goodness that is to be found in human nature. It is not easy to forgive the wealthy young rounder, Larry Taylor, for introducing an innocent girl to one of his gay week-end parties and planning her fall from grace; but he comes to a realization of her worth and his own contemptible conduct before it is too late, and finds that he truly loves her. The dramatic incident of the old stage doorkeeper's slashing his wrist with a piece of broken glass is just the sort of expedient that might have occurred to a man who had lived in the theatre all his life, but an actor who had played the ghost in "Hamlet" with Edwin Booth could not have been illiterate and would not have used the expression "I ain't never," even after he had dropped to the position of a stage doorkeeper.

The acting of Jack Holt and Charles Ogle as Larry Taylor and Pop O'Malley, respectively, is capital. But it is Lila Lee who puts the heart into the picture by her winning performance of the little chorus girl, Eileen. Nothing she has done before touches so high a point of artistic achievement. There is never a moment when the exquisite feeling she portrays is not a perfect blending of natural fitness and thoroughly mastered art.

**The Cast.**

Larry Taylor .....Jack Holt
Eileen .....Lila Lee
Pop O'Malley .....Charles Ogle
Naomi Stokes .....Eve Southern
Mr. McGuire .....Carlton King
Lucy .....Shannon Day
Vera .....Stella Seager
Landlady .....Ethel Wales

Story by Rita Weiman.
Directed by William De Mille.
Scenario by Hazel McDonald and Vianna Knowlton.
Cameraman, Guy Wilky.

Length, 5,884 Feet.

**The Story.**

Pop O'Malley, an old stage doorkeeper, finds a beautiful young girl in a faint, as he is leaving the theatre one night. He takes the girl to his home and learns that she has spent all of her money, trying to get an engagement with some company. Next day the old man spends a part of his savings on a new wardrobe for the girl and gets her a position in the chorus at the theatre where he is employed. She attracts the attention of Larry Taylor, the wealthy backer of the show, and he invites her out to supper. The girl falls in love with Larry and accepts an invitation to a week-end party at his country place, although Pop has warned her against going. When the old man finds she has gone, he hastens after her, rushes into the dining room among the guests and tells her to come home with him. She refuses. Pop breaks a wine bottle and slashes his wrist with a piece of broken glass. He almost dies from the loss of blood, and Larry saves his life by permitting a doctor to make a transfusion of his own blood. He then explains that he now truly loves Eileen and wants her for his wife. The old stage doorkeeper gives his consent.

**Program and Exploitation Catchlines:**

Stage Life As It Really Exists Is Shown in "After the Show," a William De Mille Production That Is Splendidly Acted by Lila Lee, Jack Holt and Charles Ogle.

# Newest Reviews and Comments

## "Go Straight"

*Frank Mayo Appears as a Fighting Parson in Universal Film That Has Some Fast Action.*

Reviewed by Fritz Tidden.

Following its usual custom of releasing features under so-called box office titles that have no connection with the subject matter, Universal places on the market the latest Frank Mayo film under the moral command "Go Straight." Although the picture is built upon a hackneyed theme, that of the fighting parson who cleans up, literally and figuratively, a dissolute town and wins the charming daughter of one of the crooked politicians, the manner in which it is treated goes a long way toward obviating the sameness of the basis of the story. The scenario has been written with dramatic progression and it is directed carefully by William Worthington.

Two things strongly in the feature's favor are that it contains a generous amount of natural and simple suspense and the latter part is fraught with action that is not pasted on extraneously. Another thing that marks the picture is the obvious fact that Frank Mayo gives a far better performance in the present role of the belligerent clergyman than he has for some time. He does not walk through the part. In fact, he contributes no little amount to the building up of the suspense and action. His support is excellent, especially in the cases of Harry Carter and George Marion as the two heavies.

"Go Straight" is a safe bet for an average house, notably so where the audiences like fights, life savings, small town political intrigue 'n everything.

**The Cast.**

Rev. Keith Rollins .....Frank Mayo
Mrs. Conners .....Cora Drew
Hellfire Gibbs .....Harry Carter
Hope Gibbs .....Lillian Rich
Jim Boyd .....George Marion
Laura Boyd .....Lassie Young
Buck Stevens .....Charles Brinley

Story by William Harper Dean.
Scenario by George Hively.
Directed by William Worthington.
Length, 4,220 Feet.

**The Story.**

Keith Rollins, a virile young minister, goes to a rough backwoods community to clean it up. He bucks Boyd the political boss and Gibbs, his crooked henchman. His congregation will not take sides. His only backers are a few of the town inhabitants, including his housekeeper and Hope, Gibb's pretty daughter. In a series of dangerous situations and exciting events, Hope defies her brutal father and sticks by Keith, who finally comes out victorious, putting Boyd out of business and cleaning up the community. The love of Hope is his reward.

**Program and Exploitation Catchlines:**

He Carried His Religion in His Fists. You'll Never Know a Real Fighting Parson Until You See Frank Mayo In "Go Straight."

"Yellow" Meant to the Fighting Minister in "Go Straight" the Same as "Red" Does to a Bull.

You Never Get Anything Worth While Without Fighting for It; No One Fought Harder or Got Further Than Frank Mayo, the Fighting Parson, in "Go Straight."

**Exploitation Angles:** Tell Mayo's admirers that he has an unusually good role, but sell the general story, too, stressing the fact that there is action to every foot. Arrows pointing to the house can be used for exploitation with the injunction to go straight to the theatre.

## "Law and Order"

Prevalent newspaper articles at the present time regarding the Ku Klux Klan furnish the idea for this Pathe single reeler distributed by Pathe, and featuring Snub Pollard. While the subject is timely it is a question as to whether the treatment given it will be received favorably in sections where the Ku Klux is strong. The comedy is of the burlesque type with some clever and laugh-getting touches. The story deals with a band of automobile thieves who persist in stealing the district attorney's car, painting it while it is moving along and selling it back to them. The district attorney finally apprehends the leader but is unable to secure a conviction as the jury apparently belongs to the same secret organization and the prisoner's female counsel vamps the judge. Finally when the judge finds his car has been stolen a klan is formed to run down the auto thieves, using as their emblem a pawnbroker's sign. The leader of the thieves gets a klan costume and manipulates matters so that the band chase the district attorney. Finally, however, they get on the track of the right party. —C. S. S.

## "A Zero Hero"

In this single-reel comedy distributed by Pathe, Gaylord Lloyd sustains the favorable impression of his work as a comedian produced by his second comedy. He does some good work in this one, and although some of the funniest situations, as for instance where he fights with himself, are not new, they will get many laughs. Lloyd is a poor bank clerk in love with his boss's daughter. To obtain funds for a vacation he takes some money, hides it and in a tough fight subdues the supposed thief. This scene is cleverly handled. There is also considerable good golf stuff in the latter half, including a scene where he cannot hit the ball but succeeds in digging a big hole around the ball. He also makes some humorous water shots.—C. S. S.

## "Sweet By and By"

Hal Roach has leaped into the future in staging this single-reel comedy featuring Eddie Boland, and the entire action takes place in a palatial dirigible. It is the usual type of farce comedy and there are a number of laughs. Some of the situations border on the impossible, but as a whole the action is cleverly portrayed. If your audiences like Eddie Boland they will not be disappointed in this comedy. Sunshine Sambo is present to add to the gaiety. The director has used his imagination effectively in portraying the interior of the big dirigible. There is not much of a plot, but the action hinges on the attempt of three slick crooks to get some bonds from the Ambassador of Yap. Eddie, of course, foils them and wins the girl.—C. S. S.

## "Hiking the Alps with the Swiss Boy Scouts"

That, after all, "boys will be boys," and have pretty much the same characteristics the world over, is shown rather conclusively in Kineto Review No. 42, "Hiking the Alps With the Swiss Boy Scouts."

These "kids" set out from the City of Berne, Switzerland, and the pictures carry you with them on their travels and you get opportunity to note that they are very similar to American boys in their play and in their studies and general behaviour. There are good "shots" of some of the Swiss Lakes, and also the noted Simplon Hospice in the Alps where dwell a famous religious order. Before reaching the Hospice, a bridge, built by Napoleon on his way with his armies into Italy, is crossed.—T. S. daP.

## "Just Kiddies and Snow"

Snow scenes that are particularly interesting because of their "human touches" are shown in Charles Urban's Review No. 89 entitled "Just Kiddies and Snow." The first picture shows a boy at a window as he looks out at the first fall of snow and then puts down his book to join his playmates. Next you follow him pictorially through a series of adventures—coasting down hill, a "traffic jam" at the bottom of the hill, a horse-drawn sleigh dragging children's sleds, frying bacon and roasting potatoes, snowball fighting, and, finally, the end of the day and home and hearth after a day with Jack Frost. T. S. daP.

## "The Book Agent"

In the comic weeklies and also real life, the book agent is generally regarded as a butt for jokes and a persistent pest. All this is exemplified in this comedy. The stern father tells the young wooer not to come around for his daughter until he succeeds in selling the book father has written. Meeting with no luck the young man sighs for help when presto! the devil appears and there is an interlude a la "Faust." Of course, it is a dream, but the young couple have a chance to elope while father swims to shore holding his "How to Do Everything" open at swimming instructions. As funny as the average run of these comedies with the addition of a novelty.—Fox Sunshine (2 reels). J. R.

## "A Week Off"

There isn't anything especially new and hasn't been done before in this comedy. The henpecked husband, the non-paying boarder who is wife's favorite, and a trio of children, are all familiar. They go on a week's vacation and the work all falls on father. Baby puts some honey on father's nose, a fly alights, father leans over the bank and catches a fish on his nose instead of a hook. It's all right until a bee stings the nose, causing a large swelling. The party returns home. The doctor calls and tells father he needs a vacation. Charles Dorety and Baby Peggy are featured.—Century Comedy, Universal (2 reels). J. R.

## "High Life"

The story is quite simple and concerns the wooing and wedding of a sweet young couple. The boy and girl are autoing. The boy looses his hat. It blows on a pile of steel girders. Just as he reaches it, the girder rises and he is whisked aloft. The girl gets impatient. She steps on a girder and up she goes. A clergyman follows suit and marries them. Most of the footage is taken up with acrobatic stunts performed on the steel frame work of a rising skyscraper. Harry Sweet is starred. Written and directed by Alf Goulding.—Century Comedy, Universal (2 reels). J. R.

## "Fresh Air"

This so-called comedy is neither funny, witty nor intelligent; although there, possibly, will be a certain amount of enjoyment obtained from it by the undiscriminating. Monty Banks is the hero of the concoction. In order to win the lady-of-his-heart, he sets out, at the command of her bibulous father, to capture a live "woof." There are many of the comedy stunts pulled off, more or less new. Of course, Monty wins over his rival and marries the girl. The "woof" turns out to be a tame bear. Average comedy investiture. Federated Warner Comedy (2 reels).—J. R.

# CURRENT FILM RELEASE DATES

*Numbers following titles of pictures indicate pages on which consensus of reviews appeared. "R" refers to Reviews. "C" signifies pages where may be found resume of reviewer's opinions. "Ex." indicates pages on which have appeared stories of the exploitation of that production. Unless otherwise specified, all subjects are five-reel dramas.*

## FOX FILM CORP.

**SPECIAL.**

Over the Hill. 10,700 Ft. R; Vol. 46, P-623.
A Connecticut Yankee in King Arthur's Court. 7,600 Ft. R; Vol. 48, P-805; C; Vol. 49, P-135.
Thunderclap. 6,700 Ft. R-730.
Shame. 8,200 Ft. R-789; C-885.
Perjury. 7,400 Ft. R-932; C-273.
Footfalls (Tyrone Power). R-448; C-649.
The Last Trail.
The Queen of Sheba. 9,559 Ft. Vol. 49. R-879; C-947.

**WILLIAM FARNUM.**

His Greatest Sacrifice. R-205; C-267. 6,500 Ft.

**PEARL WHITE.**

Beyond Price. R-326.

**TOM MIX.**

After Your Own Heart. R-828; C-885.
The Night Horseman. R-318; C-397.
Trailin'.

**DUSTIN FARNUM.**

The Primal Law. R-575.

**BUCK JONES.**

To a Finish. R-929; C-397.
Bar Nothing. 4,311 Ft.
Riding With Death.

**WILLIAM RUSSELL.**

Singing River. R-731; C-163.
The Lady from Longacre.

**SHIRLEY MASON.**

Lovetime. R-439; C-589.
Ever Since Eve. R-732; C-49.
Queenie. 5,174 Ft. R-693.
Jackie.

**TWENTIETH CENTURY BRAND.**

What Love Will Do (Walker-Murphy).
Little Miss Hawkshaw (Eileen Percy).
While the Devil Laughs. C-273.
Cinderella of the Hills (Barbara Bedford).
Bucking the Line. (Maurice Flynn).
The Jolt. (Murphy-Walker).
Whatever She Wants (Eileen Percy).

**SERIALS.**

Fantomas (Twenty Episodes). R; Vol. 48, P-215.

**CLYDE COOK.**
(Two Reels Each).

The Sailor.
The Toreador. R-446.
The Chauffeur.

**AL ST. JOHN SERIES.**
(Two Reels Each).

Small Town Stuff.
The Happy Pest.
The Indian.

**MUTT AND JEFF CARTOONS.**
(One Reel Each).

Shadowed. R-693.
Turkish Bath.

**SUNSHINE COMEDIES.**
(Two Reels Each).

Say It With Flowers. 1,754 Ft.
The Book Agent. 1,762 Ft.
Singer Midget's Side Show. 1,762 Ft.
One Moment, Please.
A Perfect Villain.
Love and War.
The Big Mystery.
Long Live the King.

## PIONEER FILM CORP.

Indiscretion (Florence Reed—Six Reels).
Beyond the Crossroads (Ora Carew—Six Reels).
Liquid Gold (Guy Empey—Six Reels).
Luke McLuke's Film-osophy.
Sonny Series.
A Western Adventurer (William Fairbanks). R-540.
The Mystery Mind (15 Episode Serial).
Oh, Mary, Be Careful! (Madge Kennedy). R-321.
The Forgotten Woman (Pauline Stark).
A Millionaire for a Day (Arthur Guy Empey).
In Society (Edith Roberts).
Wise Husbands (Gail Kane—Six Reels).
The Leech (Claire Whitney—Six Reels).
Peeps Into the Future (Six Two-reelers).
His Brother's Keeper (Martha Mansfield).

## FAMOUS PLAYERS-LASKY

**July.**

The Woman God Changed (Cosmopolitan Prod.). 6,306 Ft. R-538; C-803.
Too Much Speed (Wallace Reid). 4,629 Ft. R-750; C-789.
The Mystery Road (Paul Powell-British Production). R-635. 4,956 Ft. C-695.
Life (Wm. A. Brady Prod.). R-Vol. 47, P-247, C-Vol. 47, P-580. 4,838 Ft.
Behind Masks (Dorothy Dalton). 4,147 Ft. R-340; C-395.
The Lost Romance (Wm. DeMille Prod.). 6,443 Ft. R-325.

**August.**

The Princess of New York (Donald Crisp-British Prod.). 6,000 Ft. R-450.
The Whistle (Wm. S. Hart). 5,389 Ft. R-Vol. 49; P-627; C-705.
Passing Thru (Douglas MacLean-Ince Prod.). 4,594 Ft. R-320; C-529.
The Conquest of Canaan (Thomas Meighan). 7,015 Ft. R-441; C-493.
Wealth (Ethel Clayton). 5,141 Ft. R-237; C-789.
Crazy to Marry (Roscoe Arbuckle). 4,693 Ft. C-789.

**September.**

The Hell Diggers (Wallace Reid). 4,277 Ft. R-95; C-273.
The Great Moment (Gloria Swanson). 6,372 Ft. R-635; C-695.
At the End of the World (Betty Compson). 5,729 Ft. R-929; C-49.
Dangerous Lies (Paul Powell-British Prod.). 5,355 Ft.
The Golem (Special). 5,398 Ft. R-116; C-291.
The Affairs of Anatol (Cecil DeMille Prod.) 8,806 Ft. R-446; C-529.

**October.**

Footlights (Elsie Ferguson). 7,078 Ft.
Cappy Ricks (Thomas Meighan). R-96; C-163. 5,926 Ft.
The Great Impersonation (George Melford Prod.). 6,658 Ft. R-693.
Experience (George Fitzmaurice Prod.). 6,560 Ft. R-827; C-49.
After the Show (Wm. DeMille Prod.). 5,884 Ft.
Beyond (Ethel Clayton). 5,248 Ft. R-219; C-397.
Three Word Brand (W. S. Hart). 6,638 Ft. R-694.

**ARBUCKLE COMEDIES.**

The Sheriff.
A Desert Hero.
The Garage.

**MACK SENNETT COMEDIES.**
(Two Reels Each).

Are Waitresses Safe?
An International Sneak.

**BURTON HOLMES.**
(One Reel Each).

Marvelous Manhattan.
The Cruise of the Vera Cruz.
Boro-Bodor and the Bromo.
Torrid Tampico.
Kwang-Chow-Fu.
Nice and Cannes.
Mexican Oil Fields.
In Batik Land.
Across the Grand Canyon.

**PARAMOUNT MAGAZINE.**

Issued Weekly (One Reel Each—Contains magazine subjects and cartoon).

## AMERICAN FILM COMPANY

The Blue Moon. Vol. 48, P-99.
Their Mutual Child (Margarita Fisher—Six Reels).
Sunset Jones (Charles Clary and Irene Rich). R; Vol. 49, P-995; C-49.
Payment Guaranteed (Margarita Fisher). R; Vol. 49, P-991.

## PATHE EXCHANGE INC.

*Pathe Review (One-Reel Educational) and Topics of the Day (One-half Reel) Issued Weekly. Pathe News (Topical) Issued Every Wednesday and Saturday. George B. Seitz and June Caprice star in "The Sky Ranger" Serial. Juanita Hansen is star of "Yellow Arm" Serial. Charles Hutchison is star of "Hurricane Hutch."*

**Week of August 14.**

No. 9 of the Yellow Arm (The Kingdom of Deceit).
The Black Ace (Edgar Jones—2 Reels—Drama).
Spot Cash (Pollard—One Reel—Comedy).
Rainbow Island (Lloyd—One Reel—Reissue).
The Fox and the Crow (2-3 Reel Cartoon Fable).

**Week of August 21.**

No. 10 of the Yellow Arm (The Water Peril).
The Secret of Butte Ridge (Tom Santschi—2 Reel Drama).
The Mountain Lion (Bob and Bill Series—1 Reel).
Name the Day (Pollard Comedy—1 Reel).
Move On (Harold Lloyd Reissue—One Reel).
The Donkey in the Lion's Skin (2-3 Reel Cartoon Fable).

**Week of August 28.**

No. 11 of the Yellow Arm (Pawns of Power).
The Mayor of Misery (Edgar Jones—2 Reel Drama).
Stop Kidding (Eddie Boland—1 Reel Comedy).
By the Sad Sea Waves (Harold Lloyd Reissue—1 Reel).
Mice at War (2-3 Reel Cartoon Fable).

**Week of September 4.**

No. 12 of the Yellow Arm (The Price of a Throne).
The Wolver (Tom Santschi—Two Reel Drama).
The Jail Bird (Snub Pollard—One Reel Comedy).
Over the Fence (Harold Lloyd—One Reel Reissue).

**Week of September 11.**

No. 13 of the Yellow Arm (Behind the Curtains).
My Lady O' the Pines (Holman Day—Two-Reel Drama).
On Their Way (Eddie Poland—One-Reel Comedy).
The Fashionable Fox (2-3 Reel Cartoon Fable).
One-quarter Inch (Harold Lloyd One-Reel Reissue).

**Week of September 18.**

No. 14 of the Yellow Arm (The False Goddess).
Mother O' Dreams (Tom Santschi—Two Reel Drama).
The Civet Cat (Bob and Bill Series—One Reel).
The Hermit and the Bear (2-3 Reel Cartoon).
Late Lodgers (One Reel Comedy—Pollard).
Bashful (Harold Lloyd Reissue—One Reel).

**Week of September 25.**

No. 15 of the Yellow Arm (The Miracle).
No. 1 of Hurricane Hutch (The Secret Cipher).
The Chink (Eddie Boland—One-Reel Comedy).
The Hare and the Tortoise (Two-third Reel Cartoon Fable).
Netting the Leopard (One Reel—Major Allen—Hunting Film).
Rough Seas (Gaylord Lloyd).

**Week of October 2.**

No. 2 of Hurricane Hutch (The Cycle Bullet).
Lorraine of the Timberlands (Tom Santschi—2-Reel Drama).
Gone to the Country (Pollard—1-Reel Comedy).
The Lucky Number (Gaylord Lloyd—1-Reel Comedy).
The Wolf and the Crane (⅔ Reel Cartoon Fable).

**Week of October 9.**

No. 3 of Hurricane Hutch (The Millionth Chance).
Venus and the Cat (2-3 Reel Cartoon Fable).
Wings of the Border (Holman Day—2-Reel Drama).
Sweet By and By (Eddie Boland—1 Reel Comedy.
A Zero Hero (Gaylord Lloyd—1 Reel Comedy).

# CURRENT FILM RELEASE DATES

## UNIVERSAL FILM MFG. CO.

**JEWELS.**

Reputation (Eight Reels—Priscilla Dean). R-205; C-267.
Outside the Law (Six Reels—Priscilla Dean). R, Vol. 48-465.
No Woman Knows (7 Reels). R-447; C-529.

**JEWEL COMEDIES.**

Blue Sunday (Lyons-Moran).
Roman Romeos (Lyons-Moran).
A Monkey Movie Star (Joe Martin).
Robinson's Trousseau (Lee Moran).

**SPECIAL ATTRACTIONS.**

Luring Lips (Edith Roberts). R-539; C-589.
Danger Ahead (Mary Philbin). R-732; C-789.
A Daughter of the Law (Carmel Myers). R-828; C-835.
Open Shutters (Edith Roberts). R-931; C-49.
The Shark Master (Frank Mayo). R-210.
The Rowdy (Gladys Walton). R-320; C-529.
Action (Hoot Gibson). R-211; C-397.
Moonlight Follies (Marie Prevost). R-449; C-529.
The Rage of Paris (Miss Dupont). R-573; C-649.

**SERIALS.**

The Diamond Queen (Eileen Sedgwick).
The White Horseman (Art Acord).
Do or Die (Eddie Polo).
The Terror Trail (Eileen Sedgwick).
Winners of the West (Art Acord). R-575; C-649.

**WESTERN DRAMAS.**
(Two Reels Each.)

The Valley of Rogues (Jack Perrin).
The Danger Man (Jack Perrin).
Range Rivals (M. K. Wilson).
The Rim of the Desert (Jack Perrin).
Roaring Waters (George Larkin).
The Cowpuncher's Comeback (Art Acord).
The Call of the Blood (Art Acord).
The Fight Within (George Larkin).
Raiders of the North (George Larkin).

**CENTURY COMEDIES.**
(Two Reels Each).

In Again (Harry Sweet).
High Life (Harry Sweet). R-831.
The Clean Up (Baby Peggy Jean).
Hold Your Breath (Charles Dorety).
Stealin' Home (Harry Sweet).
Brownie's Little Venus (Brownie, the Dog).
High Life (Harry Sweet).
A Week Off (Charles Dorety).
Brownie's Baby Doll (Brownie the Dog.)

**STAR COMEDIES.**
(One Reel Each).

Twelve Hours to Live.
His Unlucky Berth.
The Misfit Pair.
No Clothes to Guide Him.
Where Is My Wandering Wife?
Hubby Keeps Home.
Whose Little Baby Are You?
Should Husbands Do Housework? R-693.

**SERIES.**

The Return of Cyclone Smith (2 Reels Each).

## ASSO. PRODUCERS

Devotion. R-340; C-493.

**THOMAS H. INCE PRODUCTIONS.**

Lying Lips (House Peters-Florence Vidor—Six Reels). R; C-R, Vol. 49, P-31.
Mother O' Mine. R-747; C-47.
Cup of Life. R-318; C-397.

**J. PARKER READ, JR.**

A Thousand to One (Hobart Bosworth—Six Reels). R; Vol. 47, P-1082; C-R, Vol. 48, P-164.
I Am Guilty (Louise Glaum). R-85; C-149.
Greater Than Love. R-829; C-885.

**ALLAN DWAN PRODUCTIONS.**

A Perfect Crime (Monte Blue). R; Vol. 49, P-45.
A Broken Doll. R-751.

**MAURICE TOURNEUR PRODUCTIONS.**

The Last of the Mohicans (Barbara Bedford—Six Reels). R; Vol. 47, P-589; C-R, P-714; Ex. Vol. 48, P-827.
The Foolish Matrons. R-114; C-189.

**MACK SENNETT PRODUCTIONS.**

A Small Town Idol (Ben Turpin). R; Vol. 48, P-967; C-R, Vol. 49, P-31.
Home Talent. R-752; C-189.
She Sighed by the Seaside (Two Reels).
Made in the Kitchen (Two Reels).
Call a Cop (Two Reels).
Love's Outcast (Two Reels—Ben Turpin). R-729.

**J. L. FROTHINGHAM.**

The Ten Dollar Raise. R-323; C-387.
Pilgrims of the Night. R-831; C-885.

## FIRST NAT'L EXHIBITORS

The Girl in the Taxi (The Carter DeHavens).
Bob Hampton of Placer (Marshall Neilan Prod.). R-90; C-267.
Gypsy Blood (Pola Negri). R-321; C-387.
Playthings of Destiny (Anita Stewart).
Courage (Sidney Franklin). R-536.
The Sky Pilot (Cathrine Curtis Productions). R; Vol. 49, P-994; C-47.
Scrap Iron (Charles Ray—7,500 Ft.). R-641; C-803.
Peck's Bad Boy (Jackie Coogan). R-87; C-49.
Bob Hampton of Placer (Neilan Production). R-90.
Golden Snare (Curwood Production). R-438; C-943.
Stranger Than Fiction (Katherine MacDonald).
Salvation Nell (Pauline Stark). R-234; C-395.
The Sign on the Door (Norma Talmadge). R-541; C-789.
Nobody (Jewel Carmen-Roland West Prod.). R-636; C-695.
The Child Thou Gavest Me (Stahl Prod.).
A Midnight Bell (Charles Ray). R-831; C-885.
Toonerville's Fire Brigade 2 Reels). R-880.
Wedding Bells (Constance Talmadge). R-930; C-397.
Serenade (R. A. Walsh Prod.). R-320; C-397.
Wife Against Wife (Whitman Bennett Prod.).
One Arabian Night (Pola Negri). R-574.
The Playhouse (Buster Keaton).
Bits of Life (Marshall Neilan Special).
The Idle Class (2 Reels—Chaplin). R-574.

**"BIG FIVE" ATTRACTIONS.**

Passion (Pola Negri—Nine Reels). R; Vol. 47, P-513; C-R, P-714; Ex. Vol. 48, P-67-1048.
Sowing the Wind (Anita Stewart—Six Reels). R; Vol. 48, P-392; C-R, P-668.
The Kid (Charles Chaplin—Six Reels). R; Vol. 48, P-390; C-R, P-668; Ex. Vol. 49, P-55, 155, 158.
Man—Woman—Marriage (Dorothy Phillips—Nine Reels). R; Vol. 48, P-391; C-R, P-668.
The Oath (R. A. Walsh Prod.).

## METRO PICTURES CORP.

Jan. 31—The Off-Shore Pirate (Viola Dana—Six Reels). R; Vol. 49, P-194; C-R, Vol. 49, P-360.
Feb. 7—Passion Fruit (Doralina—Six Reels). R; Vol. 48, P-596; C-R, P-1033.
Extravagance (May Allison). R; Vol. 49, P-410; C-R, P-469.
Mar. 28—Puppets of Fate (Viola Dana—Six Reels). R; Vol. 49, P-992, C-47.
April 11—A Message from Mars (Bert Lytell—Six Reels). R; Vol. 49, P-518, C-47.
April 25—Uncharted Seas (Alice Lake—Six Reels). Vol. 49, R-880, C-149.
Coincidence. R-209; C-387.
The Last Card. R-747; C-47.
Home Stuff. C-47; R-747.
Fine Feathers. R-847; C-493.
Over the Wire (Alice Lake). R-116; C-943.
The Man Who (Bert Lytell). R-438; C-589.
Life's Darn Funny (Viola Dana). R-634; C-695.
The Conquering Power (Rex Ingram Prod.). R-339; C-493.
Big Game (May Allison—6 Reels). R-829; C-49.
A Trip to Paradise (Bert Lytell). 6 Reels. R-92.
The Match Breaker (Viola Dana). R-92; C-163.
The Infamous Miss Revell (Alice Lake). R-209; C-529.
Junk (Bert Lytell).
There Are No Villains (Viola Dana). R-94; C-163.

**NAZIMOVA PRODUCTIONS.**

Camille. R-446; C-539.

**S-L PRODUCTIONS.**

Garments of Truth (Gareth Hughes—Six Reels). R-209. C-397.
The Hunch (Gareth Hughes—Six Reels).

## L-J-SELZNICK ENTERPRISES

**ELAINE HAMMERSTEIN STAR SERIES.**

The Miracle of Manhattan. R-92; C-267.
The Girl from Nowhere. R-539; C-163.
Remorseless Love. R-827; C-49.
Handcuffs or Kisses.

**EUGENE O'BRIEN STAR SERIES.**

Gilded Lies. R-878; C-387.
The Last Door. R-431; C-539.
Is Life Worth Living? R-541; C-49.
Clay Dollars.

**OWEN MOORE STAR SERIES.**

The Chicken in the Case. L-5,261 Ft. R; Vol. 48, P-728.
A Divorce of Convenience. R-639; C-163.

**CONWAY TEARLE STAR SERIES.**

Bucking the Tiger. R-206; C-387.
The Fighter. R-830; C-163.
After Midnight. R-575.

**SPECIAL PRODUCTIONS.**

The Sin That Was His (William Faversham). L-5,600 Ft. R; Vol. 47, P-641; C-R, P-1002.
Red Foam (Ralph Ince Special). L-5,500 Ft. Vol. 49, P-192; C-163.
Who Am I? R-440; C-49.
Conceit (All Star).
A Man's Home (All Star). C-649.
The Greatest Love (Vera Gordon).
The Highest Law (Ralph Ince).

**REPUBLIC.**

The Great Shadow (Tyrone Power).
Man's Plaything (Grace Davidson and Montague Love).
Mountain Madness (Ed Coxen and Ora Carew).
The Gift Supreme (Bernard Burning).
Children of Destiny (Edith Hallor).

**SHORT SUBJECTS.**
(Released by Select).

William J. Flynn Series.
Chaplin Classics.
Selznick News.
Kaufman Masterpieces.

**REVIVALS.**

Poppy (Norma Talmadge).
Up the Road With Sallie (Constance Talmadge).
Scandal (Constance Talmadge).
The Lone Wolf (Hazel Dawn and Bert Lytell).

## GOLDWYN DISTRIBUTING

Hold Your Horses—L-4,610 Ft. R; Vol. 48, P-730; C-R, P-1033.
What Happened to Rosa—L-4,148 Ft.; R; Vol. 49, P-880; C-947.
Roads of Destiny (Pauline Frederick). 4,955 Ft.; R; Vol. 49, P-629; C-R, P-705.
The Concert (All Star). R; Vol. 49, P-46; C-R, Vol. 49, P-135; 5,574 Ft.
Don't Neglect Your Wife (Gertrude Atherton Prod.). 5,574 Ft. R; Vol. 49, P-409. C-695.
A Tale of Two Worlds (Gouverneur Morris Prod.). 5,649 Ft. R; Vol. 49, P-415; C-R, P-469.
Cabinet of Dr. Caligari (German Impressionistic Film). 5,157 Ft. Vol. 49; C-R, 823.
Snowblind (All Star). R-542.
Made in Heaven (Tom Moore). R; Vol. 49, P-995; C-149.
Wet Gold (Williamson Prod). R-437; R-439.
Head Over Heels (Mabel Normand).
Boys Will Be Boys (Will Rogers). R-208.
An Unwilling Hero (Will Rogers). C-789; R-440.
Beating the Game (Tom Moore). 5,058 Ft. R-448; C-529.
The Man from Lost River.
Be My Wife (Max Linder). R-750; C-163.

**SEASON 1921-1922.**

All's Fair in Love (4,979 Ft.).
Ace of Hearts (5,884 Ft.).
For Those We Love (5,752 Ft.).
Invisible Power (6,613 Ft.). R-694.
Dangerous Curve Ahead (5,551 Ft.).
The Old Nest (7,899 Ft.).

# CURRENT FILM RELEASE DATES

## EDUCATIONAL FILMS CORP.

Kinograms (Sundays and Thursdays).

**Selig-Rork.**
The Northern Trail. R-111.
The Policeman and the Baby. R-111.

**Chester Comedies.**
(Two Reels).
Snooky's Wild Oats. R-112.

**Christie Comedies.**
(Two Reels).
Scrappily Married. R-845.
The Reckless Sex.
Nothing Like It. R-829.
Exit Quietly. R-692.

**Torchy Comedies.**
Torchy's Promotion.
Doggone Torchy. R-447.

**Mermaid Comedies.**
Robinson Crusoe, Ltd. R-111.
Holy Smoke. R-339.

**Vanity Comedies.**
Ninety Days of Life. R-439.
Chicken Hearted. R-831.

**Specials.**
Valley of Ten Thousand Smokes (One Part).
Modern Centaurs (One Part).

**Robert C. Bruce Series.**
Voices of the Sea. C; Vol. 49, P-629.
The Merry Little Put Put. R-326.

**Chester Outing Scenics.**
The Red Trail's End.
Music in the Air. R-830.

**Gayety Comedies.**
Here Pro Tem. R-235.
Assault and Flattery. A-439.
Wild and Willy. R-732.

**Chester Screenics.**
From Dear to Dam.
Buzz-z-.

**Miscellaneous.**
Golf (Slow Motion).
Dixie. R-643.

**Punch.**
The Love Egg. R-111.

## ARROW FILM CORP.

**Features.**
Headin' North (Pete Morrison).
Cyclone Bliss (Jack Hoxie). R-92.
Dead or Alive (Jack Hoxie).
The Sheriff of Hope Eternal (Jack Hoxie). R-115.
The Star Reporter.
The Stranger in Canyon Valley.
Dangerous Paths (Neva Gerber).
The Yankee Go-Getter (Neva Gerber).
God's Country and the Law (Curwood Productions).
Screenart Series.
The Broken Spur (Jack Hoxie). R-321.
Five Westerns starring Roy Stewart and Marjorie Daw.
Six Jack Hoxie Features.
Five Society Dramas starring Neva Gerber.
Nan of the North (Ann Little).
Fifty-two two-reel Comedies.

**Serials.**
The Blue Fox (Anna Little). R-539.
Thunderbolt Jack (Jack Hoxie).

**Comedies.**
Broadway Series.
Hank Mann Series.
Spotlight Series.

**Novelty.**
Sport Pictorials (One Reel Each).

## ASSO. EXHIBITORS

**FEATURES.**
The Devil (George Arliss).
What Women Will Do (Anna Q. Nilsson).
The Rider of King Log (Special). C-495.
The Road to London (Bryant Washburn). R-642; C-47.

**HAROLD LLOYD COMEDIES.**
(Two Reels Each).
Now or Never.
Among Those Present.

**PLAYGOERS PICTURES.**
The Butterfly Girl. R-97.
Women Who Wait.
They Shall Pay. R-208.
Home-Keeping Hearts.
The Family Closet.
Discontented Wives.

## W·W·HODKINSON

**ERNEST SHIPMAN.**
God's Crucible (All Star). R-319; C-529.

**BENJAMIN B. HAMPTON—GREAT AUTHORS' PICTURES.**
The Spenders (Claire Adams). Vol. 47, P-769; C-R, Vol. 48, P-194.

**ZANE GREY PICTURES, INC.**
The U. P. Trail (All-Star—Seven Reels). R-434; Vol. 47, P-386; C-R, P-580.
The Man of the Forest. R-434, C-603.

**J. PARKER READE, JR., PRODUCTIONS.**
Love Madness (Louise Glaum—Seven Reels). R; Vol. 45, P-1067; C-R, P-1211.
The Brute Master (Hobart Bosworth). R; Vol. 47; P-639; C-R, P-852.

**ROBERT BRUNTON PRODUCTIONS**
The House of Whispers (J. Warren Kerrigan). R; Vol. 47, P-1080; Vol. 48, C-R, P-46.
The Coast of Opportunity (J. Warren Kerrigan). R; Vol. 47, P-1080.

**IRVIN V. WILLAT PRODUCTIONS.**
Down Home.
Partners of the Tide. R; Vol. 49, P-515; C-R, P-581.
The Face of the World. R-538; C-539.

**J. L. FROTHINGHAM PRODUCTIONS.**
The Breaking Point (Bessie Barriscale). R; Vol. 48, P-729; C-R, Vol. 49, P-31.
The Other Woman (Six Reels). R; Vol. 49, P-627; C-R, P-705.

**ROCKETT FILM CORPORATION.**
The Truant Husband.
Keeping Up With Lizzie (Enid Bennett). R-324; C-387.

**HUGO BALLIN.**
Pagan Love.
East Lynne. R; Vol. 49, P-415; C-R, P-469.
The Journey's End. R-113; C-589.

**RENCO FILM CORPORATION.**
Lavender and Old Lace. R-92; C-149.

## VITAGRAPH

**SPECIAL PRODUCTIONS.**
The Heart of Maryland. R; Vol. 49, P-629; C-R, 823.
The Son of Wallingford.

**ALICE JOYCE.**
Her Lord and Master (Six Reels). R-754, C-947.
The Scarab Ring.
The Inner Chamber (Six Parts). R-94; C-273.

**CORRINE GRIFFITH.**
It Isn't Being Done This Season. R; Vol. 49, P-414; C-273.
What's Your Reputation Worth? R-759; C-R 823.
The Single Track.
Moral Fibre.

**EARLE WILLIAMS.**
The Silver Car. R-541; C-47.
Lucky Carson.
Bring Him In.
A Master Stroke. C-273.

**ANTONIO MORENO PRODUCTIONS.**
Three Sevens. R; Vol. 49, P-991; C-49.
The Secret of the Hills.

**ALICE CALHOUN'S PRODUCTIONS.**
Closed Doors. R-433; C-803.
Peggy Puts It Over.
The Rainbow.
The Matrimonial Web.

**WILLIAM DUNCAN.**
Where Men Are Men. R-450; C-529.
Steelheart. R-450; C-529.

**LARRY SEMON COMEDIES.**
The Bakery. R-642.
The Fall Guy.
The Bell Hop.

**JIMMY AUBREY COMEDIES.**
The Nuisance.
The Back Yard.
The Applicant.
The Riot.

**SERIAL.**
The Purple Riders (Joe Ryan—Fifteen Episodes). Vol. 49; R-877.

## REALART PICTURES

Ducks and Drakes (Bebe Daniels). R; Vol. 49; P-628; C-R, P-705.
The Outside Woman. R; Vol. 49, P-627; C-947.
The Little Clown (Mary Miles Minter). 5,031 Ft. R; Vol. 49, P-877, C-947.
The House That Jazz Built (Wanda Hawley). 5,225 Ft. R; Vol. 49, P-990; C-387.
The Magic Cup (Constance Binney). R-86; C-267.
Sheltered Daughters (Justine Johnstone). R-209.
Two Weeks With Pay (Bebe Daniels). R-541; C-699.
A Kiss in Time (Wanda Hawley). R-846; C-291.
The Land of Hope (Alice Brady). R-114; R-236.
Such a Little Queen (Constance Binney). C-589.
Moonlight and Honeysuckle (Mary Miles Minter). R-830; C-885.
Don't Call Me Little Girl (Mary Miles Minter). R-113; C-291.
A Private Scandal (May McAvoy). R-847; C-291.
The March Hare (Bebe Daniels). R-538; C-695.
A Heart to Let (Justine Johnstone). R-636; C-695.
Little Italy (Alice Brady). R-539; C-695.
Her Sturdy Oak (Wanda Hawley). R-828; C-885.
One Wild Week (Bebe Daniels). R-451.
Little Italy (Alice Brady).
The Land of Hope (Alice Brady). R-114. C-695.

**SEASON 1921-1922.**
Room and Board (Constance Binney). R-319; C-273.
Her Winning Way (Mary Miles Minter). R-576; C-649.
Everything for Sale (May McAvoy).

## R-C PICTURES

What's a Wife Worth? (Cabanne Production—Six Parts). R-432.
Good Women (Gasnier Production—Six Parts). R-208; C-803.
Nobody's Kid (Mae Marsh). R-322; C-695.
If Women Only Knew (Six Parts). R-542; C-885.
Beach of Dreams. R-541; C-189.
Black Roses (Sessue Hayakawa. R-88; C-149.
Salvage (Pauline Frederick). R-433; C-803.
Cold Steel (Six Reels). R-538; C-699.
Live and Let Live (Cabanne Production—Six Reels). R-537; C-47.
The Greater Profit (Edith Storey). R-115; C-695.
When Lights Are Low (6 Parts). (Sessue Hayakawa). R-236; C-789.
The Sting of the Lash (Pauline Frederick). Six Reels. R-931; C-397.
Shams of Society (Walsh-Fielding Prod.). Six Parts.
A Wife's Awakening (Gasnier Prod.). Six Parts. R-94; C-397.
Moon Madness (Edith Storey). C-273.
The Foolish Age (Doris May).

## FEDERATED EXCHANGES

Screen Snapshots.

**SPECIALS.**
Hearts and Masks. R-209.
The Servant in the House. Vol. 46, P-248.
Dangerous Toys. R; Vol. 49, P-989.
God-Bad Wife.

**MONTE BANKS COMEDIES.**
Bride and Gloom.
In and Out.
Peaceful Alley. R-830.
Squirrel Food. R-692.

**HALLROOM COMEDIES.**
(Two Reels).
Friday the Thirteenth. R-237.
We Should Worry. R-436.
We'll Get You Yet.
After the Dough.
Two Faces West.
Meet the Wife.

**Serial.**
Miracles of the Jungle.

**CHESTER COMEDIES.**
Snooky's Twin Troubles (2 Reels). R-830.

# CURRENT FILM RELEASE DATES

## UNITED ARTISTS

Nov. 28—The Mark of Zorro (Douglas Fairbanks). Ex. Vol. 47, P-613; Vol. 48, P-933; C-P, P-1002; Ex. Vol. 48, P-62; Vol. 48, P-161.
Jan. 9—The Love Light (Mary Pickford—Eight Reels). Vol. 48, P-466; C-R, P-538. Ex. Vol. 49, P-60.
March—The Nut (Douglas Fairbanks) R-309; Ex. Vol. 48, P-1043.
Dream Street (D. W. Griffith Production). Vol. 49, R-876; C-387.
Through the Back Door (Mary Pickford). R-439; C-495.
Carnival (Harley Knoles Prod.). 6,000 Ft. R-113; C-395.
The Three Musketeers (Douglas Fairbanks). R-211; C-397.
Disraeli (George Arliss). R-96; C-163.
Little Lord Fauntleroy (Mary Pickford). 9,984 Ft. R-573; C-649.

## MISCELLANEOUS RELEASES

**AMERICAN FILM CO.**

The Man from Medicine Hat (Helen Holmes).
Quick Action (William Russell).
Sally Shows the Way (Mary Miles Minter).
The Moonshine Menace (Helen Holmes).
High-Gear Jeffrey (William Russell).
Youth's Melting Pot (Mary Miles Minter).
A Crook's Romance (Helen Holmes).
A Rough-shod Fighter (William Russell).
The Loggers of Hell-Roarin's Mountain (Helen Holmes).
Silent Shelby (Frank Borzage).

**KINETO COMPANY OF AMERICA, INC.**

The Four Seasons (4 Reels). R-694.

**Kineto Reviews**

(Released Through National Exchanges, Inc.) (One Reel.)
Trip of the U. S. S. Idaho.
Boy Scouts.
Was Darwin Right?
Primitive Life in Tennessee.
Combating the Elements.
Bear Hunting in California.
A Naturalist's Paradise.
Let's See the Animals.
Holy City.
Panama.
Vegetarian.
Water Babies.
Beauty Spots.
Acrobatic Flies.

**CHARLES URBAN'S MOVIE CHATS**

(Released Through State Rights Exchanges)
First Series from No. 1 to 226, inclusive (One Reel).
Second Series from No. 27 to 52, inclusive (One Reel).

**EXCEPTIONAL PICTURES CORP.**

October—Martin Johnson's "Jungle Adventures." R-449; C-649.
November—His Nibs (Chic Sale).

**MARC KLAW, INC.**

J' Accuse. C-495.

**U. S. NAVY**

Our Navy in Action (Two Reels). R-751.

**NATIONAL EXCHANGES, INC.**

Welcome Children.
Shadows of the West (Hedda Nova).
The Lotus Blossom.
The Great Reward (Serial—Francis Ford and Ella Hall).
King Cole Comedies (One Reel Each—Bobby Burns).
Kineto Reviews (One-Reel Educational).
Rainbow Comedies (Edna Shipman and John Junior) (Two Reels Each).

**F. B. WARREN CORP.**

The Blot (Lois Weber Production). R-930; C-163.
Quo Vadis (Reissue) (6 Reels). R-95; C-397.
Good and Evil (Lucy Doraine). R-447; C-649.
Girl from God's Country (Nell Shipman). R-448; C-529.

**TEMPLE PRODUCING COMPANY**

Johnny Ring and The Captain's Sword. 4,670 Ft. R-95.

**RUSSELL PRODUCTIONS**

Frank Briadwood Series (Two Reel Westerns).
Leo Maloney Series (Two Reel Westerns).

**CAPITAL FILM COMPANY**

Lone Hand Wilson (Lester Cuneo).
Fritzi Ridgeway Series (Two Reel Westerns).
Neal Hart Series (Two Reel Westerns).
Helen Gibson Series (Two Reel Westerns).
Al Jennings Series (Two Reel Westerns).
Capital Two Reel Comedies.
Witches Lure (All Star Cast).

**WARNER BROTHERS**

Why Girls Leave Home (Anna Q. Nilsson). R-210; C-273.

## STATE RIGHT RELEASES

**ADVENTURES OF TARZAN SERIAL SALES CORP.**

Adventures of Tarzan (Serial—Fifteen Episodes) (Elmo Lincoln-Star).

**AFFILIATED DISTRIBUTORS**

The Lonely Heart (Kay Laurell).

**ASSOCIATED PHOTOPLAYS**

The Wolverine (Helen Gibson).
Western Hearts (Art Straton and Josie Sedgwick).
Ghost City (Helen Holmes).
Crossing Trails (Pete Morrison).
Too Much Married (Mary Anderson).

**AYWON FILM CORP.**

The Fighting Breed (Snowy Baker). R-930.
The Jack Rider (Big Boy Williams). R-930.
The Vengeance Trail (Big Boy Williams). R-451.
The Shadow of Lightning Ridge (Snowy Baker). R-451.

**BLANCHFIELD**

The Tell Tale Eye (Allen Russell).

**C. C. BURR**

Burn 'Em Up Barnes (Johnny Hines). R-211.

**CANDLER PICTURES**

The World and the Woman (Jeanne Eagles). R-574.

**EQUITY PICTURES**

Mid-Channel (Clara Kimball Young). R; Vol. 46, P-528; C-R, P-608.
Straight from Paris (Clara Kimball Young). R-876.
The Black Panther's Cub (Florence Reed). R; Vol. 48, P-1092.
Hush (Clara Kimball Young). R-87; C-149.
Charge It (Clara Kimball Young). R-848; C-163.
Heedless Moths (Audrey Munson). R-748.

**EXPORT AND IMPORT FILM COMPANY.**

Wild Animal Serial (15 Episodes—Selig Productions).

**C. B. C. FILM SALES**

The Victim.
Dangerous Love.
Captivating Mary Carstairs (Norma Talmadge Reissue).
Screen Snapshots (One Reel, Semi-monthly—Through Federated Exchanges).
Hallroom Boys Comedies (Two Reels—Twice a Month—Through Federated Exchanges).
Star Ranch Westerns (Two Reels—Twice a Month).

**GEORGE H. DAVIS**

Isobel, or The Trail's End. R; Vol. 47- P-645; Ex. Vol. 49, P-156.
The Heart of the North (Roy Stewart). R-208; C-649.

**THE FILM MARKET**

The Supreme Passion (Six Reels). Vol. 49, P-194; C-R, P-581.
The Ne'er-Do-Well (Reissue—Seven Reels).
The Spoilers (Reissue—Nine Reels).
Jimmy Callahan Comedies (Twelve Two-Reelers).

**FILM DISTRIBUTORS LEAGUE**
(Reissues)

Sept. 18—American Aristocracy (Douglas Fairbanks).
Sept. 25—The Gun Fighter (Wm. S. Hart).
Old Folks at Home (Sir Beerbohm Tree and Mildred Harris).
Going Straight (Norma Talmadge).
Bond of Fear (Roy Stewart).
Matrimoniac (Douglas Fairbanks and Constance Talmadge).
Truthful Tulliver (Wm. S. Hart).
The Primal Lure (Wm. S. Hart). R-93.

**GRAPHIC**

Mother Eternal (Vivian Martin — Seven Reels). R; Vol. 49, P-990; C-45.

**JANS PICTURES**

Man and Woman. R-447; C-529.
The Amazing Lovers.

**VICTOR KREMER**

The Stampede (Texas Guinan).
I Am the Woman (Texas Guinan).
When Love Is Young (Zena Keefe).
Winding Trail (Buck Manning).

**PACIFIC FILM COMPANY**

George Ovey Comedies (Single Reel—Every Two Weeks).
Vernon Dent Comedies (Single Reel—Every Two Weeks).
Irene Hunt Newspaper Stories (Two Reels—Every Two Weeks).
The Call of the Wild. R-323.

**PLYMOUTH PICTURES, INC.**

Minta Durfee Comedies (Mrs. Roscoe Arbuckle—Five Two-Reel Pictures).
Every Woman's Problem (Dorothy Davenport). R-312; C-R, 823.

**PRIZMA INCORPORATED**

Danse Du Ventre.
The Sweetest Story Ever Told.
Gardens of Normandy. C; Vol. 49, P-625.
A Day with John Burroughs. C-754.

**PRODUCERS' SECURITY CORPORATION**

When Dawn Came. C-R, Vol. 49, P-360; R; Vol. 48, P-101.
Diane of Star Hollow. R-880, C-47.
On the Trail (Two Reels). R-438.
Squire Phin.
Welcome to Our City.
The Right Way (Six Reels).
Mr. Bingle (Daddy Dumplins).
The Soul of Man (Six Reels).
Mr. Potter of Texas.
The Lost Battalion (Six Reels).
Arabian Nights (Six Reels).
Cissy Fitzgerald Comedies (Two Reels).
Elephant Comedies (Two Reels).
Tricked (Two Reels).
Patsy's Jim (Two Reels).
The Rope's End (Two Reels).
Corporal Jim's Ward (Two Reels).

**REELCRAFT PICTURES**
**Sun-Lite Comedies**

Bride and Broom. R-732.
Baby-Baby.
Mother's Lamb.
Don't Mary.
Tuning Up.
Washed Out.
Hot Cakes.
Scream Street.
Lion Liars.

**Mirth Comedies**
(Two Reels Each)

Sweet Daddy.
Chick Chick. R-634.
Vacation.

**RAINBOW FILM CORPN.**

A Girl's Decision. R-93; C-397.

**RADIOSOUL FILMS**

You and I. R-310; C-R, Vol. 49, P-860.

**M. B. SCHLESINGER**

Things Men Do. R; Vol. 49, P-628.

**SUNNYWEST FILMS**

Judge Her Not (Jack Livingston).
Wolves of the Range (Jack Livingston).
Shadows of the Law (Fritzi Ridgeway).
A Hated Lover.
Reclaimed (Mabel Julienne Scott).
Fifteen Two-Reel Shorty Hamilton Westerns.

**SONORA FILMS**

The Twice-Born Woman. R-235; C-739.
Tradition. R-441; C-273.

**SUNRISE PICTURE CORPORATION**

The Price of Silence (Peggy Hyland). Vol. 48, P-150; C-R, P-282.

**WESTERN PICTURES EXPLOITATION**

A Dangerous Pastime.
That Something. R-758.
Scattergood Stories (Two Reel Comedies).

**WESTERN PICTURES CORP.**

Partners of the Sunset (Allene Ray).
Lady Luck (Allene Ray).

**WILK AND WILK**
**(Lee Kids Comedies)**

The Circus Imps.
The Dixie Madcaps.

**WORLD FILM CORPORATION**

Whispering Shadows (Lucy Cotton).
The Wakefield Case (Herbert Rawlinson). R-757; C-49.
Judgment! (Foreign Prod.). R-692.

# PROJECTION

## By F. H. RICHARDSON

### *From India*

Motiram Vallicha writes from Karachi, India, as follows:

Dear Mr. Richardson: I am glad to be able to send you, under separate cover, a plan of what we may call an average projection room here in India. This particular one belongs to Kohinoor Cinema of this town. It is in charge of Murlidar Batt.

The main contrasting point between it and your rooms is that you will notice there is only one projector, and not a battery of them as with you. As I said in one of my previous letters, projection rooms now-a-days are so constructed that they will compare favorably with some of yours, but on the whole the condition is not satisfactory.

You will notice that the projector table switch is left idle, as some projectionists find it more convenient to use the switch on the main board. Current is taken from a 110 volt D. C. dynamo, through a rheostat. Thirty-five to forty amperes are used at the arc.

Two buckets, one containing water and the other sand, are in near touch of the projectionist. There is no working bench, as projectionists are not able to undertake repairs, but on the wall at the back of the projectionist (this cannot be seen in the plan), a few tools are kept for the purpose of alterations or adjustments.

There is also a neat cupboard for keeping sundry goods. The room itself is 10x8x8 feet, with a 3x6 entrance.

The projector is tilted a little. The size of the picture is 15½ feet, as about 78 feet projection distance. You won't find anything of a rewinder in the plan, as we do that in a separate room, where we also keep our films and extra goods. I would like to have your comment on this matter.

#### *No License Law*

In April 16th issue I read much about the licensing of projectionists, and some school course. There is no license law here. Consequently there are about fifty per cent. more "operators" than there are theatres, and in view of the fact that there are no unions either, projectionists at large suffer to some extent. More than half of our men cannot read English, therefore, they are unable to read the Handbook, etc. I would urge them to learn and furthermore to form unions.

The district electric inspector has full authority in controlling projection room construction, equipment, location, operating conditions and all sorts of matter, and in some instances very serious blunders are made.

As to the censor board we have here in India, pictures are censored because they prove tasteless to the board, while the board in no sense represents the theatre-goers. Pictures like "The Virgin of Stamboul" have been censored here.

About the school course, well I think it would be universally accepted, if it is a proper course. If the beginner has both sides to study—I mean practical and theoretical—the conditions can be ideal.

#### *Much of Which to Complain*

I have much of which to complain in Friend Manager's inability to supply proper material, but maybe it is not his fault. There are hardly half a dozen firms dealing exclusively in motion picture supplies, and they are sometimes "out of stock." Only recently we needed a complete film trap assembly, and a complete intermittent assembly for the Simplex, which we have sent for from the Precision Machine Company direct, as we were not able to obtain it here.

I'll keep on writing, Friend Richardson, but you see it takes more than a month by the time you receive the letter. In closing this letter let me express my kindest regards to yourself as well as to all brother projectionists of the United States and Canada.

We would be glad to hear from you any time that you have facts of interest to discuss. Could you not send a group photograph of a few projectionists? Would be glad to have it.

As regards the projection room diagram, it seems to be very much like the ordinary one projector installation in this country. I notice that the room is 10x8x8 feet, which is a very good size for that kind of installation, but why don't you pipe the top of your lamphouse to the outer air. By so doing you would get rid of both the fumes generated in the arc, and also much of the heat, and I would imagine the latter would be quite a consideration in India.

The projector, we note, is a Simplex. The rheostat should be placed higher, where its heat will not make it so uncomfortable for the projectionist.

It is too bad so many of your men cannot read English, hence have most of the avenues of projection knowledge closed to them, but that of course cannot be helped.

---

### *From Portland, Oregon*

W. F. Schuster says:

Friend Richardson: A short, trouble-beset year has passed since I last wrote you. In fact I have written only two small letters in an endeavor to break into your list of correspondents.

This present effort is to further our acquaintance, and incidentally to "sponge" upon you for some of the information I have been unable to obtain elsewhere. I say "sponge," because that is the position I feel myself in when I think of how willingly you deal out your seldom-erring knowledge. It would be better for the industry if there were more of your kind.

I recently joined the Auxiliary to Local 159, of this city. The organization is only two months old, and to date has, I think, about eighteen members. It boasts of being the second of its kind of the U. S., Spokane, Wash., having the first.

The local as a whole is very enthusiastic over it. Members must have lived in Portland six months, and be employed as projectionists, with pay, for three months, before being eligible to join. There is no age limit for applicants for the Auxiliary membership, but said applicant must serve two years in the Auxiliary before applying for regular examination, unless called sooner;

---

### *Notice to All*

PRESSURE on our columns is such that published replies to questions cannot be guaranteed under two or three weeks. If quick action is desired remit four cents, stamps, and we will send carbon copy of department reply as soon as written.

For special replies by mail on matters which, for any reason, cannot be replied to through our department remit one dollar.


*THE LENS CHART*

*Are You Working by "Guess" or Do You Employ Up-to-Date Methods?*

You demand that your employer keep his equipment in good order and up to date. He owes it both to himself and to you to do so, but you owe it to him to keep abreast with the times in knowledge and in your methods.

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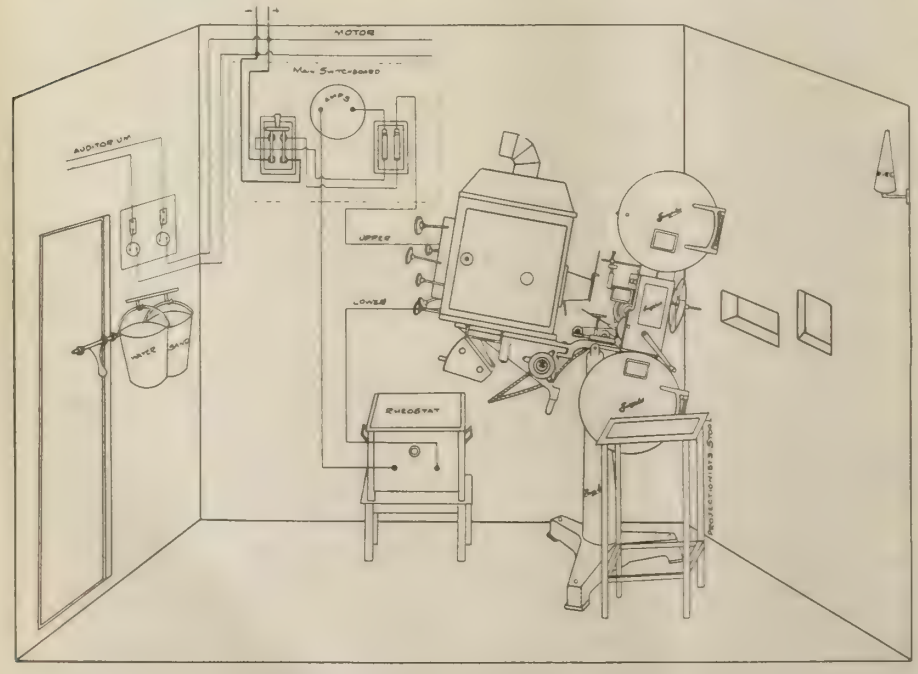


*PROJECTION ROOM, KOHINOOR CINEMA*

*Karachi, India, from diagram furnished by Motiram Vallicha*

further, he must be of age, as per union law, even though he finds it necessary to serve six years in the Auxiliary. The fee is $5.00, with regular $2.00 monthly dues.

*Giving Youngsters a Chance*

The Portland local feels it has taken a long, firm step forward in several ways; by promoting unionism, giving the younger aspirants a chance, and incidentally by protecting themselves. It may have other virtues as well, but these, along with the faults, will come to the surface in time.

Personally I want to say that I think the Portland local is composed of about as red-blooded and square-minded a bunch of fellows as I have ever met, and I hope and believe that my trust will never be betrayed.

I have not been employed as projectionist for several months, due to business depression, and I think I can prove this latter statement, but something will doubtless show up during the opening season.

I have nevertheless endeavored to keep up with the times by devouring every edition of the department, and have gleaned much from your priceless Handbook. This reminds me of the fellow who apoligized in the July 16th issue, and I take this occasion to place myself in line with him and even go a step further. He offered several suggestions, but I have none.

Regarding the questions which have recently appeared in the beginning of the department, will say I think they ought to be a great help to the fellows who are really trying to make something out of their positions, as well as to the profession. I am going, in the near future, to mail to you my solutions of the questions, and trust you will find time to check them, or to have them checked.

*Now for the "Sponge"*

So much for the "sermon." I feel better since I have written it, and now for the "sponge."

A short time ago I picked up a "sheet" which was put out by one of the projector manufacturing companies, giving size of pictures projected at distances varying from 15 to 150 feet, by projection lenses of 2 to 10 inch E. F.

Am I right in the conclusion that any projector lens of a given E. F. will focus a picture at any distance, within its limits, the size of the picture being proportional? If so, what is the relation between the projection distance and the working distance?

On page 332 of the Handbook, reference is made to Figure 147, page 331, saying that 25 amperes will enter at binding post 1, flow through the resistance and leave binding post 2 as 25 amperes, a similar occurrence taking place between binding posts 3 and 4, the two currents combining and passing to the arc as 50 amperes, or the same as the amperage taken from the supply lines. Again, on the bottom of page 339 the fact is mentioned that if resistance is decreased, amperage is accordingly increased, and on page 336 the matter is explained in problem form, namely, that amperage is proportional to resistance. To me there seems to be a contradiction. If the latter reference is correct, is there a definite ratio between the voltage and amperage of any rheostat?

*What Does Term Imply?*

In March 19 issue a diagram of several shutters was printed, one of which was referred to as a 1 ½-to-1 type. What does the term imply, and what terms would be applicable to the other shutters?

Again on page 472 of the Handbook, mention is made of a 1 to 6 intermittent movement, and the fact that the more rapid the movement the narrower it is possible to make the master blade of the shutter. This is too deep for a man of my experience, and I will be very grateful for an explanation.

After getting this far, I can offer a little help to some of the fellows who are new in the profession.

From time to time one is obliged to run a short advertising film or some other subject, and said film usually comes coiled up in a tin box. It is easy to unroll the film, but I have found this little "dinkus" of much value in rewinding. It is nothing but an ordinary wooden thread spool with the flanges whittled off. With a drill run through the hole is the center, of a size to make it fit the rewind spool, and a slot cut in one side of the hole. In addition I use an upholsterer's tack driven into the center of the spool to which the end of the film is attached. After rewinding, the spool may be readily slipped out.

In closing, let me say that I read of your accident, and am greatly pleased at the complete recovery. I hope some day to have the pleasure of a personal acquaintance.

*What's the Big Idea?*

What is the big idea with you Portland chaps, anyhow? Trying to put over something without letting anybody know about it?

As to the relation between the two conjugate foci points, viz: the picture and the lens, and the lens and the screen; John Solar, Watertown, N. Y., gives the following formula for calculating these distances;

$$\frac{1}{F} - \frac{1}{V} = \frac{1}{U}$$

in which F is the focal length of the lens, U the first conjugate foci distance and V the second:

| | F | U | V | Difference |
|---|---|---|---|---|
| No. 1 | 5.5 | 5.5211 | 120 ft. or 1440 in. | .0042 in. |
| No. 2 | 5.5 | 5.5253 | 100 ft. or 1200 in. | .0058 in. |
| No. 3 | 5.5 | 5.5311 | 80 ft. or 960 in. | .0115 in. |
| No. 4 | 5.5 | 5.5426 | 60 ft. or 720 in. | .0211 in. |
| No. 5 | 5.5 | 5.5637 | 40 ft. or 480 in. | .0653 in. |
| No. 6 | 5.5 | 5.629 | 20 ft. or 240 in. | .1350 in. |
| No. 7 | 5.5 | 5.764 | 10 ft. or 120 in. | |
| No. 2 | 4.5 | 4.5169 | 100 ft. or 1200 in. | .0042 in. |
| No. 3 | 4.5 | 4.5211 | 80 ft. or 960 in. | .0042 in. |
| No. 2 | 6.5 | 6.5354 | 100 ft. or 1200 in. | .0098 in. |
| No. 3 | 6.5 | 6.5442 | 80 ft. or 960 in. | .0098 in. |

According to Solar the difference between the U distances for the positions given will equal the movement of the lens required to refocus the image. For instance, for the No. 2, the U distance is 5.5253, and for the No. 3 the U. distance is 5.5311, the difference between these two is .0058 of an inch, which would be the movement of the lens required to refocus the image for either one of these two positions, though of course where the conditions are extreme, such as, for instance, the focusing of an image say 3 feet away from a 6 inch E. F. lens, the movement required for changes would be very much greater.

*Come Across*

If it is good for the profession, and for the organization, come across with the dope—pronto. What is this Auxiliary thing anyhow, or rather, what is it supposed to be composed of? Apparently its members are projectionists, though I am inclined to believe it is really an organization of apprentices. How about it?

Strikes me that an Auxiliary of apprentices ought to work out very well indeed, though many trade unions have taken the apprentice directly into the local, though without voice or vote. He is obliged to attend the meetings, but can neither vote nor can he have a voice on the floor, except where matters pertaining to the apprentices are under discussion, in which latter case the apprentices are allowed to chose a representative to take their side of the discussion on the floor.

I do not know of anything of this kind in projectionists' locals, but I do know of such things in other unions. I would be glad to have a bit of information from the Portland and Spokane locals. If they have sprung something that is good, why not spread it around? It may be good not only for locals in this country, but other countries as well, so don't light your candle and shove a bushel down over it.

*No Such Thing as "Sponging"*

With regard to "sponging," there is no such thing. One of the functions of this department is to supply legitimate information, and yours is entirely legitimate, so you have the RIGHT to ask the questions.

You are entirely correct in supposing that any projection lens of a given E. F. will focus a picture at any distance, the term any distance meaning within a few inches of its front end to as far as sufficient illumination can be got through to show a picture.

As to the matter of resistance, there is no contradiction. It is all very simple, once you understand it. In Figure 147 of the Handbook we have two 110 volt rheostats, each one of which is of 25 amperes capacity. That is the point you seem to have overlooked. A certain given amount of resistance will let through a certain given number of amperes when opposed to a given voltage. In these two rheostats there is just enough resistance to let through 25 amperes when the resistance is opposed to 110 volts, therefore each one of the rheostats will deliver 25 amperes to the arc.

If one of the rheostats were removed, and another were substituted which had a 35 ampere capacity, or in other words had enough less resistance so that it would let through 35 amperes, then you would get a total of 60 amperes at the arc, 25 through one rheostat and 35 through the other, exactly the same as if you opened valve C in Figure 146 fully, and valve D only partly.

In this case valve D would represent the 25 ampere rheostat, and valve C the 35 ampere rheostat. Or, put in another way, suppose valve C to deliver a certain number of gallons per minute, we will say 35 gallons when it is wide open and valve D to be a little larger, so that when it was wide open it would deliver 35 gallons. Do you get the idea?

*As to Page 339*

As to the page 339 matter, certainly, if the resistance is decreased the amperage is increased. Also amperage is proportioned to resistance, but remember this, in Figure 147 each one of the rheostats has exactly the same resistance, so that each one lets through exactly the same number of amperes. I do not know how I can make the matter any more clear.

The 1 and ½-to-1 shutter is a two-wing shutter which really acts as a three-winger, because instead of making one complete revolution to each cycle of the intermittent movement, it makes 1½ revolutions, so that numbering the blades 1 and 2, blade 1 covers the lens while the intermittent acts, blade No. 2 acts as a flicker blade and blade No. 1 also acts as a flicker blade, blade No. 2 being the master blade covering the lens during the next time the intermittent acts.

The other two shutters are the three-wing and two-wing shutters, each of which makes one complete revolution to each cycle of action of the intermittent, under which condition one blade of the three-winger is always the master blade, the other two acting as flicker blades, and the same being true of the two-wing shutter, except that the two-winger has only one flicker blade.

*1 to 6 or 6 to 1*

1 to 6 or 6 to 1 intermittent movement means that the intermittent sprocket is in motion 1/7 of the time. Put in another way, the member which drives the intermittent sprocket, or in other words the "cam," revolves continuously, and its member which makes contact with the star and moves the intermittent sprocket will be in contact during 1/7 of the complete revolution of the cam.

It is a faster movement than it has been thus far found practical to use. Put in another form, dividing the circumference of the cam into seven sections, the 6 to 1 movement would be a little more than a 51 degree movement. The only right way of expressing the matter is in degrees, and I believe the fastest movement any of them are now using is a 60 degree movement, or a 1 to 5.

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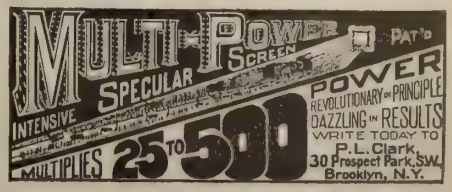

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It is very difficult to make you understand matters of this kind without a series of rather elaborate drawings, but gradually you will grasp the idea, and once you have grasped it you will find it very simple. Remember that the master blade of the revolving shutter only covers the lens during the time the intermittent is in motion, and naturally the shorter the time (faster the movement), the intermittent sprocket is in motion, the less time would it be necessary to cover the lens, hence the more narrow the master blade may be.

### *Correct Errors*

In the September 3 issue of the department, we published a description of the projection room of the Rose Theatre, Glendive, Montana. Fred C. Shivers, projectionist, writes concerning the same, as follows:

You have made certain errors in commenting on my projection room, which I wish to correct. First; you said that the walls of the room were apparently white. As a matter of fact they are a dark green shade. The photograph was made by flash light, which made them look white. The observation ports are round, but are twelve inches in diameter. Standing at the rear of the projectors a clear view of the screen is had.

Regarding the light that apparently hangs over the observation port, it really hangs between the projectors. If it was over the port it would do no harm, because a first-class projectionist will have no light burning except when it is necessary to thread the projector.

You have said that the projectors should stand eighteen inches from the wall. Well, mine are twenty-four inches. How does that suit you? My lenses are all long E. F. which permits this. I have mounted extension cones in front of the dowser, which prevents any light from the condensers showing on the front wall of the room. In fact the room is very dark, which I find helps to deliver high-grade projection.

### *Dark Green Is Excellent*

I think you will agree that I was justified in supposing the walls of the room to be white. Dark green is excellent, and your plan of extension dowser cones is very good indeed. If you have a clear view of the screen when standing at the rear of the projector, that should be sufficient, though more and more I am coming to the belief that a port even as large as twenty-four inches square is advisable, but if it is as big as that it should be covered with plate glass, set at an angle to kill the reflection, with possibly a hole twelve inches in diameter cut in the center of the glass. The placing of the projectors back from the wall is very good indeed. It reflects distinct credit on Brother Shivers, who has broken away from accepted practice to follow improved practice.

You are entirely correct with regard to the light doing no harm over the port if it is in the hands of a conscientious, careful man, who religiously keeps it out when it is not actually used for something which requires his whole attention.

The fact of the matter is, however, that the custom of the unintelligent use of lights in projection rooms is so prevalent that one is justified in assuming lights hung in this position are wrong, unless the projectionist, at the time, explain the situation.

My compliments to Brother Shivers. He evidently is a progressive man and a real projectionist.

### *Fair and Unfair*

We are in receipt of a telegram from the Gem Theatre, Cairo, Ill., in which we are asked as to the fairness of certain proceedings. It seems that the Paducah local, within whose jurisdiction Cairo lies, is seeking to unionize the Gem Theatre, which it has a perfect right to do, and which, for that matter, ought to be done. The Gem Theatre says it is in direct competition with another theatre, the proprietor of which is a union man, and that he does his own projecting and uses the union slide.

We have advised the Gem Theatre that, not knowing all the circumstances in the case, it would be impossible for us to offer any intelligent advice, but that every city and town in the country is within the jurisdiction of some union, and that that union has a perfect right to organize the projectionists in that town if it can.

I do hold, however, that the using of the union slide by a proprietor who is doing his own projecting is unfair if a theatre enters into competition with another theatre which employs union projectionists.

### *Paying Himself Union Wages*

Why? Simply because in the very nature of things nobody knows whether the projectionist-proprietor is paying himself union wages or not. It is the same thing as the conditions often prevailing in print shops in small towns, where the union compels the owner of a large shop to employ union printers and then allows one or more of its own members to open a small shop and enter into direct competition with the employer of union printers, using the union label, without anyone knowing whether the typesetter-proprietor, or proprietors, are making union wages or not.

By all rules of common sense this sort of thing is unfair. It is not right, and certainly, above all things, unions cannot afford to themselves be unfair. I do not believe if the union in question is doing this that it has given these matters proper consideration. I also believe that after it has given them consideration the slide will be withdrawn from the proprietor-projectionist, although of course there is no objection to his having it if he is not entering into competition with another theatre which is employing union projectionists.

### *Screen Paint*

Thomas Crosby, Lily Theatre, Buffalo, N. Y., says:

I have a twelve foot screen made of lath and plaster, and have painted it with a white water paint, but it gives poor results. Would appreciate a receipt for painting the screen in such a way that it will improve the picture.

I am going to suggest something to you that will, to a certain extent be in the nature of an experiment, but it is one that won't cost you much, and if properly done I think will give you very excellent results.

First wash the surface off clean. Then get some white chalk at any hardware store, such as carpenters us for chalk lines. Whiten the surface of your screen thoroughly with this chalk, being sure that you get an even, perfectly white surface. The most you can do will be waste some time, and I believe it is well worth the try. If you do this I should be glad to have a report as to results.

As to a paint, you can get very good results by calcimining your screen with Murialite, Alabastine or one of the patented white calcimines, or you can paint the surface as follows:

### *If Surface Is Porous*

If the surface is porous, first size it thoroughly, either with a good glue sizing, or with shellac. Shellac would probably serve your purpose best, because it dries very quickly.

Then mix either one-half white lead and one-half zinc white, or all zinc white, with one-half boiled linseed oil and one-half turpentine for the first coat. Apply a tolerably heavy coat of this and let it dry for at least twenty-four hours.

You will be able to project a picture on it for one night with fair, though not high-class results. Next day mix zinc white with about one-quarter boiled linseed oil and three-quarters turpentine. Give the screen a rather thin coating of this, and as soon as it has dried thoroughly, another coat, making three coats all together. It is possible it may take even a fourth thin coat, but I think not.

By the way, I nearly forgot. In the paint, place enough cobalt or ultramarine blue to give the paint a very faint blue tint in the pot. This will make it dead white on the screen.

Up to date, I know of no better way of preparing a plastered screen, except possibly the chalk coating, which same has been highly recommended to me.

### *Get a Book Free*

The Eastman Kodak Company, Rochester, N. Y., has issued a paper covered booklet of twenty-four pages entitled, "The Motion Picture Theatre, its Interior Illumination and the Selection of the Screen."

We are advised by the Eastman Kodak Company that any projectionist may obtain this book free of cost upon application.

We have examined the booklet carefully, and whereas there are one or two points in theatre auditorium lighting to which we would take exception, still the booklet is a very valuable one, and we heartily recommend it to the consideration of projectionists.

Address the Eastman Kodak Company, Rochester, N. Y., attention George A. Blair. Mention that fact that I have said the book will be sent free, and you will receive a copy.

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# Better Equipment

Conducted by E. T. KEYSER

# *Why the Well-Dressed Crowd Rushes to Fill a Vacuum-Cleaned Picture House*

"LET'S go down to the Palace," said the tired business man to the lady who pours his coffee and administers the obesity cure to his bank accounts. "They have a corking good comedy down there and I think you would like it first rate.

"Y-e-s," said the lady without any great degree of enthusiasm. "I suppose it would be rather nice. I have been wanting to see that comedy myself, but to tell the truth I would a whole lot rather go to the Royal tonight."

"What are they showing," asked the tired business man?

"I don't know," admitted the lady, "but I guess it is something pretty good. You see I really don't feel that we can afford to go to the Palace. Every time that I go there with a georgette waist or baronette skirt, it is a case of another cleaners job."

"I don't know why. It is a nice looking house and it is nice and cool and airy and the show is good and the funny thing about it is I never have been able to find as much visible dirt in the entire house as I always carry away on my clothes.

"All right," said the tired business man, "I don't suppose you would enjoy the best show on earth if you knew all the while you were looking at it that you were putting your clothes on the toboggan."

"Well," said the lady, "that's the way I feel about it and I don't know how or why it is I can wear anything to the Royal and come out after the show feeling and looking just as nice and clean as when I went in."

### *The Solution of the Mystery*

And so they went to the Royal and they went early and, just before the first picture was put on, the accompanying slide popped out on the screen and the mystery was solved.

This constitutes a slant on an exhibiting problem that is becoming more important each day since women have been dressing themselves like flower gardens and with materials almost as susceptible to damage as the petals of a particularly delicate bloom and when even the men are wearing light colored and easily soiled palm beach, flannel and linen suits.

The audience does not always know why it accumulates dust and soil in some houses, while from others it emerges as immaculate as when it paid the admission; and it is a serious problem for the exhibitor, because, with the best intentions in the world to give his patrons everything that is coming to them in the way of program, music, comfortable chairs and an artistically decorated house he has often overlooked a mighty important item.

### *Hand vs. Vacuum Cleaning*

It is easy enough to figure out when one thinks about it that a picture house catering to two, three or more audiences per day has brought into its precincts by each of these audiences a certain amount of dust and dirt, which constant passage up and down the aisles stirs up into the atmosphere to settle on the seats, thence to be transferred to the clothing of the patrons.

No matter how much hand cleaning is done, it is a physical impossibility to remove all this dust between shows. With vacuum cleaners, however, seats, hangngs, walls, floors and every nook and corner of the house may be given a cleaning massage between each show at a mimumum expenditure of money and labor.

From a dollars and cents point of view, the vacuum cleaner operating cost is extremely moderate. Take for example a house measuring 80 by 150 feet, in which the seating is all on one floor, say the capacity of this house is 1,200 seats net, one No. 341 T Arco Wand Vacuum Cleaner would permit of the thorough cleaning of the house in about two hours.

**You may wear your prettiest clothes here**
**Our Arco Wand Vacuum Cleaner Eats up every particle of dirt after each show.**

*THE SOLUTION OF THE MYSTERY*

*The slide that explained the secret of the cleanliness of the house*

At two cents per kilowatt hour, the cost of running each of these cleaners, each equipped with a one-half horsepower motor, would be four cents! And operated by one attendant it would do the work of three attendants using ordinary hand cleaning methods. Labor cost would be cut to one-third.

From a point of thoroughness there would be no comparison.

### *Conveniences of the Truck Vacuum Cleaner*

The beauty of the Truck Vacuum Cleaner lies in the flexibility and adaptability of such a system. The trucks are absolutely portable, may be run to any part of the house and the radius of activity of each machine may be increased at will by lengthening its wiring.

At any time when due to increase seating or additional decorations, hangings and floor coverings, it becomes necessary to double up on one's cleaning force in order to have the work performed within the time limit, the problem may be met by the installation of one or more additional trucks, thus insuring that until there is actual work for additional cleaners, it is not necessary that they be installed.

Those who have read the descriptions of the more elaborate picture houses which have appeared of late in the MOVING PICTURE WORLD, are in a position to realize that in addition to the regular house seating a tremendous quantity of expensively upholstered furniture is now used in lobbies, foyers and lounges and this furniture whose luxurious comfort invites its constant use has quite as much attraction for dust as it has for the house patrons. Such furnishings which in themselves represent a large outlay cannot be kept in good condition without the aid of a vacuum cleaning system.

Among the houses already equipped with vacuum cleaning systems by their farsighted managers are the following, in which Arco Wand truck cleaners have been installed:

### *Boosters for the Arco Wand*

Anniston Theatre, Anniston, Ala.
Biograph Theatre, Chicago, Ill.
Chateau Theatre, Chicago, Ill.
Central Park Theatre, Chicago, Ill.
Colonial Theatre, Columbus, Ohio.
Commercial Theatre, Chicago, Ill.
Covent Garden Theatre, Chicago, Ill.
Crawford Theatre, Chicago, Ill.
Crown Theatre, Chicago, Ill.
J. F. Farrell Theatre, Ellensburg, Wash.
A. J. Felley Theatre, Hazelton, Pa.
Ferry Field Theatre, Detroit, Mich.
Frederick Meroy Theatre, No. Yakima, Wash.
Ford Opera House, Baltimore, Md.
Great Northern Hippo, Chicago, Ill.
Knickerbocker, Chicago, Ill.
Logan Square, Chicago, Ill.
Lemon Theatre, Newton, Iowa.
Lincoln Square Theatre, Detroit, Mich.
Maryland Theatre, Baltimore, Md.
Mercy Amusement Co., Yakima, Wash.
Metropolitan Theatre, Seattle, Wash.
Michigan Theatre, Chicago, Ill.
Miles Theatre, Cleveland, Ohio.
Orpheum Theatre, Oakland, Calif.
Osram Moving Picture Theatre, Bremerton, Wash.
Pantage Theatre, Portland, Ore.
Pantheon, Chicago, Ill.
Paramount, Chicago, Ill.
Pershing, Chicago, Ill.
S. Z. Poli Theatre, Wilkes-Barre, Pa.
Princess Theatre, Lincoln, Neb.
Proctor's Grand Theatre, Albany, N. Y.
Riviera, Chicago, Ill.
Rivoli Theatre, Denver, Colo.
Savoy Theatre Co., Wilkes-Barre, Pa.
Spencer Square Theatre, Rock Island, Ill.
Strand Picture Theatre, Altoona, Pa.
Terre Haute Theatres Co., Terra Haute, Ind.
Tremont Temple Theatre, Boston, Mass.
United States Theatre, New York, N. Y.
Vanderbilt Theatre, New York, N. Y.
Vitagraph Theatre, Chicago, Ill.
West End, Chicago, Ill.
Wilson, Chicago, Ill.

### *Entitled to Consideration*

This would indicate to the thoughtful exhibitor that the subject of vacuum cleaning as a house attraction is entitled to careful consideration.

And, once installed, such a system should be given all possible publicity both on the screen of the house and in all of its advertising.

Realizing the importance of correct vacuum cleaner installations in the picture theatre, the Better Equipment Department of the MOVING PICTURE WORLD will gladly advise its readers who desire information regarding cleaner equipment suitable for their individual requirements of their respective houses and who will accompany their inquiries with data as to seating capacity, house arrangements and nature of upholstery and hangings.

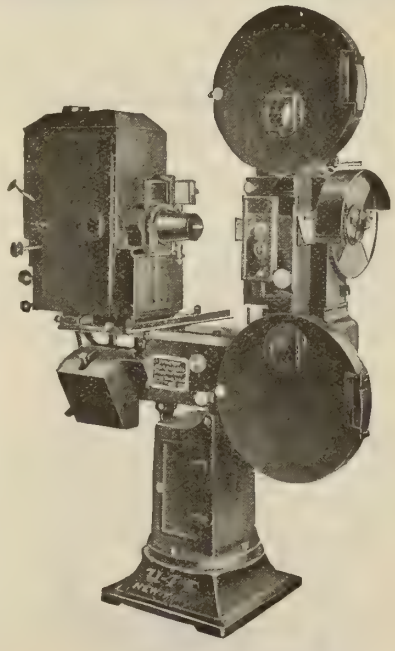
# U-T-E SCREENING ROOM EQUIPMENT FOR EVERY THEATRE

## THE LUXURIES OF YESTERDAY ARE THE NECESSITIES OF TODAY

More and more exacting are becoming the requirements for the more perfect presentation of motion pictures, and progressive exhibitors interested in giving to the public the best, find it necessary to review their shows before presenting them. In the larger houses, equipped with orchestras and possibly with a stage which can be employed for giving prologues, are frequently found screening rooms for the purpose of reviewing the entire show—pictures, music, prologues.

Such screening rooms require projectors the counterpart of those in the projection room.

With three



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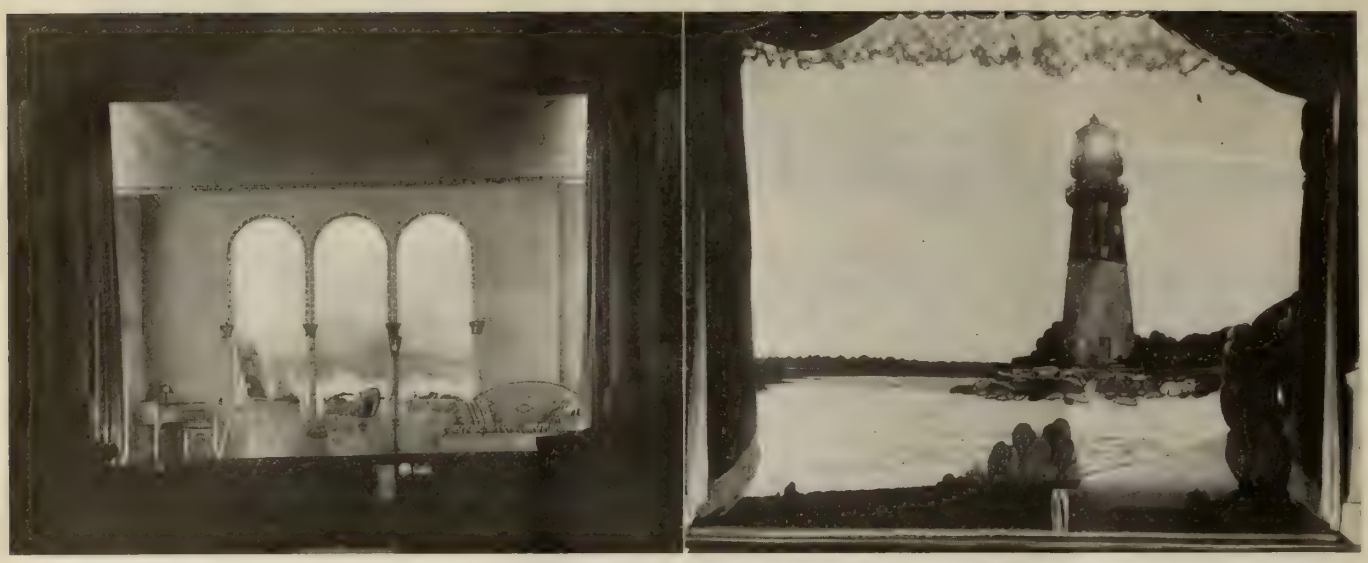


*TWO OF FRANKLIN'S ARTISTIC STAGE SETTINGS*
*As shown with vocal numbers at the Hippodrome and Criterion of Buffalo*

# How Shea's Hippodrome and Criterion Played Up Their Musical Programs

HAROLD B. FRANKLIN, managing director of the Shea picture houses in Buffalo, this season has been putting much skill into special stage backgrounds for the vocal numbers at the Hippodrome and Criterion.

Last year Mr. Franklin offered each week some special setting usually depicting an event in American history, a famous art subject, paintings of well-known men and scenic gems. This year, however, with more attention being given to the musical program, Mr. Franklin is doing away with the settings formerly featured and is using in their place scenes appropriate as a surrounding for the soloists. These are meeting with enthusiastic approval of patrons.

The accompanying illustrations show recent settings at Shea's Hippodrome and Shea's Criterion. The scene depicting an artist's studio was used as a background for Frank Corbett's vocal rendition of Bartlett's "A Dream." The Criterion set was used in the prologue for "At the End of the Road." Realistic electrical effects were used. A revolving light was installed in the lighthouse. An electric fan blowing against the painted canvass gave a rolling wave effect. In this setting a quartette sang "The Bell in the Lighthouse."

Recently at the Hippodrome, Mr. Franklin used a large calendar, with each month in the year painted on a black screen. A heart was cut in the center of each month and through the hole appeared a girl's head. Twelve young women assist in the scene. Frank Corbett sings "I Want a Girl for Each Month in the Year."

Shea stage settings are becoming one of the big features of every Franklin program.

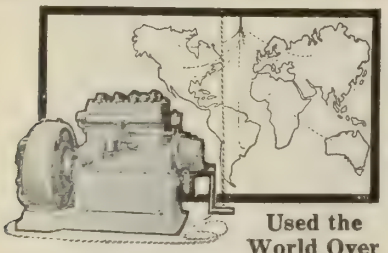
## Charles D. Peck Goes to Yale Theatre Supply Co.

Charles D. Peck is the latest addition to the sales force of the Yale Theatre Supply Company, Seventeenth and Main streets, Kansas City, Missouri, exclusive distributor of the Simplex Projectors and other Simplex products for the states of Oklahoma, Kansas, Western Missouri and Northwestern Arkansas.

Mr. Peck comes to the Yale Theatre Supply from Wichita, Kansas, having recently severed his connection with the Peerless Amusement Company of that city.

As chief projectionist for the Peerless Amusement Company he had direct mechanical supervision over all the projection equipment in the many theatres operated by this company and he comes to his new position with a wealth of knowledge concerning the Simplex gained through his experience with Simplex Projectors formerly under his care.

His experience as a projectionist dates back to 1905 when he secured his first position as an "operator" at the old Wonderland Park in Wichita.

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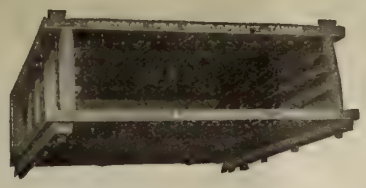

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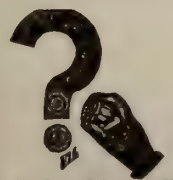

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Editorial and Business Offices:

Via Cumiana, 31, Turin, Italy


## *Loew's Buffalo State Will Open October 17*

The new Loew State Theatre, Buffalo, will open Monday, October 17. Al Beckerich, former manager of the Olympic Theatre on Lafayette square, and now manager at the Cataract, Niagara Falls, N. Y., will be at the head of the State.

The house, which has a seating capacity of 3,000, is one of the most elaborate in the Loew chain. Marcus Loew will come to Buffalo to preside at the opening ceremonies.

The new State has entrances on both Main and Mohawk streets and will have an elaborate electric display over each marque. Latest type of equipment has been installed. The policy of the house will be week-run pictures and vaudeville.

Workmen are now tearing out the interior scaffolding and installing seats. Day and night shifts are busy. Every detail is expected to be complete when opening day arrives.

## *Stern's Enterprises Has Four Houses Under Way*

Joseph Stern's Theatrical Enterprises has broken ground for a new 1,500 seat house, the Capitol, at Belleville, N. J.

This makes the fourth Stern theatre now under process of construction, the others being the Castle of Irvington, to open Election Day, the Tivoli, at Orange and Grey streets, Newark, to open January 1, and the Roosevelt, at Bloomfield and Belleville avenues, Newark.

S. Radler, 806 Ordway Bldg., Newark, N. J., is general manager of the Stern Enterprises.

## *Becker Expands*

The Becker Theatre Supply Company, Buffalo Simplex distributor, is enlarging its quarters at 184 Franklin street by annexing the adjoining store.

## *Picture Theatres Projected*

ASHDOWN, ARK.—C. M. Solly has purchased Royal Theatre and will make extensive improvements.

ELDORADO, CALIF.—Eldorado County Board will purchase moving picture machine for use in schools in county.

YUBA CITY, CALIF.—Frank Atkins, Marysville, has purchased site at Second and Bridge streets for erection of amusement park and modern airdrome.

WASHINGTON, D. C.—Skinker & Garrett, 1416 F street, N. W., have contract to erect one-story moving picture theatre and store building, 68 by 118 feet, at 1515 Seventh street, N. W., for J. S. Leatherman, to cost $50,000.

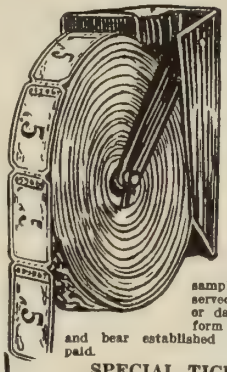
ANNA, ILL.—Jean Dagle has purchased Barth Theatre.

MINOOKA, ILL.—O. P. Moore and Gus Cook have purchased Royal Theatre.

ROCK FALLS, ILL.—Arthur W. Wheeler will open new theatre in December under management of H. B. Frank.

EVANSVILLE, IND.—M. L. Connelly is having plans prepared for new building to replace Blinn Theatre destroyed by fire.

INDIANAPOLIS, IND.—Plans have been approved for erection of $350,000 moving picture theatre. Address W. T. Petty, Spink-Arms Hotel.

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OPERA CHAIRS from war camps, booths, machines and entire equipment furnished at half original cost. Write your requirement. J. P. Redington, Scranton, Pa.

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VALPARAISO, IND.—Charles Lemeke Company has contract to erect two-story Premier Theatre, store and office building, 62 by 132 feet, at La Fayette street and Lincoln Highway for G. G. Shauer & Sons, Flint Lake Farm, to cost $60,000.

ASHLAND, KY.—Daniel Norton and U. S. Slayers will erect new theatre with seating capacity of 1,400, to cost $100,000.

HENDERSON, KY.—Starling and Baskett will erect new moving picture theatre.

BALTIMORE, MD.—Guilford Building Company, Fidelity Building, has plans by Edward J. Storck, Munsey Building, for one-story brick theatre, 30 by 155 feet, to be erected at 924-26 South Sharp street, to cost $15,000.

NEWTON, MASS.—Thomas L. Goodwin, Newton Highlands, has contract to erect community theatre at Washington and Beacon streets for Newton Theatre, Inc., 415 Center street, to cost $150,000.

PITTSFIELD, MASS.—Jardin Company, 507 Fifth avenue, New York, has contract to erect theatre for Majestic Theatre Company. Address Calvin Ford, president.

PETOSKEY, MICH.—J. L. Gaston has plans by E. H. Meade, Harbor Springs, for theatre, to cost $50,000.

YPSILANTI, MICH.—B. A. Morthorst is new manager Wuerth Theatre.

MINNEAPOLIS, MINN.—Merit Federation Film Company has been organized with $150,000 capital. Albert Wunderlich is president.

CARTHAGE, MO.—F. B. Logan will erect new theatre on East Fourth street, to cost $35,000.

COLUMBIA, MO.—F. F. Barrett & Son have purchased Broadway Odeon Theatre.

MONROE CITY, MO.—T. F. Miller, Palmyra, has purchased Gem Theatre.

POPLAR BLUFF, MO.—W. A. Lattrell, Jennings, Okla., will open moving picture theatre.

NEWARK, N. J.—Makon Amusement Company, Inc., 786 Broad street, has been organized with $100,000 capital to conduct amusement enterprises.

NEWARK, N. J.—William B. Putnam Amusement Company, 810 Broad street, has been organized with $125,000 capital to conduct amusement enterprises.

RED BANK, N. J.—Orpheum Theatre Company will erect theatre on West Front street to be known as Orpheum, to cost $350,000.

LAKE PLACID, N. Y.—Adirondack Theatre Corporation has plans by Paul F. Jaquet, 48 Main street, Saranac Lake, for moving picture theatre to be erected on Main street, to cost $40,000.


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how to get better pictures—and that means repeat patrons! I can give your projectionist tips on handling his machines that will save you money. I can show you

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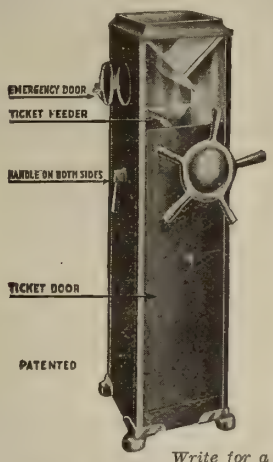


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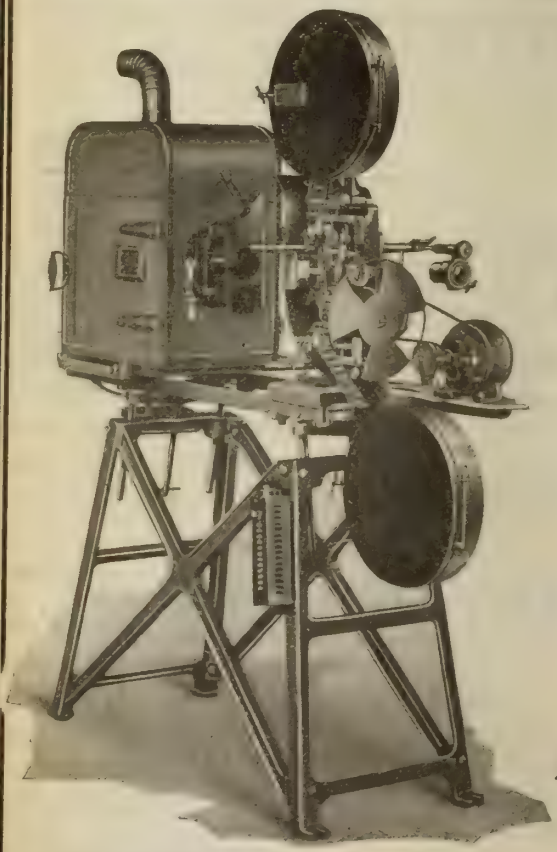

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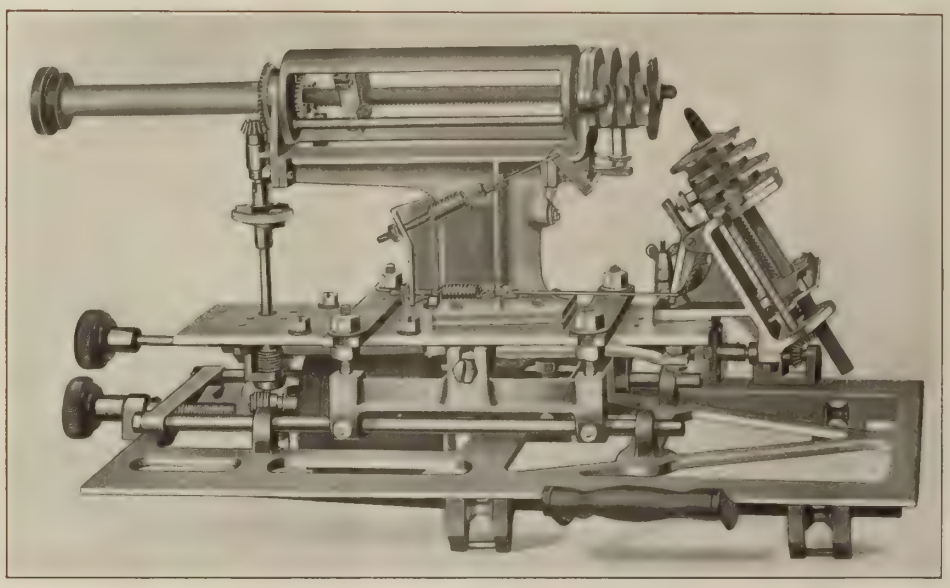

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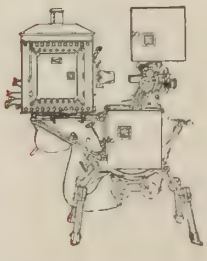

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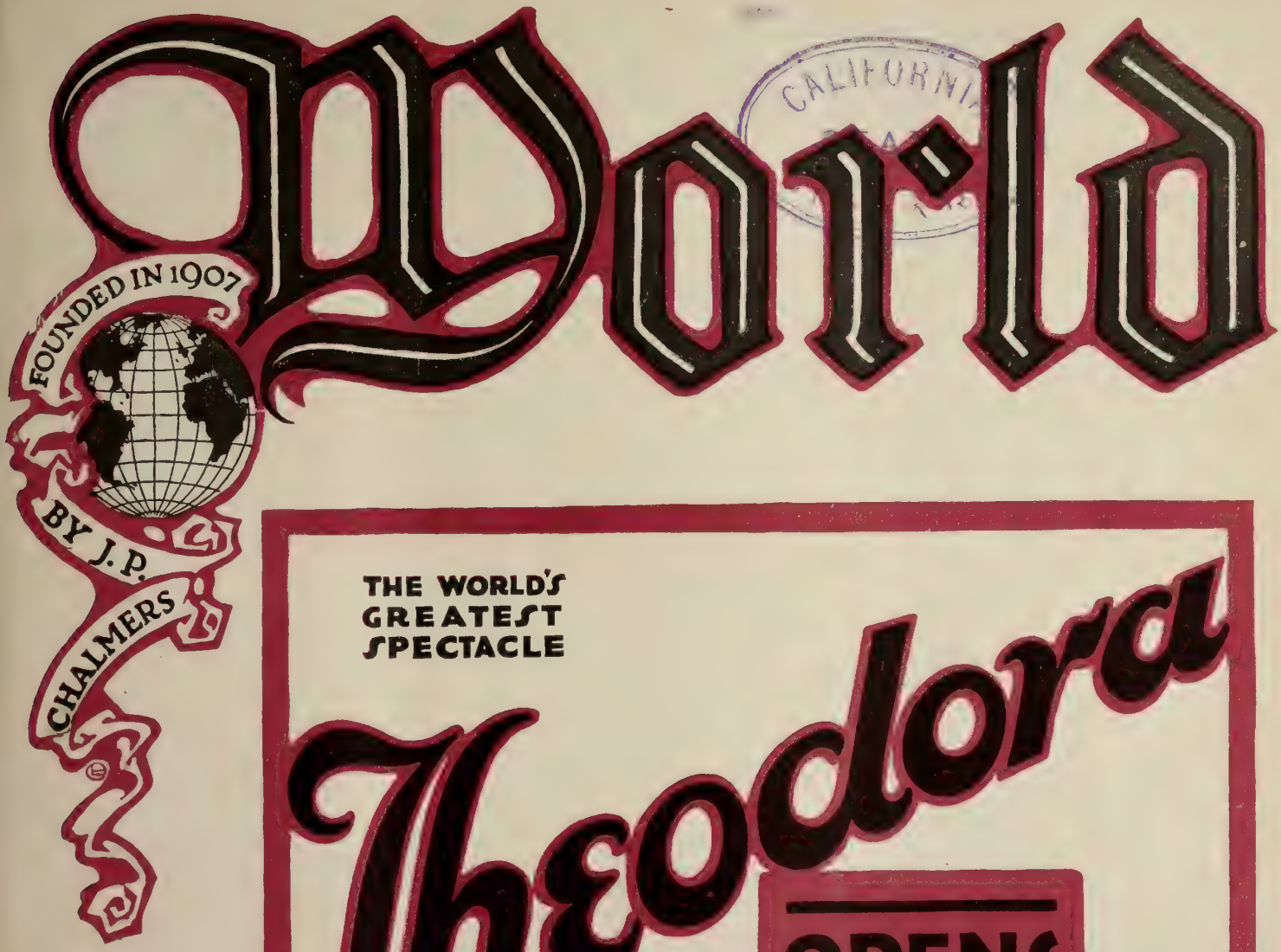


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AGNES AYRES, who made such a wonderful success in Cecil B. de Mille's "*Forbidden Fruit*" and "*The Affairs of Anatol*"
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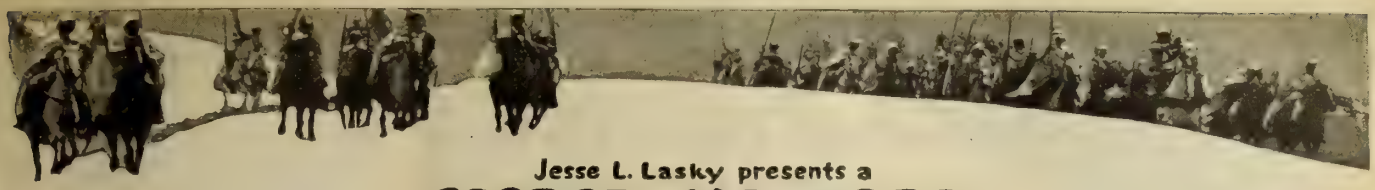

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**GEORGE MELFORD**

PRODUCTION

*with* **AGNES AYRES** *and* **RUDOLPH VALENTINO**

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## "When an Arab sees a woman he wants he takes her"

*—Ancient Proverb of Arabia.*

THAT was the meaning of love in the desert until The Sheik met the English girl.

That is the heart of the plot of "The Sheik," which in book form is the year's sensation on both sides of the Atlantic and which as a Paramount Picture finds and thrills a multi-million audience.

Don't miss the thrill of seeing the proud mad-cap English girl snatched from the sand by the hard-riding Sheik of a hundred tribes.

You will be amazed at her life within the tented luxury of the Sahara.

You will see love making by the handsome Rudolph Valentino as The Sheik which is in the full torrent of Oriental tradition.

How shall the lovely and aristocratic Agnes Ayres, as the English girl, escape with life and honor?

*That* is the plot of it, the shiver of it — the odds are so great — that is the drama you see against a background of infinite desert,

—of a thousand wild Bedouin horsemen with long rifles and flowing robes,

—of the bride-market at Biskra where the slave-brides are sold,

—and of desert fighting between Sheik and Bandit, and between their troops, of a ferocity only equalled by tigers.

Does love emerge supreme and glorious at the climax? Is a pure spot found in the heart of the bronzed Sheik?

The answer to that will make you draw the deepest breath of all,

—and recognize that once more Paramount has given you the best show in town or state.

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Gentlemen:

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*George Melford Production*

*"The Great Impersonation"*

*with James Kirkwood*

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*Photoplay by Monte M. Katterjohn*

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FAMOUS PLAYERS-LASKY CORPORATION

# What Do Men Want?

Every woman in the world asks this question; every woman has asked it, some *thousands* of times. Many women have found the answer. Millions of others spend sleepless, futile nights praying, wondering, hoping, seeking for the answer.

And *one* woman, with gigantic power, has put the whole problem of the world's women into a motion picture of astonishing breadth of appeal—so broad that you will wonder if there is *anyone* in your city or town who would not want to know Lois Weber's answer.

LOIS WEBER PRODUCTIONS

Released by

F. B. WARREN CORPORATION
1540 Broadway New York City

Wid GUNNING

# AN IDEAL ACHIEVED

*About three years ago, after having spent years in freely expressing my ideas as to some things that I thought should be done in the film business, I decided that most executives in a position to use ideas in the film business considered them worth what they cost, and since mine then cost only ten dollars a year the executives did not use them fast enough to suit me.*

*At that time I turned over control of my publication, Wid's Daily, to J. D. Dannenberg and Jack Alicoate, two real men who had long been associated with me. I haven't written anything for publication since that time.*

*I went out to California, got myself a nice little home for the family and devoted my time, energy and ideas to advisory work in association with two independent producers, with whom I had substantial interests.*

*I presume that it is no news to most folks in the industry, although it may be to some, that I was associated with George Loane Tucker from the time he returned from England four years ago, until his recent untimely death.*

*I was instrumental in many ways in the organization of the Associated Producers.*

*Years ago I stated emphatically many times my opinions as to why an independent merchandising service was needed in the film business to give direct contact between the actual maker of pictures, the creator or independent producer, and the theatre owner.*

*Now I can announce the successful development of an ideal of years—a fundamentally sound sales merchandising organization for the proper co-ordination of the film industry so as to bring direct contact between the independent producer and the theatre owner.*

*This organization, which I control, was announced to the trade last Spring as the F. B. Warren Corporation. The policy of this corporation is an actual working out of the soundest fundamentals ever applied in the film industry.*

*I am proud of the product that has been gathered as the first offerings of this corporation. The first pictures were, in my opinion, the best ever offered by any new company in the history of the film business, and I have seen every existing company start.*

*This corporation will offer in the coming month three productions which, in my opinion, are even better than our earlier offerings.*

*These three coming productions are—first, a visualization of Charles Dickens' "Our Mutual Friend," which is truly a gem—second—a human little drama that will ring the cash register, visualizing the song "The Old Oaken Bucket," and, third, an exceptionally powerful offering from Lois Weber, with the sure-fire title "What Do Men Want?," considered by the producer, by myself and others who have seen it, her best.*

*Now I am in the position of being able to say that I shall quit preaching about the film business and how it should be run and practice what I have preached in the operation of an independent sales organization which has been constructed entirely for the purpose of giving a market to any producer of worthy product.*

*This corporation functions solely as a sales-service organization acting for the independent producer as a salesman in forming a contact with the theatre owner. The same terms for distribution are given to every producer who has product worthy the efforts of a high-powered organization. Each production will be sold on its merits. There will be no grouping of productions together under the name of the corporation.*

*This corporation is operating on practically a cost basis, and in planning it I have worked out another constructive ideal. The men who really do the work are the ones who are being well paid—in other words, our branch managers and salesmen are working under a profit-sharing plan.*

*In the course ot the next six months I hope to be able to shake hands, personally, with the hundreds of my very good friends among the theatre owners who have always taken such a gratifying interest in my efforts to in some way improve this wonderful industry of ours.*

*Yours for constructive effort.*

Wid Gunning

*Treasurer*

*F. B. WARREN CORPORATION*

Announcing an exciting group of short features

GOLDWYN

presents

The

SPORT REVIEW

Edited by
GRANTLAND RICE
Produced by
JACK EATON

Distributed by arrangement with Artclass Pictures Corp'n

# The American People Are a Nation of Sport Lovers - Your Patrons Will Welcome "The Sport Review"

WHEN "Babe" squares off at the plate for a four base belt—when "Big" Bill Tilden zips a bullet ace into the other court—when Tommy Kerrigan nicks a mean one with his niblik—or Champion Jack hits the French republic in the solar plexus—.

The great army of rooters sound their barrel organ voices—and the echo is heard from the Rio Grande to the St. Lawrence, from the Hudson to the Barbary Coast.

Goldwyn presents "The Sport Review" the most vivid chapter on action that the screen world can possibly see. Sport is speed and "The Sport Review" is speedy, every inch of the way.

The greatest stars in the world—the heroes who have been talked about in all the papers, whose total number of column inches of publicity outrivals the space taken up by the Great War—may be shown on your screen. "The Sport Review" is different, faster, and has more action than anything you have shown. It is popular before it starts. Sign up for the output.

The first two of "The Sport Review" will be "Form" and "Speed." Nearly every champion athlete in America figures in these two remarkable reels

The "form" and the "speed" that carried them to world's records and the applause of millions are shown here in close-up, clean-cut style. Every inch of these two zippy reels is breathtaking. More details next week.

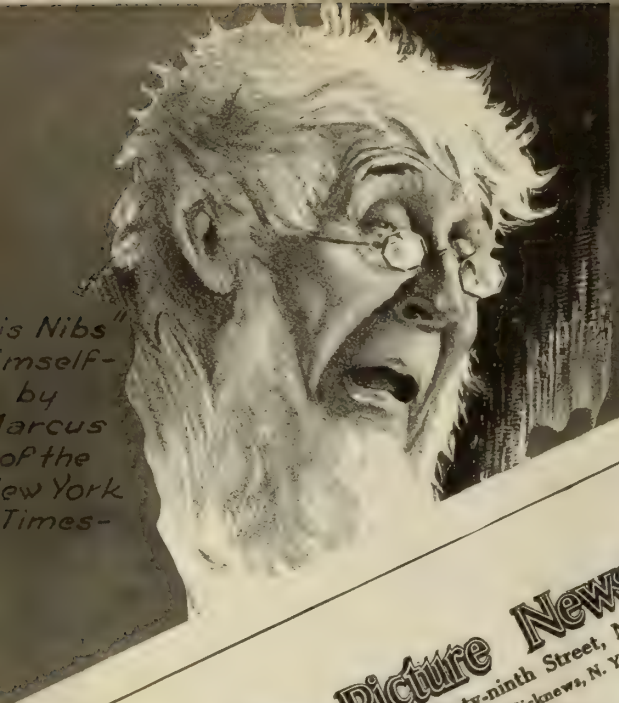
*Grantland Rice is editor of "The Sport Review"*

Grantland Rice, the foremost authority on sports, will edit and title this new lightning-like series.

Mr. Rice's column "The Sportlight" is syndicated in sixty papers and read by millions. An author of note, Grantland Rice is editor of The American Golfer. He is also a contributor to The American Magazine, Vanity Fair and Colliers.

*The Sport Review covers every sport on the calendar:---*

Baseball
Tennis
Golf
Racing
Boxing
Swimming
Football
Athletics
Hockey
Skating
Motor-Boating
Aviation
Wrestling
Gymnastics
Basketball
Fencing



is Nibs"
imself-
by
Marcus
of the
ew York
Times-

Dear Mr. Johnston:
Such commendation is a full reward for the efforts of our organization. I want to express my heartfelt appreciation. . . . . .

Alexander Beyfuss


**Motion Picture News, Inc.**
729 Seventh Avenue, at Forty-ninth Street, New York City
CABLE ADDRESS: "Pickmews, N.Y."
PUBLISHERS OF
Motion Picture Studio Directory
Motion Picture News

WM. A. JOHNSTON, President
E. KENDALL GILLETT, Secretary & Treasurer

Angeles Office, West 6th Street
Chicago Office, 10 So. Michigan Ave.


October 7, 1921

Mr. Alexander Beyfuss, Vice Pres. & Gen. Mgr.
Exceptional Pictures Corporation,
1540 Broadway,
New York City.

Dear Mr. Beyfuss:

I want to extend my sincere compliments on the masterly manner in which you presented the Chic Sale picture, "His Nibs" at the Hotel Astor last evening. The picture is fine. It is a distinct novelty very well handled and has many points of popular appeal. Not the least of its assets however, are its exploitation angles and these you brought out with remarkable skill. Your country store lobby, the costuming of the ushers and orchestra and the music - all of these accented the rare personality of Chic Sale and the homely appeal of the picture. You not only introduced "His Nibs" to New York in the best possible style but you have given a criterion for all other exhibitors to follow. If the exhibitor who books this picture does half as well and takes any advantage at all of the widely known name of Chic Sale, there won't be any question at all about his box-office profits.

With best wishes, I am

Sincerely yours,

President.

WAJ:MM


XCEPTIONAL
PICTURES

GOLDWYN PRESENTS FRANK LLOYD'S PRODUCTION

# THE MAN FROM LOST RIVER

BY KATHARINE NEWLIN BURT

DIRECTED BY FRANK LLOYD

A GOLDWYN PICTURE

GOLDWYN PRESENTS

# THE MAN FROM

DIRECTED BY

BY KATHARINE NEWLIN BURT

FRANK LLOYD'S PRODUCTION

# LOST RIVER

FRANK LLOYD

A GOLDWYN PICTURE

GOLDWYN PRESENTS FRANK LLOYD'S PRODUCTION

# THE MAN FROM LOST RIVER

BY KATHARINE NEWLIN BURT

DIRECTED BY FRANK LLOYD

A GOLDWYN PICTURE

# WHAT DO MEN WANT

# Ask Mother SHE Knows

Thousands, millions of women are poor in purse but rich in reward through having solved the problem of what to do with and for their men. Thousands of women, laden with riches and luxuries, are impoverished by not knowing the answer.

Lois Weber has written and produced an amazing story—we proudly announce it as "The Great American Drama of the Hunt for Happiness." It's worth more than all the money in the world to learn what everyone who sees this picture *will learn.* You can't keep them out with an epidemic sign if you'll let your public know intelligently about "WHAT DO MEN WANT?"

LOIS WEBER PRODUCTIONS

Released by

F B WARREN CORPORATION

1540 Broadway New York City

Wid GUNNING TREASURED

*One of the most exquisite creations the screen or stage — or the entire art world itself — has ever seen*

# MARY PICKFORD

in

# "Little Lord Fauntleroy"

*A picture that will ever delight lovers of things beautiful. From Frances Hodgson Burnett's famous story*

SCENARIO BY BERNARD McCONVILLE
PHOTOGRAPHY BY CHARLES ROSHER
DIRECTION BY JACK PICKFORD AND
ALFRED E. GREEN

**UNITED ARTISTS CORPORATION**

MARY PICKFORD CHARLIE CHAPLIN
DOUGLAS FAIRBANKS D. W. GRIFFITH
HIRAM ABRAMS PRESIDENT

UNITED ARTISTS CORPORATION
*presents*

# ABEL GANCE'S

*sensational production*

# "I Accuse"

"I Accuse"
will startle – thrill –
and amaze America as
it has startled – thrilled –
and amazed Europe – a
splendid achievement –
a monumental
production

UNITED
ARTISTS
CORPORATION

MARY PICKFORD · CHARLIE CHAPLIN
DOUGLAS FAIRBANKS · D.W. GRIFFITH
HIRAM ABRAMS · PRESIDENT

WALLACE BEERY
in
"The Ne'er to Return Road"
with
an exceptional All-Star Cast

# FIRST RUN
## Know Pictures

## Two SELIG-RORK Short Reel Features
have been released.

Both pictures were ***immediately*** given Broadway runs. Mr. Rothafel featured "The Northern Trail" on the first short-reel program ever run at the Capitol Theatre, New York, the largest in the world.

Mr. Plunkett of the Strand Theatre, New York, played "The Ne'er to Return Road" on the same program with Charlie Chaplin in "The Idle Class," and said---

*"Congratulations upon your ability to supply a two-reel picture that can contain all the commendable attributes of a five-reel production! 'The Ne'er to Return Road' is an invaluable asset to a short-feature program such as we presented here last week with Charlie Chaplin's latest picture."* Joseph Plunkett

*Educational's Nationally Advertised Short Subjects*

# SHOWMEN
# With a Punch

LEWIS S. STONE
in "The Northern Trail"
a
JAMES OLIVER CURWOOD
Story

## Other First Run Showmen Say:

### THE MADISON THEATRE---DETROIT

"I do not know of any other short subject which has given greater satisfaction—let me know release date of next picture."
T. D. MOULE for JOHN H. KUNSKY

### RIALTO---OMAHA

"For dramatic quality and heart interest 'The Northern Trail' surpasses many of the five- and six-reel features—our patrons were more than pleased." JULIUS K. JOHNSON

### THE CIRCLE---INDIANAPOLIS

"I have just seen 'THE POLICEMAN AND THE BABY,' a two-reel drama, and must say that I am looking forward with pleasure to booking this in some week, giving our patrons a regular treat." RALPH W. LIEBER

### A. H. BLANK ENTERPRISES---DES MOINES

"A newspaper critic gave more space to your two-reel subject than to the feature." A. G. STOLTE

### LOEW'S STATE THEATRE---INDIANAPOLIS

"'The Northern Trail' met with unusual success. It is just the thing to fit in with lighter numbers." WALTER DAVID

*and they are among Educational's Nationally Advertised Short Subjects*

Educational Pictures
"THE SPICE OF THE PROGRAM"

EDUCATIONAL FILM EXCHANGES, Inc.
*E. W. HAMMONS, President*

*Educational's Nationally Advertised Short Subjects*

A Big Picture; Big Stars; A Big Author; Big Theatres; A Big Money-Maker for Exhibitors and Exchange Men.

W. E. Shallenberger

Think of It! A Peter B. Kyne Story with Two Famous Stars.

An ARROW Triumph Now Ready for the Independent Field.

ARROW Offers

MARJORIE DAW *and* ROY STEWART *in*

# A MOTION to ADJOURN

*by Peter B. Kyne*

**Produced by Ben Wilson**
**From the famous story in The Saturday Evening Post**

**Selling Now! First Come, First Served**

First of a Series of Four

**ARROW FILM CORPORATION, 220 W. 42nd St., New York City**

***Distributors for United Kingdom***
**INTER-OCEAN PHOTOPLAYS, Ltd.**
**162 Wardour Street, London**

Ask Chadwick, New York, What He Thinks of This Arrow Masterpiece. And it's the First of a Series of *Four!*

*N. E. Shallenberger,*

The ARROW Name Means the Best in Motion Pictures.

Independent and Always Successful.

ARROW Offers
GRACE DAVISON, *with Ralph Kellard and Julia Swayne Gordon, in*

# LOVE, HATE and a WOMAN

Directed by Charles T. Horan
Produced by J. G. Pictures Corporation

A Society Drama Portraying the Lights and Shadows of Life. Teems With Vivid Action. First of a Series of Four.

ARROW FILM CORPORATION, 220 W. 42nd St., New York City

*Distributors for United Kingdom*
INTER-OCEAN PHOTOPLAYS, Ltd., London

# WHAT DO MEN WANT

# Home? Happiness? Babies?

Think—backward and forward—in the romance or the tragedy of married life and try and decide whether *you* know "What Do Men Want?" There are hundreds of men and women who come to your theatre who would give everything they've got on earth to know what you are going to let them know for a 25 or 50 cent admission.

Lois Weber knows what men want, and she has woven the answer—the great question in millions of lives—into a motion picture of amazing power and beauty. How many pictures have you ever had in your theatre that would strike home to every person in every seat?

LOIS WEBER PRODUCTIONS

Released by

F. B. WARREN CORPORATION

1540 Broadway New York City

Wid GUNNING TREASURED

# REALART STAR FRANCHISE

## License for Thirty-six (36) Photoplays, Starring Bebe Daniels, Mary Miles Minter, Constance Binney, Wanda Hawley, Alice Brady, May Mc Avoy

*Season of 1921-1922*

AGREEMENT made in triplicate this ..... day of ....., 192....., between REALART PICTURES CORPORATION, a Delaware corporation, hereinafter called the "Distributor," party of the first part, and ..... hereinafter called the "Franchise Owner," party of the second part, owner or lessee of and operating the ..... Theatre, located at Number ..... Street, City (Town) of ....., County of ....., State of ....., such agreement being made and entered into at the ..... Exchange of the Distributor, WITNESSETH:

WHEREAS, the Distributor proposes to release during the period of one year commencing on or about September 1, 1921, thirty-six (36) photoplays, in each of which one of the following stars shall enact a leading role, to wit: Bebe Daniels, Mary Miles Minter, Constance Binney, Wanda Hawley, Alice Brady, May McAvoy—no one star appearing in more than eight (8) of said photoplays; and

WHEREAS, the Franchise Owner desires to exhibit thirty-six (36) of said photoplays in the above named theatre;

NOW, THEREFORE, in consideration of the mutual covenants herein contained, the parties hereto hereby agree as follows:

FIRST: The Distributor hereby grants to the Franchise Owner a license to exhibit, at the above named theatre only, at the times hereinafter provided, thirty-six (36) motion picture photoplays in which the Distributor shall have copyright, released or to be released by the Distributor as aforesaid, such license being upon the terms, agreements and conditions hereinafter set forth. To enable the Franchise Owner so to exhibit said photoplays and as an incident to said license, the Distributor will lend to the Franchise Owner one positive print of each of said photoplays and the Franchise Owner will accept such prints for the sole purpose of exercising said license and of using said prints in accordance with the terms and conditions of this agreement.

SECOND: The Franchise Owner agrees to exhibit each of said photoplays at the above named theatre, for ..... consecutive days, upon the dates designated by the Distributor. The Distributor agrees to mail or deliver to the Franchise Owner from time to time, at least two weeks prior to the dates of exhibition fixed therein, written notice designating the photoplays and the dates in accordance with the following paragraph, upon which the Franchise Owner shall be entitled to exhibit the same. In the event that the Distributor is unable to deliver a photoplay on the date so designated, from prints then on hand at its above-mentioned Exchange, the Distributor may at any time give notice changing the dates and the photoplays so designated.

The Franchise Owner agrees to exhibit the said photoplays in accordance with the aforesaid notices, on the days of the week checked or otherwise indicated on the schedule below, in each period of seven (7) consecutive days in successive periods of fourteen (14) days, beginning ..... 192....., it being understood that seven (7) days shall intervene between each such fourteen (14) day period, except that the eighteenth such period shall immediately follow the seventeenth period.

| DAYS OF THE WEEK WHEN PICTURES ARE TO BE PLAYED | | | | | | |
|---|---|---|---|---|---|---|
| *Sunday* | *Monday* | *Tuesday* | *Wednesday* | *Thursday* | *Friday* | *Saturday* |
| | | | | | | |

THIRD: The Franchise Owner shall have the ..... run of each of said photoplays in the zone or other locality hereinafter designated, following the pre-release showing thereof (if any) therein: .....

If a zone is specified herein, it shall be understood to be the zone defined in the records or on maps on file in the office of the Distributor. A run shall not be exclusive, unless so expressly designated herein. The Distributor or its licensees may exhibit any said photoplay elsewhere in said zone or locality immediately following its run at the said theatre of the Franchise Owner.

If the Franchise Owner shall fail to exhibit any photoplay at the time designated as in Article Second provided, either because of neglect or refusal so to do or because of breach of this agreement on account of which the Distributor shall be entitled to withhold delivery of said photoplay, the Franchise Owner shall lose, and in such event does hereby waive, the right to the priority of run specified in this article with respect to such photoplay.

FOURTH: The Franchise Owner agrees to pay to the Distributor, at its above-mentioned Exchange, for the license hereby granted the sum of ..... Dollars ($.....), in instalments which shall be due and payable as follows: ..... Dollars ($.....) upon the execution hereof, the receipt whereof is hereby acknowledged; and a sum equal to one thirty-sixth (1-36) of the total fee, that is ..... Dollars ($.....) on Monday in each period of seven (7) consecutive days in successive periods of fourteen (14) days, beginning ..... 192....., until the full license fee hereunder shall have been paid, it being understood, however, that seven (7) days shall intervene between each such fourteen (14) day period. If any such Monday shall be a legal holiday, such instalment shall be due on the next day not a legal holiday.

As long as Section 906 of the Revenue Act of 1918 shall remain in force, the Franchise Owner agrees to pay to the Distributor a sum equal to the Five Per Cent. Film Rental Tax, computed on and payable at the same time as the instalments of license fee. In the event of any change in the present tax on film rental, the rate shall be increased or decreased accordingly. Should any other state or federal tax be imposed in lieu of or in addition to said tax, the Franchise Owner shall pay to the Distributor upon demand a sum equal to such tax.

FIFTH: The Distributor agrees that it will use its best efforts to have a print of the photoplay next to be exhibited by the Franchise Owner, at its above-mentioned Exchange for delivery to the Franchise Owner in time for showing in the theatre aforesaid on the date specified in the notice referred to in Article Second. The Distributor shall not be liable in any way for failure or delay in making delivery of any photoplay by reason of accidents, labor troubles, fires, delays of common carriers, orders of court, ruling of censors, delays in completing negative or positive prints of any photoplay or destruction thereof, failure or delay of any other franchise owner or exhibitor in returning a print to the Distributor, or other causes not within the control of the Distributor, whether of a similar or of any other nature.

5. The Franchise Owner agrees to deliver to the above-mentioned Exchange of the Distributor or to such other address as the Distributor may direct in writing, by the fastest reliable means of transportation (with the containers properly addressed), all prints of photoplays and all reels, containers and other accessories furnished by the Distributor, immediately upon the termination of the period fixed in the aforesaid notices of exhibition for the showing of said photoplays. The Franchise Owner shall pay all delivery charges both ways, and agrees that all carriers shall be the agents of the Franchise Owner and not of the Distributor.

6. If the Franchise Owner shall use or retain any print delivered hereunder beyond the authorized period of exhibition, or shall fail to deliver the same in accordance with the provisions of Section "5" of this Article, or if any print delivered to the Franchise Owner is run at any theatre other than the one specified herein, in the interval between delivery thereof to the Franchise Owner and redelivery thereof as directed by the Distributor, the Franchise Owner shall forthwith pay to the Distributor for such use, retention or delay in delivery, an additional license fee of twice the pro rata amount per day for the license under this agreement, for each day of such use, retention, or delay, and further shall hold the Distributor harmless on account of any loss, damage or expense resulting therefrom.

EIGHTH: This license and agreement is personal to the Franchise Owner and may not be assigned to or exercised by any other party whatsoever without the written [illegible]t of the Distributor. The transfer by the Franchise Owner of its interest in the above mentioned theatre or in the operation thereof shall not relieve the Franchise Owner from [illegible]ability and obligations under this agreement.

NINTH: If the Franchise Owner shall default in the performance or observance of any term, agreement or condition herein contained or in the performance of any [illegible]er contract between the parties hereto, the Distributor shall have the right to withhold delivery of any photoplay until such default shall have been cured, or at the Distributor's option, [illegible] terminate this agreement and [illegible]e license hereby granted, by mailing or delivering to the Franchise Owner a written notice of its intention so to do, and in the event of such termination, [illegible]e Distributor shall retain to its own use all moneys theretofore paid to it by the Franchi[illegible] the Distributor of any such default or defaults or any consent given by the Distributor, shall be a waiver or consent in the specific [illegible] medies which the Distributor may at any time have at law or in equity.

The rights and remedies herein enumerated shall be in a[illegible]

TENTH: Any claim by the Franchise Owner arising he[illegible] to the Distributor at its Exchange where this agreement was entered into, within twenty (20) da[illegible] time when and place where said claim arose and the nature and substance of the [illegible] upon precedent to the maintenance of any action or proceeding upon such claim. [illegible] ent or default upon which the claim is based, and no such action or proceed[illegible]

ELEVENTH: This license shall not be [illegible] Manager, and until so executed shall be deemed to be an application [illegible] payment of money tendered as the first instalment hereunder [illegible] license agreement or addition thereto shall be valid unless i[illegible] shall be binding upon the Distributor.

All negotiations ar[illegible]

.....

.....

.....

.....

Recommended .....
(Manager)

.....

Credit to .....
(Salesman)

HEAD OFFICE COPY

## A Contract Has Two Sides

You read much about what the Exhibitor is obligated to do, but hear little about the Distributor's pledges. A *Realart Star Franchise* imposes very definite obligations on the Distributor.

Realart obligates itself:

—To produce and *deliver* 36 productions, starring Bebe Daniels, Mary Miles Minter, Constance Binney, Wanda Hawley, Alice Brady and May McAvoy. 36—no more, no less—no hold-outs or hold-overs for bigger prices.

—To supply these productions as a season's service, not as individual pictures;

—To guarantee that no one star will appear in more than eight pictures during the season;

—To deliver pictures on specified dates, fixed for a full year in advance at the time a Franchise is signed;

—To divorce playing dates from paying dates, and accept remittances on the instalment plan;

—To declare at the outset exactly what the complete service shall cost for a year no special assessments;

—To provide adequate exploitation and advertising service for each production.

REALART PICTURES

Trade Mark Reg. U. S. Pat. Off.

# BEBE DANIELS

*"The Good Little Bad Girl"*

IN

## THE SPEED GIRL

It's Bebe at her daringest, dashingest, good-little-bad-little-girlishness. She is bewitching on horseback, unbeatable in her speedster, dazzling in her airplane —and lovable in jail.

Sign a Realart Star Franchise and speed for prosperity!

Adapted by Douglas Doty from
an original story by
Elmer Harris
Directed by Maurice Campbell

BRAKES OFF! Slip her into high! Now step on it!

Forty per ——. That's nothing, only a chicken's head.

Fifty ——. There goes your hat! But what do you care! You're having a good time and Bebe's driving!

Sixty ——. What's that put-putting in the rear?

Seventy —— Gosh, those telephone poles look like a picket fence!

Eighty ——. Can't we shake that "put-put" back there?

Ninety! Jumping bullfrogs ——he's passing us! Good-*night* ——it's a speed cop. S'long Bebe ——we'll see you in jail——!

Speed cops! You'll need traffic cops, fly-cops, reserves, constables and white wings to keep em from tearing down your house when you show this one.

Here is a six-cylinder, hundred-and-twenty fun-power, record breaking comedy with Bebe Daniels at the wheel. Step on it!

Adapted by Percy Heath from Earl Derr Biggers' Saturday Evening Post Story "The Girl Who Paid Dividends." Directed by Thomas N. Heffron.

# WANDA HAWLEY

in

# HER FACE VALUE

Scenes behind the scenes of a great moving picture studio have a fascination for most fans. Here is a faithful and a thrilling story of a famous star's life.

A SHARP precipice. A girl on a plunging horse. Cameras grinding. A desperate look behind her. A quick cast and her lariat loop slips over a jutting crag. The clatter of pursuing hoofs. Cameras grinding. A frantic scramble over the brink of the cliff.

Down——down——down. She reaches the lariat's end, swinging like a pendulum high above the road. A knife flashes up above. Faces peer over the brink. A hoarse shout from the director. And then——darkness.

Here is the graphically human story of a moving picture star—whom circumstances drove to a desperate bargain with life.

An original story by Samuel Merwin.
Adapted to the screen and directed by Charles Maigne.

# ALICE BRADY
in
# HUSH MONEY

The dramatic story of a modern girl who had the moral courage to defy Society and her father's millions for what she believed to be the right.

MONEY. Money to burn! That was the whole trouble. He wrapped his soul and body in his millions and with them bought exemption for his family from every social responsibility.

And then one day while out driving with her lover this money-maker's daughter ran over a boy.

As her father again reached for his check book, the daughter saw the cowardice of hiding behind money bags. And she rebelled.

The battle of wills that followed was nothing less than thrilling.

Here is offered another opportunity for Alice Brady's dramatic fervor and emotional fire, and her rare gift of wearing clothes like a thoroughbred.

Your audience will appreciate both.

## *There's a Branch Office Near You——*

Within a few hours of your theatre by mail, or a few minutes by wire there's a Realart Service Station manned by competent, courteous, co-operating people who are there to give you service that really serves.

Joseph L. Marentette
97 Walton St.,
Atlanta.

Walter R. Scates
5 Isabella St.
Boston

Harry E. Loty
254 Franklin St
Buffalo

M. H. Davis
28 West 4th St.
Charlotte

Harry W. Willard
845 South Wabash Ave.
Chicago

Mark Goldman
Film Exchange Bldg.
Pioneer & B'way.
Cincinnati

James B. Reilly
200 Bangor Bldg.
Prospect Ave E.
Cleveland

L. E. Harrington
1924 Main St
Dallas.

Oren F. Woody
922 South Olive St.
Los Angeles

John N. MacMeekin
1742 Glenarm St
Denver

Ralph B. Quive
303 Joseph Mack Bldg.
Detroit

David R. Blyth
1710 Wyandotte St
Kansas City

M. E. Maxwell
801 Produce Ex. Bldg.
Minneapolis

Truly B. Wildman
944 Perdido St
New Orleans

Lester H. Adler
130 West 46th St
New York

James S. Hommel
1018 Forbes St.
Pittsburgh

Sherman J. O'Brien
1216 Farnam St.
Omaha

Albert W. Eden
253 North 13th St.
Philadelphia

Floyd Lewis
3626 Olive St
St. Louis.

Ben F. Simpson
209 Golden Gate Ave.
San Francisco

Paul R. Aust
2012 Third Ave.
Seattle

Louis Reichert
806 Mather Bldg.
916 G. St. N. W.
Washington

REALART
PICTURES CORPORATION
469 FIFTH AVENUE, NEW YORK

REALART PICTURES

Trade Mark Reg. U. S. Pat. Off.

Here is one of the best cast pictures of the year and a certain dollar winner for exhibitors. The plot is excellent and has lost nothing in the screen telling. It has perfect continuity and unfaltering suspense throughout its interesting six reels. * * * Miss Valentine is so convincing an adventuress that one might believe that she had never been cast in any other sort of role. She never overacts. She uses none of the tricks supposed to be part of such a person's demeanor. She is a crook and one gets to believing it in the first reel. Harry Morey shares in the honors. He begins by looking the part of the financier, and throughout he is the big man of business, meeting serious domestic problems in quite the way such a man might. The rest of the cast, too, is hand picked for its various work. * * * A great measure of the success the picture is sure to have will be due to the excellent choice of players. Each fits happily into character. * * * It will be surprising if audiences anywhere do not prove that these things are appreciated by motion picture patrons, by spreading the news of the splendid entertainment qualities that are in this feature production.

Monte W. Sohn

EDITOR~
EXHIBITORS TRADE
REVIEW~

LEWIS J. SELZNICK
presents
**"A MAN'S HOME"**
A Ralph Ince Production
From the play by Anna Steese
Richardson and Edmund Breese
Scenario by Edward J. Montagne

# WHAT DO MEN WANT

## Excitement? Luxuries? Love?

Every woman in the world is puzzling over how to please and hold her man. What must a woman do to make a man happy and contented? What makes men drift away from the woman who took him "for better or for worse?"

Lois Weber knows the answer to these questions and the thousands of other questions that arise to becloud the lives of men and women. She has put her fine intelligence and power into what we know to be one of the great motion pictures of all times and *the* great picture of the fall and winter season of 1921.

LOIS WEBER PRODUCTIONS

Released by

F. B. WARREN CORPORATION

1540 Broadway New York City

Wid GUNNING

A new type of home picture is presented in Selznick's "A Man's Home," which carries such powerful, human strokes and realistic touches, and which builds with ever increasing suspense because of its rich array of dramatic clashes, that it is entitled to a place among the exceptional features of the year. It appears to be not only Selznick's triumph, but an individual triumph for the director, the adaptor and the several members of a perfectly balanced cast. Not a few will say that "A Man's Home" is entirely original in conception and treatment. Certainly what is offered in theme and characterization seems like something new when one takes into consideration that the screen has become surfeited with stories of white-haired mothers and their brood of children, whose purpose it is to bring pathos into their lives. * * * "A Man's Home" is a picture of invention and suggestion. Ralph Ince is to be commended for what he has wisely left out as much as for what he incorporated. He has appealed to one's intelligence. However, Edward J. Montagne has given him a wonderfully compact scenario which carries all the sure-fire ingredients—all of which are given their proper emphasis. Harry T. Morey plays the financier in his rugged, sincere fashion and at all times keeps to the rock-bed of humanity. Kathlyn Williams as his wife, Faire Binney as the daughter, Matt Moore as the youth, Roland Bottomley and Grace Valentine as the parasites—these players are not only perfect as to types, but also in the interpretation of their respective roles. The picture is technically correct.

Laurence Reid

MOTION PICTURE NEWS

LEWIS J. SELZNICK
presents
"A MAN'S HOME"
A Ralph Ince Production
From the play by Anna Steese Richardson and Edmund Breese
Scenario by Edward J. Montagne

CARL LAEMMLE presents
PRISCILLA DEAN
in
Stuart Paton's
Stupendous
Sensation of the
Great
North Woods
From the
famous
Red Book
Story by
Clarence
Budington
Kelland
R.S.

# "CONFLICT"

## Supported by Herbert Rawlinson

**RESERVE DATES IMMEDIATELY**

The biggest spectacle of the year is here—the one actress in all filmdom on whom you can absolutely count for a house crowded to the guards—a production which for scope of emotions and grandeur of settings surpasses anything ever attempted in pictures of the Great North Woods. Made from a famous story by a famous author and masterfully directed by that past-master of suspense, Stuart Paton, the man who made "REPUTATION." Save dates now for the earliest possible showing of the picture that will make you more money than anything you have shown this year. Get in touch with your Universal Exchange today.

# UNIVERSAL JEWEL SUPER-PRODUCTION

CARL LAEMMLE presents

# HARRY CAREY

in

# "The Fox"

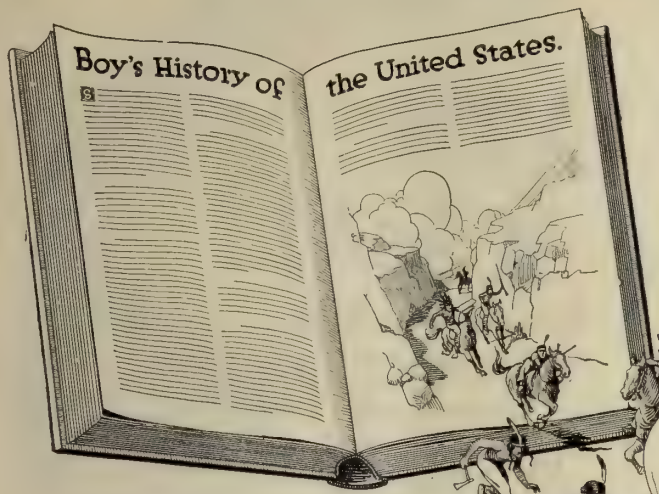
A big, breathless, spectacular, thrilling drama of the Great Southwest—as clean as the desert sands through which thousands of horsemen ride to battle with a band of desperate outlaws—as vivid as the gorgeous Painted Waste where its action climaxes in one of the biggest scenes ever screened, led by the master Western character player in pictures.

SHOW IT NOW!

The First Western Super-production ever Screened

UNIVERSAL-JEWEL de LUXE

# The new Universal Serial that will need no Censor




## —right out of the pages of American History —the adventures of Kit Carson and General John C. Frémont

## Testimonial No 5

*The Ex. Trade Review says:*

"An exhibitor ought to have the easiest time of his life filling his theatre with this feature."

"We have something to be thankful for. And the censors won't have to complain of overwork when they look this feature over. It's replete with romance and drama that give it an appeal to the older minds as well as to the entire boy and girl world.

"An exhibitor ought to have the easiest time of his life filling his theatre with this feature—there are so many angles to work from. This is a serial that should be advertised in a generous way. It will pay you good dividends at the box office. It has a big, dramatic punch and also has a big appeal from an artistic viewpoint.

"Art Acord was selected to head the cast and he demonstrates his ability to play a part that requires an abundance of nerve, physical power and love of adventure. It's a he-man part and Acord puts it over in great shape.

"The direction demonstrates Edward Laemmle's remarkable talent in this field."

Carl Laemmle presents
**ART ACORD**
in
Universal's Red-blooded American History Serial
Directed by
EDWARD LAEMMLE

# "WINNERS of the WEST"

Wm A Johnston

EDITOR OF MOTION
PICTURE NEWS

## *Says:—*

### "The Rosary" is Classed as "Remarkable Picture"

WE were privileged this week to preview the Selig-Rork production, "The Rosary," a print of which has just arrived from the Coast. There had been rumors that this was a notable production; but this does not express the enthusiasm which a small audience of practical film men accorded practically every foot of this fine effort.

"The Rosary" will be reviewed at length in a future issue. We will not attempt here to give credit, so well deserved, to all those whose skill in many ways evolved this well-rounded success. The story, the continuity, the casting, the acting, the atmosphere—all are of high order. Some members of the notable cast, such as Lewis Stone, Jane Novak, Robert Gordon, Wallace Beery, have done their very best work on the screen. And we cannot pass over the fine character delineations by Bert Woodruff, Dore Davidson, Harold Goodwin, Eugenie Besserer, Pomeroy Cannon, and Mildred June. And, of course, to Bernard McConville and Jerome Storm will go the plaudits of successful creative and directorial effort.

In a season quite remarkable for big pictures of a very broad box-office appeal, pictures marked by genuine sincerity and skill, "The Rosary" will take its place and hold its own. We are particularly pleased to give it here something of what the picture deserves because it is an independent production, and because we have always believed that the health of this industry will always be quite largely dependent upon the adequate encouragement of this source of production. WM. A. JOHNSTON.

—*Motion Picture News, October 15, 1921.*

*Releasing Arrangements to Be Announced*

# SELIG-RORK

*Studios* *Los Angeles*

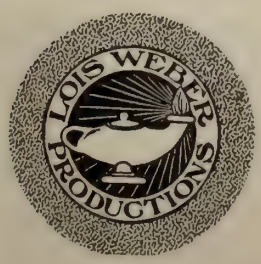
**Executive Offices: 576 Fifth Ave., New York**

# WHAT DO MEN WANT

# Beauty? Thrills? Contentment?

If the world's *women* knew what to do with—and for—the world's *men* there'd be a social revolution in every country on earth. What do men want? And what *women know* what they want? What does a woman have to give, create, devise or plan to satisfy the restlessness of man?

*Lois Weber has found the answer.* It is in her newest and greatest motion picture It is solid and sound. It is simple and complex. It is elusive and matter of fact. It amazes you and satisfies you. It solves the huge riddle of domestic relations. Everyone, without exception, in your city will want to see it.




Released by

F. B. WARREN CORPORATION
1540 Broadway New York City

A "different" Russell picture

*Buck Jones scores again!*

A BENJ. B. HAMPTON *Production*

# ZANE GREY'S

*Powerful Story*

# *The* MYSTERIOUS RIDER

*with*

ROBERT McKIM—CLAIRE ADAMS

*and* CARL GANTVOORT

*Produced by*

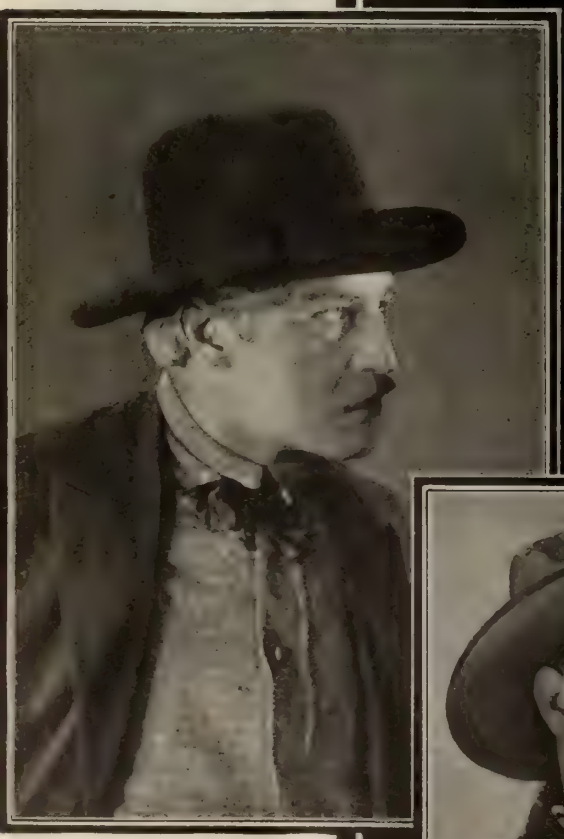
Benj. B. Hampton and Associates

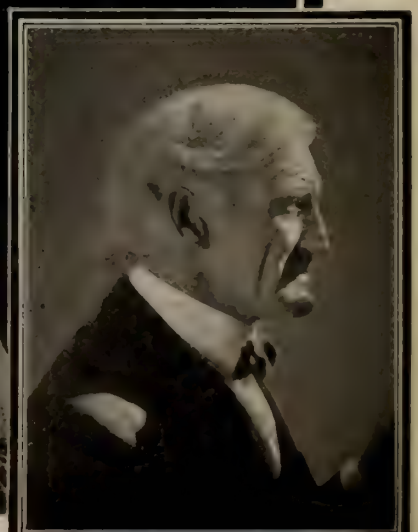
Zane Grey Pictures Inc.

**All Star Cast**

ROBERT McKIM
C. B. MURPHY
FRANK HAYES
WALTER WHITMAN
FREDERICK STARR
JAMES MASON
AGGIE MERRING
MAUD WAYNE
CARL GANTVOORT
CLAIRE ADAMS

HODKINSON
ANNIVERSARY





# WHAT DO MEN WANT

# Flattery? Pursuit? Affection?

Do men want the things that women *think* they want? Do women know as much as they think they know about satisfying the wants, longings, desires, ambitions of their husbands and sweethearts? The multitude of divorces in America cry aloud the fact that women *do not* understand men. and that men do not understand women.

*One woman* understands both. Lois Weber has written and produced an astonishing motion picture as *proof* of her understanding. Everybody in America will be talking about this picture, and curious millions everywhere will be overturning ticket-boxes to pack into theatres to see it.

LOIS WEBER PRODUCTIONS

Released by

F. B. WARREN CORPORATION

1540 Broadway New York City

Wid GUNNING TREASURED

*"MOVING PICTURE WORLD, which ranks at the top of motion picture trade journals."*

*"Has a nation-wide circulation within the industry and well may be taken to reflect widespread sentiment on the topics dealt with."*

*—SOUTHERN ENTERPRISES.*

# S. A. LYNCH

*OF THE LYNCH ENTERPRISES*

Controlling the

## HOWARD THEATRE

*OF ATLANTA*

which marks the last word in theatre building and motion picture presentation,

**READS**

## Moving Picture World

Mr. Lynch is influenced by what he reads—just another proof of the influence of this publication.

MOVING PICTURE
World

*The oldest trade paper in the field.*

# DON'T MISS

# ME IN "SCHOOL DAYS"

Wesley Barry

# WARNER BROS.
ANNOUNCE

## THE THREE BIG HITS OF THE SEASON

"WHY GIRLS LEAVE HOME"
With ANNA Q. NILSSON

WESLEY BARRY
(By Arrangement with Marshall Neilan)
in
GUS EDWARDS'
"SCHOOL DAYS"

VERA GORDON
IN
"HER DAUGHTER IN-LAW"

PRODUCED BY
HARRY RAPF

WARNER BROS.
1600 BROADWAY,
NEW YORK.

ADAPTED AND DIRECTED BY
WILLIAM NIGH

# MOTION PICTURE CLASSIC

NOVEMBER

25¢

Dorothy Dalton

# Built for Your Use

TO the Motion Picture producer, theatre owner, and picture fan, the three Brewster Publications, **Motion Picture Magazine, Motion Picture Classic** and **Shadowland** offer services of unusual value.

The Motion Picture producer can, through continuous and judicious use of their advertising pages, announce new releases direct to five millions of picture fans, and make his trade mark a household word in a million homes.

The Theatre owner has for years been profiting by the ever increasing interest which they are silently creating in motion pictures, and the use of their many beautiful and remarkable illustrations for lobby display will serve him in a more direct way.

The picture fan can find a wealth of information and enjoyment in their many pages of illustrations, descriptions and stories of the plays and players which will give him a keener interest in motion pictures.

The Brewster Publications, **Motion Picture Magazine, Motion Picture Classic** and **Shadowland** have become an institution of tremendous influence in the Motion Picture industry. They are like three giant links between the producer, the theatre owner and the picture fan.

Are you using them?

You should read them every month.

Write for subscription prices.

BREWSTER PUBLICATIONS, INC.

EUGENE V. BREWSTER, President

**175 Duffield Street, Brooklyn, N. Y.**

*Publishers of*

MOTION PICTURE MAGAZINE · MOTION PICTURE CLASSIC · SHADOWLAND

ORE-COL FILM CORPORATION presents

# THE FAMILY CLOSET

From the Saturday Evening Post story "Black Sheep"

By Will J. Payne Directed by John B. O'Brien

DISTRIBUTED BY PLAYGOERS PICTURES

through Pathe Exchange

Foreign Representative for Playgoers Pictures

Sidney Garrett

The fear of a carefully guarded secret—a proverbial "skeleton in the closet"—sealed his lips as the disaster of discovery threatened the happiness of his family.

The story opens with a thrill; sweeps through startling developments with an intensity of interest seldom equaled on the screen; builds up a remarkable element of suspense and crashes to a totally unexpected and amazing climax.

If there ever was a feature of curiosity-arousing strength, genuine dramatic power and a complete "surprise ending," this is it!

Book it, by all means!

Cameo Classics present

# Home-Keeping Hearts

FROM THE STORY "CHAINS" *by* CHARLES BARRELL

*Directed by* CARLYLE ELLIS

*Distributed by* PLAYGOERS PICTURES

THROUGH PATHÉ EXCHANGE INC.

FOREIGN REPRESENTATIVE FOR
PLAYGOERS PICTURES
SIDNEY GARRETT
25 WEST 45TH STREET, NEW YORK CITY

**Direct, sincere, inspiring and trully entertaining**
***"Home Keeping Hearts"***
is bound to please your patrons. It is a drama of rural America, a story of the lives of real people. It is perfect in atmosphere, plot and dramatic presentation.

Exhibitors and public agree in declaring that it "rings true".

**It is a feature which will produce profits and promote good will.**

PLAYGOERS PICTURES
presents
"WOMEN WHO WAIT"
With an All Star Cast including Marguerite Clayton, Creighton Hale and George Mac Quarrie
Directed by Philip Van Loan
A Colorful Drama
of brave men who go down to the sea and fair women who await their return. A story as alluring as the call of the deep; as adventuresome as a storm at sea and as romantic as the star-filled heavens.
Its worth is proven
It has made good on every program. Be sure it is on yours.
Distributed by PLAYGOERS PICTURES
THROUGH PATHÉ EXCHANGE INC.
FOREIGN REPRESENTATIVE FOR PLAYGOERS PICTURES
SIDNEY GARRETT
25 WEST 45TH STREET NEW YORK CITY

# R-C PICTURES CORPORATION

*Presents*

# William Christy Cabanne's "THE BARRICADE"

By DANIEL CARSON GOODMAN

*A Story of How Love Broke Down the Wall of Prejudice*

WILLIAM H. STRAUSS

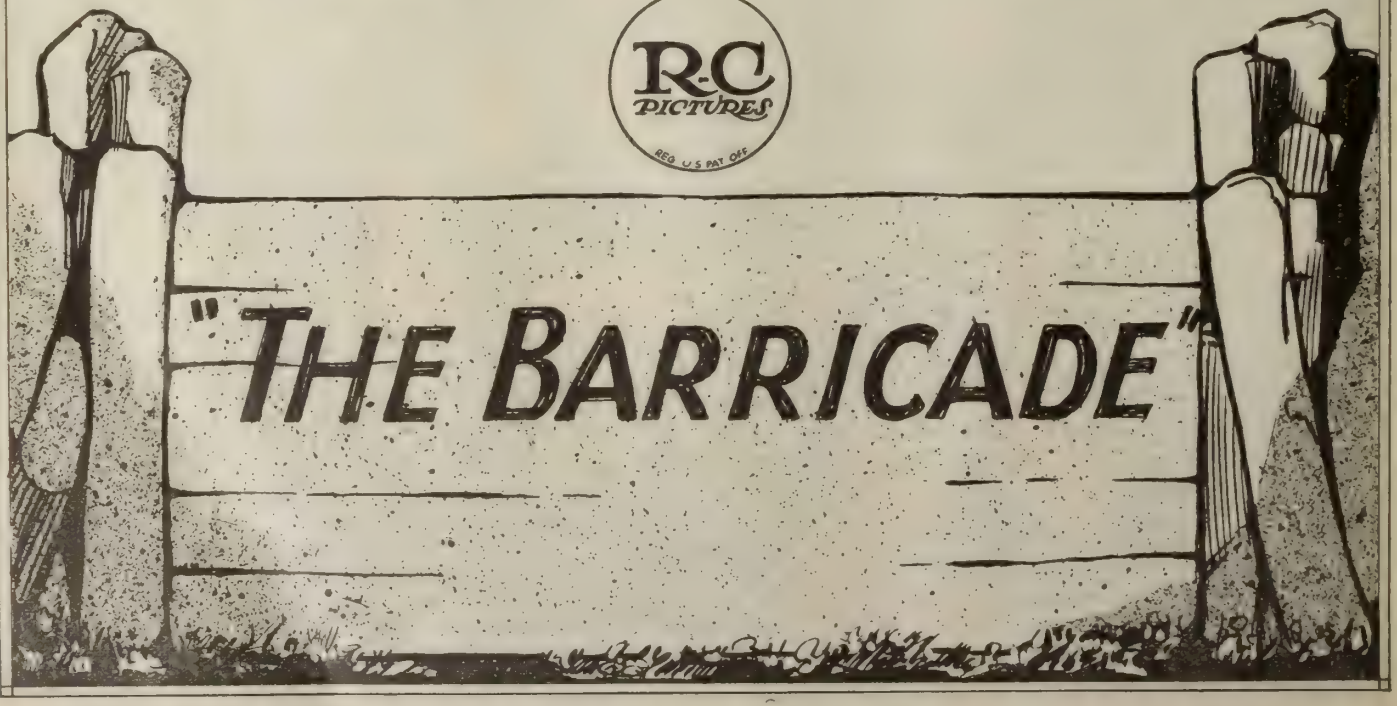
**"Great heart interest in picture with a lesson. If they like a story with a moral, give them this."**
**—Wid's Daily.**

**"The sort of picture which people continue to enjoy year in and year out. It is as safe and sane as Gibraltar."—Morning Telegraph.**

**"The subject interests and the picture will find favor with the general public."—Moving Picture World.**

KATHERINE SPENCER

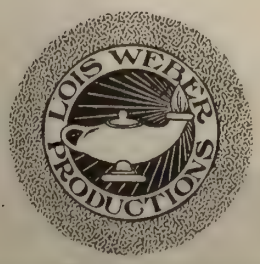
R-C PICTURES
REG. U.S. PAT. OFF.



# What Do YOU Want

What does every exhibitor want? *Money* and a big, satisfied patronage. You want pictures that *pack 'em in and please 'em!* You want pictures that will be talked about while playing and remembered after they have ended their engagements.

Lois Weber has written and produced a picture that will get these results—everywhere. A picture for Pittsburg and Peoria: for Chicago and Colorado Springs, for big city and little town. That's the kind of picture "WHAT DO MEN WANT?" is – a drama that delivers you dollars.




Released by

F. B WARREN CORPORATION
1540 Broadway New York City

Christie
On the way
with
BOBBY
VERNON
Pure and Simple
"He yumped right in and yumped right out again"
Fresh from the Farm
"Have you ever tried to ride a greased pig?"
A Barnyard Cavalier
"Don Quixote of the stables, Swashbuckler of the hay fields"
Produced by
Christie Film Company
INCORPORATED
LOS ANGELES, CAL.
ERNEST G. KLEIN L. A.

Comedies
with
NEAL BURNS
A Rambling Romeo
"He wooed too well — a sweetheart on every floor"
No Parking!
"Dogs, babies, landlords — hot and cold folding homes"
These Comedies included in new series of 24 now booking thru
Educational Pictures
THE SPICE OF THE PROGRAM
A Pair of Sexes
"He thought he was daddy to a fine pair of twins"

*My dear P. T. A.:*

*Your criticisms are the first thing I turn to in each issue of the WORLD. They are understanding, fair and helpful. Keep to it! It helps us all.*

*HOWARD O. PIERCE,*
*John H. Kunsky, Inc.*

# JOHN H. KUNSKY

Controlling the Beautiful

## MADISON THEATRE

*OF DETROIT*

one of the country's leading showmen reads

## Moving Picture World

Mr. Kunsky is influenced by what he reads—
another indication of the influence of

MOVING PICTURE
World

*The oldest trade paper in the field.*

# Best Football Picture Ever!
# NOW Is the Time to Book It!

Don't miss the chance to run this picture while the football season is on.

Everyone is talking and thinking football—young and old.

College spirit is in the air. They'll pack your theatre to see a corking spectacle of the gridiron.

You bet it's got enthusiasm and speed—fast as chain lightning.

Knock your box office for a couple of goals!

## Arthur S. Kane's presentation of

For the glory of his college and Her —he galloped down the field for a touchdown at the last minute. You can feel the thrill ! You can hear the cheers !

*Written by Richard Andres; directed by Charles Ray, and produced by Charles Ray Productions, Inc.; photographed by George Rizard.*

FIRST NATIONAL PICTURES

**A FIRST NATIONAL ATTRACTION**

# The Capitol Gets

## Read Rothapfel's Letter

## Marshall Neilan's presentation of

# "Bits of

Photographed by
David Kesson

Adapted from the stories by Hugh Wiley, Walter Trumbull, Thomas Morrow and Marshall Neilan; Scenario by Lucita Squier.

# Neilan's Novelty

"OUR TRUE INTENT IS ALL FOR YOUR DELIGHT" CAPITOL THEATRE

## CAPITOL THEATRE

MOREDALL REALTY CORPORATION - OWNER

MESSMORE KENDALL, PRESIDENT EDWARD J BOWES, VICE PRES & MANAGING DIRECTOR

"LARGEST THEATRE IN THE WORLD"

BROADWAY - 50TH - 51ST STREETS

NEW YORK

DIRECTORS
GEORGE ARMSBY
EDWARD J BOWES
WILLIAM BRADEN
ROBERT W. CHAMBERS
COLEMAN DU PONT
GEORGE H. DORAN
FRANK H. HITCHCOCK
MESSMORE KENDALL

Mr. J. D. Williams,
Associated First National, Inc.,
6 West 48th Street,
New York.

October 3, 1921.

Dear Mr. Williams:

I have just finished looking at "Bits of Life" and while still under its influence I cannot help but tell you that in my opinion it has gotten hold of me in such a way that it has made me think. Here at last is something different. It is as though I was listening to a series of clever stories by an excellent story-teller, and fortunately for us all, the story-teller was our own friend "Mickey."

Of course, I need not tell you what I personally think of his directorial genius and picture making. I have always had a sneaking idea that he was perhaps our greatest director. But here, in a way that brings forth his own personality that inimitable humor, and those deft touches that have made his pictures so popular with the masses, are evidenced in a greater degree and in a clearer and more suitable way than I have yet seen in motion picture work. It cannot help but make a great impression on its audiences and the exhibitor will do well to study this and then exploit it accordingly.

Here is a new idea with an excellent chance for exploitation - something so different and so clever that he need not be afraid to step out. He need not pull his punch, and in his presentation there will be many little things that will come to him that will, I think, enhance the presentation. I am extremely proud to have the honor of presenting "Bits of Life" and I am looking forward with a great deal of interest to the week of October 16th.

Yours sincerely,

A. Hochapfel

# Life

## It's a Hit

MARSHALL NEILAN PRODUCTIONS

FIRST NATIONAL PICTURES

A FIRST NATIONAL ATTRACTION

# A Drama That Sets New

Read what Manager Joseph Plunkett says of the record-breaking business done by "One Arabian Night" at the New York Strand. It kept them standing in line — and packed them in ALL WEEK.

Watch the box office records
at the following cities where
there are early bookings:

| | |
|---|---|
| DETROIT | BUFFALO |
| CHICAGO | CINCINNATI |
| DES MOINES | INDIANAPOLIS |
| MILWAUKEE | BROOKLYN |

WATCH ALL THE BIG KEY CITIES

for new records
established by

# POLA NEGRI

in

# ONE ARAB

*There'll be a Franchise everywhere*

# Box Office Standard!

MARK STRAND
"A NATIONAL INSTITUTION"
BROADWAY at 47th ST.
NEW YORK CITY

OFFICE OF THE MANAGING DIRECTOR

MOE MARK
PRESIDENT & GEN'L M'G'R

October 4, 1921.

Mr. J. D. Williams,
First National Exhibitors Circuit,
6 West 48 Street,
New York City.

Dear Mr. Williams:-

Congratulations on Pola Negri in "One Arabian Night". We opened Sunday to record breaking business, this, even though the picture runs one hour and thirty-five minutes. On Monday, despite the hard rain all day, over four hundred people waited on line for the doors to open. The business on the day was more than double our usual Monday business and it goes to prove that you can do the business no matter what the conditions are, if you have the goods and Pola Negri in "One Arabian Night" is more than the goods, she is a sure fire hit.

The picture itself is splendid and was acclaimed by the daily press in its reviews.

With kindest regards,

Sincerely yours,

Joseph Plunkett

MANAGING DIRECTOR.

FIRST NATIONAL PICTURES

A FIRST NATIONAL ATTRACTION

# IAN NIGHT

*There'll be a Franchise everywhere*

# It's a Great Life and a Gay One!

*Read what the magazine LIFE has to say:*

"IF ever we want to punish our very unborn offspring severely, we shall tell him, or her—or them, that he (she, they) cannot go to see Buster Keaton in "The Playhouse." Then we shall go out and kick ourself for being an unmerciful parent.

"Detail upon detail, he has built up a consummate monument of characterization that is a fitting tribute to his great understanding of, and broad sympathy for, an humble people."

*Speaking of*

Joseph M. Schenck's

presentation of

## BUSTER KEATON

in

## "The Playhouse"

Written and directed by Buster Keaton and Eddie Cline

This is Keaton's first First National. There'll be six of them released on an independent basis (not sub-franchise plan). You can contract for the first three as a series or each comedy separately.

FIRST NATIONAL PICTURES

A FIRST NATIONAL ATTRACTION

ARTHUR JAMES
*Editor-in-Chief*

MOVING PICTURE
World

OCTOBER 22
1 9 2 1

# *Let These Men Be Praised*

APPEALING to the Finance Committee of the United States Senate on the merits of the case, the moving picture industry, through the personal efforts of William A. Brady, Saul E. Rogers and Jack Connolly, has scored a splendid victory in securing a vote for the repeal of the five per cent. film rental tax. This tax in two years has cost the exhibitors of the United States $10,000,000 and the success of the repeal means an annual saving of from $5,000,000 to $6,000,000.

The happy result followed weeks of hard, intelligent and persistent effort to which leading exhibitors of the country gave their whole-hearted cooperation. The intensity of the situation and the difficulties with which the champions of the industry's just cause had to contend can be better understood when it is observed that the vote committee stood five to four.

It is generally conceded in Washington that the Senate will ratify the vote of the Finance Committee and that the House of Representatives will offer no serious opposition when the revenue measure is returned for final passage. The fight is not over, but the big difficulty has been overcome and there will be no let down in activity until after the measure has become a law.

The industry has reason to be proud of the earnest and able efforts of Mr. Brady, Mr. Rogers and Mr. Connolly. Their fine service should not be allowed to pass without full and complete recognition. Their work is splendid evidence of the value of a united front in dealing with problems which affect the industry as a whole.

The burdensome and unfair tax on the exhibitor affected all of the industry and therefore was the problem not of one class but of all elements of the business. The National Association of the Motion Picture Industry was also able to enlist the support of other industries whose leaders appreciated that the help of the Government was needed to permit the screen's business to readjust itself.

President Brady has expressed himself as proud to have been identified with the campaign on behalf of the National Association and he has given unstinted praise to Mr. Rogers, as chairman of the Taxation Committee, and to Mr. Connolly.

The position of the industry was absolutely sound and fully justified by the facts. Our representatives were able to present this position to the Finance Committee so forcibly that they secured the necessary votes for the repeal of the tax. It is a pleasure to report the victory and an added source of gratification to point to the generalship which was so successful in behalf of our business.

Having demonstrated its ability to present a united front, and by so doing to secure justice for the industry, a precedent has been set that should never be departed from. Any other course is a cordial invitation to disaster. Disagreements within the business we probably will always have but unity of action for problems which affect us all has been found possible. The gratifying victory with its saving of millions of money each year to a most important branch of our business tells the story of cooperation better than anything that has been brought to pass in our business history.

Not only do we congratulate Mr. Brady, Mr. Rogers, Mr. Connolly and the National Association, but we congratulate the entire industry in all of its elements on having been so ably represented.

Arthur James

# *Millions of Dollars Are Saved Industry Removes the Film Rental Tax;*

## *Annual Burden Has Exceeded $5,000,000; Expect Ratification*

MILLIONS of dollars were saved the motion picture industry and very necessary aid extended it by the action of the Senate Finance Committee at its final session on Monday, October 10, when it voted to remove the 5 per cent. film rental tax from the revenue bill. This tremendously important action is the first decisive step toward removing a film rental excise burden of between $5,000,000 and $6,000,000 a year which has been paid since 1919.

The recommendation of the committee will doubtless be ratified by the Senate and no serious opposition is anticipated in the House of Representatives when the revenue measure is returned there for final passage.

The vote for the abolition of the burdensome rental tax was five to four and followed a vigorous discussion in which Senator Reed Smoot of Utah ably championed the cause of the motion picture industry. He was largely responsible for the favorable action.

Senator Smoot had an uphill fight to make and he was defeated on the first vote taken on his proposal. He had taken the matter up with the Republican members of the committee on Saturday, telling them of the injustice in the imposition of the tax. In commenting on the matter later, he expressed the view that when one takes into consideration the fact that the 5 per cent. tax on the leasing of films is passed on to the same people who are compelled to pay the seating capacity tax, together with all the other taxes imposed on other business men, and who are also responsible for the admission taxes, it is unfair and unjust and there is no one who can conscientiously defend this levy.

*SAUL E. ROGERS*

The senators who were opposed to striking out this tax provision from the existing law declared that its retention simply meant taking the money "from a great monopoly." Senator Smoot showed that this was not correct; that it was a tax on leases and therefore, as a part of the overhead expense of the theatres, it was a tax on everybody who patronized the picture theatres.

The matter was again pushed on Monday and after long discussion the senator was successful, the vote being five in favor and four against him. Those voting for the repeal of the tax were Senators Smoot, Utah; Calder, New York; Dillingham, Vermont, and LaFollette, Wisconsin. Those opposing repeal were Chairman Penrose, Pennsylvania, and Senators Watson, Indiana; Curtis, Kansas, and Sutherland, West Virginia.

# As Senate Finance Committee Thanks Are Due to Senator Reed Smoot

## *Utah Legislator Worked Unceasingly for Repeal of Nuisance Tax*

Senator Penrose states that he expects the bill will be passed by the Senate before the end of the month. There is no way of forecasting the action that will be taken on the repeal of this particular provision. Most of the nuisance taxes have been recommended for repeal, but there are still a number of manufacturers' taxes that will be retained, including those on jewelry, musical instruments, automobiles and motorcycles, and the so-called luxuries.

There is little doubt but that the transportation taxes as a whole will be repealed. These include the levies on freight and passenger transportation, Pullman accommodations, express and parcel post shipments. The original proposal was to cut the rates in half, effective January 1, 1922, and to repeal them in full January 1, 1923. They are now due for repeal January 1 next.

News of this big victory was conveyed in a telegram received by William A. Brady, president of the N. A. M. P. I., from Senator William H. Calder of New York and Jack Connolly, Washington representative of the National Association.

Those who have carefully followed the campaign for the removal of the tax accord great credit for the result to President Brady and to Saul E. Rogers, chairman of the National Association's taxation committee, both of whom led the campaign for the tax repeal and worked indefatigably for many weeks to convince the Senate Finance Committee that the industry should be relieved of this oppressive burden.

Many conferences were held with Senator Smoot, Senator Calder, Senators LaFollette of Wisconsin, Dillingham of Vermont, Sutherland of West Virginia and other members of the committee. Under their leadership the repeal campaign was ably augmented by prominent theatre owners in many territories and by leaders in other businesses who were convinced that the picture industry needed such governmental aid to enable it to readjust itself to successfully meet present conditions.

In commenting upon the action of the Senate Finance Committee, President Brady said:

"This is a wonderful victory for the motion picture industry and one which will accomplish much in relieving an acute condition which every branch of the business has felt for many months. I am not only gratified but proud to have been identified with the campaign on behalf of the National Association.

"Great credit is due to Saul E. Rogers, vice-president and general counsel of Fox Film Corporation, who is chairman of the

(*Continued on page* 884)

*WILLIAM A. BRADY*

# High Spots in the Week's News

OVER $5,000,000 is saved the industry as the Senate Finance Committee votes to remove the 5 per cent. film rental tax from the revenue bill. Its recommendation is expected to be ratified by the Senate. Most of the credit for the victory goes to Senator Reed Smoot of Utah. On the other hand, the Senate clings to the seating capacity tax. Admission taxes will remain as is, except that they will not apply on 5 and 10 cent tickets and passes. All transportation taxes will be repealed. Salesmen can claim exemption for food and lodging paid for by them when on the road, when making income tax returns. The excess profits tax is to go, effective January 1. The capital stock tax will stay. Corporation income tax rates are to be lower.

* * *

Representative Bland of Indiana introduces a bill providing federal censorship of the screen. There would be three members appointed by the President, each to receive $5,000 a year. Provision also is made for volunteer censors.

* * *

Mayor Hylan of New York City comes out against censorship.

* * *

Rates of duty under the American valuation plan will be based on the costs of commodities as of August 1 last, under a decision of the Treasury Department.

* * *

Stephen A. Lynch and the Southern Enterprises, Inc., asks the Federal Trade Commission to dismiss its formal complaint against the Famous Players-Lasky Corporation, Adolph Zukor and other organizations and persons. The claim is made that the commission is without jurisdiction in the case and that the charges are not well founded.

* * *

The American Railway Express Company offers greatly improved facilities in an effort to get part of the film traffic now being done by parcel post.

* * *

Sault Ste. Marie, Mich., film men and ministers are battling over the question of the Sunday opening of theatres. Though threatened with arrest, exhibitors will test the case in the courts. Meanwhile, other amusements are allowed on the Sabbath.

* * *

Richard A. White succeeds Herman Robbins as Fox general sales manager with charge of distribution. Jack Sichelman is made head of the contract department.

## Exhibitors' Days to Be in November

Kansas City, Mo., October 11.
(By wire to Moving Picture World)

The organization has declared that November 2 and 3 will be Exhibitors' Days when 50 per cent. of the profits will go to the organization. The week of October 24 has been designated as the week in which the party officers and executive committee members, with Attorney General Hopkins of our council, will tour the state in the interests of Exhibitors' Days. Please give wide publication.

MOTION PICTURE THEATRE OWNERS OF KANSAS.

Los Angeles business men and newspapers are uniting with the industry in a determined fight against censorship.

* * *

Famous Players will probably dispute in the courts the ownership of First National's "One Arabian Night."

Three hundred and sixty-one companies with a total capitalization of $22,999,300 were incorporated in the first nine months of 1921 to enter the industry.

* * *

H. D. H. Connick completes financial work for Famous Players and resigns.

* * *

Paul Brunet promotes E. A. Eschmann to position of general sales manager of Pathe.

* * *

Thanks to W. R. Cuff, exhibitor, Chillicothe, Mo., no longer has blue Sundays.

* * *

St. Louis court frees Audrey Munson and B. N. Judel, her manager, charged with conspiracy to give a performance subversive to public morals.

* * *

Tax collections for August indicate an increase in business.

* * *

F. C. ("Wid") Gunning discusses the F. B. Warren Corporation, pointing out innovations.

* * *

October marks the fifth anniversary of Christie Comedies as an independent film making enterprise and the tenth anniversary of Al Christie's advent into Hollywood.

* * *

The American motion picture industry exported 15,000,000 feet of film, worth more than $600,000, during August. Less than a dozen foreign countries are using American raw stock in the production of films.

* * *

India has all facilities for the production of pictures but lacks organization.

* * *

National President Sydney S. Cohen announces that the M. P. T. O. A. conferences with Famous Players have not yet been concluded.

*JACKIE COOGAN IN HIS NEW FEATURE FOR WESTERN PICTURES EXPLOITATION COMPANY*
*Center panel shows Jackie as the immigrant boy and Claude Gillingwater as the old sea captain in a characteristic scene from the production*

# Mayor John F. Hylan Against Censorship

## At A. M. P. A. Luncheon, He Places Himself Squarely In Line With Democratic Party's Position

THE Hon. John F. Hylan, Mayor of the City of New York and candidate on the Democratic ticket for re-election to that office, has placed himself squarely on record as opposed to the censorship of moving pictures. In this stand he has been joined by Charles L. Craig, candidate for Comptroller, and Murray Hulbert, candidate for president of the Board of Aldermen. All three are leaders of national prominence and their open action is in accord with the plank adopted by the New York Democratic State Convention, pledging the party to a repeal of the censorship law at the earliest possible time.

The open pledges were made before a large and representative gathering at a luncheon of the Associated Motion Picture Advertisers at the Cafe Boulevard, the permanent headquarters of the A. M. P. A. President Yearsley presided and Major J. T. O'Mahoney, as chairman of the speakers committee, introduced the guests. Mayor Hylan made an excellent impression on his auditors and was warmly cheered when he arose to speak. The speaker coupled censorship with the transit situation, saying that the same influences were responsible for both. He came out squarely in his opposition to a legalized censorship of the screen, and there were no ifs, ands or buts about it. The other speakers were equally frank and they were cheered to the echo. On motion of Harry L. Reichenbach a vote of confidence was given Mayor Hylan and the record is now complete.

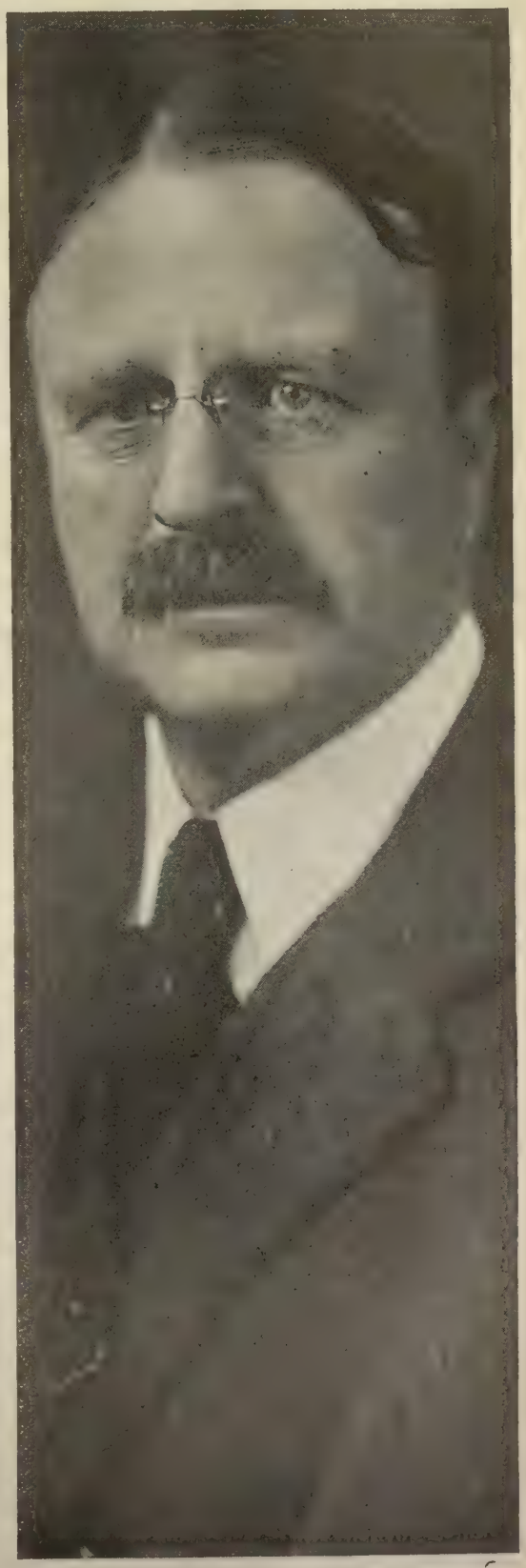
The situation as it now stands in the State of New York is as follows:

The Democratic party is absolutely committed to the abolishing of censorship. The Republican party is divided on the measure with Governor Miller, father and mother of the censorship law, making speeches and giving interviews to bolster up his position, and Major Curran and a group of New York City leaders, who have vision, opposed to legalized censorship. As a result the industry is asking for the record of the Assemblymen now candidates for re-election. They want to know who supported censorship and who opposed it. In order to provide this information for those interested, Moving Picture World will publish the list in next week's issue.

While the real war on censorship in the State of New York will be fought next year because at that time the State Senators are to be elected, the preliminary skirmishes are already on. There is no desire on the part of the moving picture industry to go in for partisanship and it certainly will not do so unless it is driven to it by the stubborn refusal of the Miller group to see the handwriting on the wall. It is asserted freely in the industry that the only thing that will prevent a pitched battle with censorship as a campaign issue will be a following by the entire Republican party of the example set by Major Curran to his brother and sister Republicans.

The issue is so clearly one of liberty of expression as against the slavery of expression that thousands of Republicans are anxious to see their party on the right side of the question.

The public is beginning to understand that the censorship law is not a cure for film errors in either taste or morals, and that the previously existing laws afforded full and complete protection for the public morals. The newspaper goes to press without supervision by a legalized board and is at all times liable and responsible for what it publishes. The picture on the other hand must be submitted to a political board which decides what is proper for the public to see. A man accused of murder has his chance to defend himself in court. The screen has no such privilege under the present law. It doesn't take a giant intelligence to understand the situation once it is presented.



*MAYOR JOHN F. HYLAN*

# *No Receivership for Timely Films, Inc., Only Alleged Partnership Involved*

THROUGH an error this paper in last week's issue of MOVING PICTURE WORLD stated that a receiver had been appointed for The Timely Films, Inc., Timely Topics, Inc., and Adventure Films, Inc., and takes this occasion to correct the matter. There has been no receivership asked for and only the alleged partnership of H. B. Freedman and Abe E. Siegel is involved.

The error was due to a suit which had been brought by one Herman B. Freedman of 1246 President street, Brooklyn, N. Y., against his partner, Abe E. Siegel, of 566 West 159th street, in which Timely Topics, Inc., Timely Films, Inc., Aesops Fables, Inc., and the Adventure Films, Inc., were made party defendants. The corporations, however, were merely made defendants because of interests which Freedman and Siegel had in same.

As a result of this suit Siegel made counter allegations to those of his alleged partner, Freedman, concerning the interests of both men in the above film corporations, which, however, do not in any way reflect on the integrity of these corporations.

It was in passing on these allegations and counter allegations of Freedman and Siegel, that the court appointed a Receiver of all the partnership property, interests, stocks and assets of the partnership firm of Freedman and Siegel. This order will entitle the Receiver to take over whatever assets or interests the two men may have in the films concerns referred to. The mixing of the papers in the conflicting allegations of Freedman and Siegel in the suit in which Freedman makes Siegel and the several films corporations party defendants led to the error stating that the Receiver had been appointed for The Timely Films, Inc., Timely Topics, Inc., and Adventure Films, Inc., which we now correct.

*MARYON AYE*

*Co-Starring with "Bob" Reeves in the series of eighteen "Castus" productions, Western Pictures Exploitation Company*

# *S. A. Lynch Replies to Trade Commission; Denies Control of Many Southern Houses*

DISMISSAL by the Federal Trade Commission of its formal complaint against the Famous Players-Lasky Corporation, Adolph Zukor, and other organizations and persons, is suggested in the answer filed with the commission this week by Stephen A. Lynch and the Southern Enterprises, Inc. The application for dismissal is based upon the claim that the commission is without jurisdiction in the case and that the charges are not well founded.

Stephen A. Lynch, fromer president of the Stephen A. Lynch Enterprises, and the Southern Enterprises, Inc., are named in Paragraph 12 of the complaint, in which it is charged that the Famous Players-Lasky Corporation, Jesse L. Lasky and Adolph Zukor "combined and conspired with others" to extend Famous Players' activities, and that in further pursuance of said program "said respondents combined and conspired together and with Stephen A. Lynch, formerly president of the Stephen A. Lynch Enterprises, a corporation which owned and operated a chain of theatres in the Atlantic and Gulf states from North Carolina to Texas and in the State of Tennessee and parts of Arkansas and Oklahoma * * to control and dominate the distribution and exhibition of motion pictures in the southern states of the United States, and in furtherance of such conspiracy and combination, Famous Players-Lasky Corporation created as a subsidiary corporation under the laws of the State of Delaware, Southern Enterprises, Inc., a $5,000,000 corporation, which purchased all the assets and business formerly owned, controlled and conducted by the Stephen A. Lynch Enterprises, and of which corporation Stephen A. Lynch became and is now president and general manager, and which corporation now owns, operates and controls more than 140 theatres located in the principal cities and towns of North Carolina, South Carolina, Tennessee, Georgia, Alabama, Mississippi, Arkansas, Louisiana, Texas and Oklahoma, and acquired and owns 40 per cent. of the capital stock of the Saenger Amusement Company, of which Ernest V. Richards, Jr., is vice president and general manager and the directing figure, and which owns and controls more than twenty-five theatres, and has the exclusive right to book pictures for more than sixty-eight theatres, throughout Louisiana, Eastern Texas, Arkansas, Mississippi, Alabama and Western Florida. That in acquiring many of these theatres Southern Enterprises, Inc., and Saenger Amusement Company have coerced and intimidated, and have attempted to coerce and intimidate, theatre owners into selling their theatres or into giving aforesaid respondents exclusive rights to book pictures for their theatres by threats of erecting competing houses, and of interfering with their film service, and by interfering with their film service and causing cancellation of the contracts therefore, and by other means, and in all of these theatres Paramount Pictures and Paramount-Artcraft Pictures are either shown exclusively or are given a preference over others, and independent producers are either entirely excluded from the territory or can only lease their films at a loss or upon undesirable conditions."

In answer to these charges, Stephen A. Lynch and Southern Enterprises, in their joint response to the commission's complaint, "specifically deny each and every allegation which contains any charges of unfair competition or other unlawful acts done or committed by these respondents or either of them; but respondents admit that the respondent, Southern Enterprises, Inc., is a corporation organized under the laws of the State of Delaware and that said corporation has purchased but not yet paid for, certain of the assets and business formerly owned, controlled and conducted by the S. A. Lynch Enterprises, Inc., a corporation of the State of Maryland; and that respondent, Stephen A. Lynch, is the president of said corporation. These respondents further deny that the respondent, Southern Enterprises, Inc., operates or controls any theatres operated in the cities and towns in the states mentioned in said paragraph, but admit that said respondent does own and hold, in whole or in part, the capital stock of certain corporations, some of which own and some of which operate and control a number of theatres located in the cities and towns of said states."

### *Respondents Deny Allegations*

The respondents deny the allegations of paragraph 14, which charge that in the eleven Atlantic and Gulf states of the South, the pictures of independent producers are either denied a showing or, if exhibited at all, are booked upon terms and conditions dictated by Southern Enterprises, Inc., and in answer to paragraph 15 deny that the Famous Players-Lasky Corporation is a virtual monopoly in the moving picture industry.

The commission has announced that an extension of time has been granted for the filing of replies by Jesse L. Lasky, Adolph Zukor and the Famous Players-Lasky Corp., until about October 20.

# Federal Censorship Again Threatened as Bland Presents Revolutionary Bill

FEDERAL censorship of motion pictures cropped up again in Congress in definite form when Representative Oscar E. Bland of Indiana introduced a bill following the well known Hughes bill, which caused the industry much concern some years ago and which was allowed to slumber in the archives of Congress following an exhaustive hearing by the House Committee on Education. This new measure (H.R. 8626) has been referred to the House Committee on the Judiciary.

The bill calls for the establishment of an independent board to be known as The Federal Board for Motion Picture Censorship, to be composed of three members appointed by the President by and with the advice and consent of the Senate. One of the original members of the board would be appointed for a term of one year, one for two years and the third member for a term of three years, the term of office thereafter to be for three years. The salary is to be $5,000 a year.

This board would have authority to designate as official censors (a) any officer or employe of the board; (b) with the consent of any board of motion picture censorship or similar agency established by the law of any state, territory, or possession, any officer or employe thereof. This latter would permit of the acceptance of the service of officials or employes of reform organizations, church societies and others seemingly interested in bringing about federal regulation of the industry.

There is a clause inserted in the bill that all official censors, other than those who are officers or employes of the board, shall serve without compensation from the United States. In other words, opportunity is given to a lot of volunteer censors to pass upon films and have supervision over an industry as big as motion pictures.

The bill provides that the board shall impose fees, according to footage, to be sufficient to cover the cost of administering the proposed law. Sec. 5 (b) provides that "The board and the official censors shall approve only such films as are moral and either educational, amusing, or for proper advertising purposes. The board shall, from time to time, after public notice and hearing, issue regulations or modify existing regulations establishing such detailed standards for films as, in its opinion, constitute moral and either educational or amusing films. (c) If the official censors find any film censored by them to be in accord with the standards established by the regulations issued under subdivision (b), they shall approve the film. Such approval may be (1) conditioned as to the place in which or the audience before whom the film may be exhibited, (2) conditioned upon the modification or eliminiation of any portion of the film, or (3) conditioned in such other manner as the board may by regulation prescribe. If the official censors find that the film does not accord with the standards established by the regulations issued under subdivision (b), they shall disapprove the film. Such approval or disapproval shall be certified in writing, shall include a statement of the basis for the action taken, and shall constitute the decision of the official censors."

*The Free Ticket Graft.*

Appeal from a decision of the official censors could be taken to the board, and further to the courts, which would have the usual authority to confirm, modify or set aside the finding of the board.

Certificates of censorship are to be given all approved films, which are to be handled in the same manner as the censorship seals of the states at the present time. A negative of the certificate is to be made a part of the introductory portion of the film and exhibited at each exhibition of the film.

Any member of the board, or officer thereof, or any official censor specifically authorized by the board in writing for the purpose, would be permitted to enter any place of public accommodation in which a film is exhibited, for the purpose of inspecting the film. If any person is refused entry as above, it would be unlawful for the exhibitor to receive in interstate or foreign commerce any film until such entry or inspection is granted. Under such a clause as this, exhibitors located in cities or towns where the censorship board may be located or represented, may look for an enormous and to say the least, unwelcome, addition to their free lists.

*Duties of the Board.*

The duties of the board are designated as follows:

(1) It shall maintain its offices in the District of Columbia;

(2) It shall investigate and study the relations between the motion picture industry and the public, and gather, compile and publish from time to time information relating to such matters, to the end that the board and the official censors may be properly equipped to perform their duties under the act, and that the public may be properly informed;

(3) Shall make regulations necessary for the efficient administration of the functions invested in it by the act;

(4) It shall at least annually collect and publish the decisions and regulations of the board and all court and administrative decisions in respect to the act, together with a cumulative index digest thereof; and

(5) May, subject to the provisions of the civil service laws, appoint and remove such officers and employes, and fix their salaries, and make such expenditures for rent, printing, telegrams, telephone, books, law books, books of reference, periodicals, furniture, stationery, office equipment, and other supplies and expenses, including salaries, as are necessary for the efficient administration of its functions. No film is to be censored unless the fee prescribed therefor has been paid to the board at the time of application for censorship.

*Would Amend Revenue Law.*

Section 11 provides "that no person shall (1) ship or receive from shipment in interstate or foreign commerce any film which has not been certified as approved by the board, or which has been so certified, but does not have a negative of the certificate as a part of the introductory portion of the film; or (2) exhibit in any territory or possession, or the District of Columbia, any such film; or (3) exhibit in any territory or possession, or the District of Columbia, contrary to the conditions of its approval, any film which has been so certified. Violations of this section would be punishable by fines, imprisonment or both. Seizure of an offending film is also provided for.

The bill further suggests an amendment to the revenue law of a tax to be paid by an exhibitor displaying a film that has not been certified by the board or, if exhibited, contrary to conditions of approval or without the seal, in an amount equal to 75 per cent. of the admissions received from such a performance. Fortunately, this is one of the things that the Ways and Means Committee would have to deal with, and it would hardly countenance such a proposal.

*Huge Appropriation Needed.*

A huge appropriation would have to be made by Congress for the support of the board and the censorship machinery, and a provision has been inserted in the bill for that purpose with the amount left blank. The bill would become effective upon its passage.

State censorship is a failure, accord-

(*Continued on page* 884)

# *Sault Ste. Marie Exhibitors and Clergy Battle Over Sunday Opening Proposition*

MICHIGAN film men are vitally interested in the spectacular contest that is now raging in Sault Ste. Marie between the Ministerial Association of that city and exhibitors to settle permanently whether there will be Sunday moving pictures in the upper peninsula city.

Three exhibitors have advertised that they will not obey the ministerial mandate to close their shows beginning on next Sunday, but will give both matinee and evening performances. The ministers, on the other hand, have come back with advertisements in the Sault Ste. Marie paper asserting that the arrest of the exhibitors and all employees of the theatres will follow any such action, and in addition that every patron of the Sunday showing will have to face trial on a charge of violation of the Michigan Sunday laws.

The outcome of the situation is being keenly followed by every theatre owner in the smaller towns of Michigan, because a good percentage of them are facing more or less concerted opposition on the same matter of Sunday shows. The Sault Ste. Marie theatre men have decided to test the matter in the courts and they are welcoming arrest, believing that no jury can be found that will convict them or their patrons on such a charge.

*Unfair Enforcement of Law.*

"The same law which applies to theatre performances on Sunday applies to all other businesses and amusements, and yet football games and many other businesses and amusements are permitted by Sault Ste. Marie officers to operate on Sunday. We mean to find out why," declares George Cook, manager of the Temple and Strand theatres.

The theatre men, believing that the sentiment of the city was for Sunday movies, attempted at the spring election to get the proposition put on the ballot, but this was denied them at the last minute by the election commisioners.

The ministers say that they will station themselves at the doors of each theatre and take the name of every one who enters next Sunday in order to secure their arrests. The prosecuting attorney and the sheriff say the arrests will be made, but they will refuse to interfere with football contests being arranged by the American Legion team.

## *Tax Repeal*

(*Continued from page* 879)

association's taxation committee and who has worked day and night on this campaign. Valuable aid was rendered also in Washington by Jack Connolly.

"The entire industry should be grateful to those senators who have championed our cause, particularly Senator Reed Smoot of Utah, who co-operated so heartily and so effectively with us in the move to abolish this oppressive tax."

Chairman Rogers of the taxation committee said:

"I am indeed gratified at the removal of the 5 per cent. film rental tax by the Senate Finance Committee. This is a partial victory. I would have been infinitely more pleased if the committee had removed all of the nuisance taxes. The burden of my work as chairman of the taxation committee of the National Association was greatly relieved by President William A. Brady and Jack Connolly, the untiring efforts of both of whom were of inestimable value."

The removal of the rental tax will have a far reaching effect in the solution of the exhibitors' problem in regulating their overhead expenses to meet present conditions, and many theatres which closed down several months ago will undoubtedly be enabled to open their doors.

During the twelve months ending May 31, 1920, the sum of $4,072,852.42 was paid to the government in film rental taxes. In the year ending May 31, 1921, the total amount of the rental tax was $5,931,187.73.

The campaign inaugurated by the National Association for the repeal of the tax will not be discontinued because of the action by the Senate Finance Committee. In fact it will be continued with renewed vigor, now that complete victory is in sight.

The support of every senator and every congressman wil be sought prior to final action by the Senate and the House, and every branch of the industry is being urged by President Brady and Chairman Rogers to exert all available influence upon representatives to ratify the action of the finance committee in eliminating the rental tax from the revenue bill.

# *M. P. T. O. A. Committee Conferences with Famous Players Are Not Yet Concluded*

THE conferences of the committee of the Motion Picture Theatre Owners of America appointed, as per mandate of the Minneapolis convention, to adjust all grievances and complaints of exhibitors against the Famous Players-Lasky Corporation, have not yet been concluded, announced National President Sydney S. Cohen, who writes MOVING PICTURE WORLD as follows:

"The filing of charges against that company by the Federal Trade Commission and the advice of their counsel to discontinue all public hearings of our committee, as well as the illness of its national counsel, Senator Walker, and a member of the committee, W. A. True, president of the Motion Picture Theatre Owners of Connecticut, have delayed the official hearings of the committee and our negotiations in the matter, but our general manager and myself, with members of our organization in this territory, have made several visits to the offices of Famous Players-Lasky where we conferred with its president, Adolph Zukor, and Mr. Kent, general manager of distribution, and we have succeeded in making several adjustments of grievances submitted to us. Other complaints are now being considered, and it is the purpose of the committee to submit an official report of its findings to your officers and executive committee.

"It is only fair to state at this time that our committee has been shown every courtesy and attention by the officials of Famous Players-Lasky since the Minneapolis convention, and we are looking forward to a continuation of this attitude with the final result of adjusting all grievances against Famous Players-Lasky to us.

"Our organization looks to Adolph Zukor and Famous Players-Lasky to fulfill every promise and pledge made to our executive committee and officers at the Minneapolis meeting, and should you have any complaints or grievances against this company, or know of any in your territory, kindly forward us full facts and information at once so we can submit same to Famous Players-Lasky at the next meeting of our committee."

## *Federal Censorship*

(*Continued from page* 883)

ing to Congressman Bland, who explained that his bill would require the kind of censorship that "leaders of the industry realize is needed for its future development."

"The unrestrained immoral tendency of film makers," he added, "unless in some manner brought back to the lines of respectability, will do the moving picture business irreparable damage."

## *Criterion Theatre to Start a New Policy of Two Shows a Day*

On Saturday, October 15, the Criterion Theatre, under the managing directorship of Hugo Riesenfeld, will enter upon a new policy, presenting two performances a day, at 2:30 and 8:15 p. m. This radical departure is said to have been dictated by the prospect of a large number of big features of multiple-reel length which Dr. Riesenfeld now has on his tentative schedule for future showings.

The opening picture under this new policy will be George Fitzmaurice's Paramount production, "Peter Ibbetson." The prices will be scaled to $2.00 top and the performances, consisting of the feature, short reels and music of the Criterion standard, will run about the same length of time which prevails in the legitimate houses.

# Michigan Sessions Spectacular, Colorful; Eloquent Addresses, No Sign of Friction

MICHIGAN exhibitors are back guarding the turnstiles once more *but* the memories of the second annual convention, held in Jackson on Tuesday and Wednesday, October 4 and 5, will not leave them for some little time. In fact, it is doubtful if they can ever forget the entertainment and the sessions that will go down in the records as the finest and most enthusiastic ever held in the United States. President Sydney S. Cohen paid this compliment to the gathering on several different occasions.

The most spectacular and colorful feature of the convention, of course, was the banquet at the Jackson City Club on Tuesday evening, when with more than 300 delegates and film exchange attaches in attendance, a deluge of oratory and entertainment was poured forth that has never had an equal at a like affair. Besides President Cohen, there were Dr. Francis Holley, director of the Bureau of Commercial Economics at Washington; Prof. F. M. Henderson, director of visual instruction at the University of Michigan; Harry L. Hurlburt, warden of the Jackson State prison; Lieut. Gov. Tom Read; A. J. Moeller, general manager of the national organization of exhibitors, and former manager of the Michigan office, and Henderson M. Richey, present manager of the Wolverine organization. manager of the Wolverine organization of exhibitors.

W. S. McLaren of the Majestic Theatre was the toastmaster for the occasion.

*Eloquent Addresses.*

It is hard to distinguish among the addresses of the evening the one that struck closest to the delegates' hearts because they were all of a nature destined to wake interest and enthusiasm in the most fatigued exhibitor present. All of them, too, were delivered by speakers who by their personal magnetism and manner of delivery alone, could hold almost any audience spellbound.

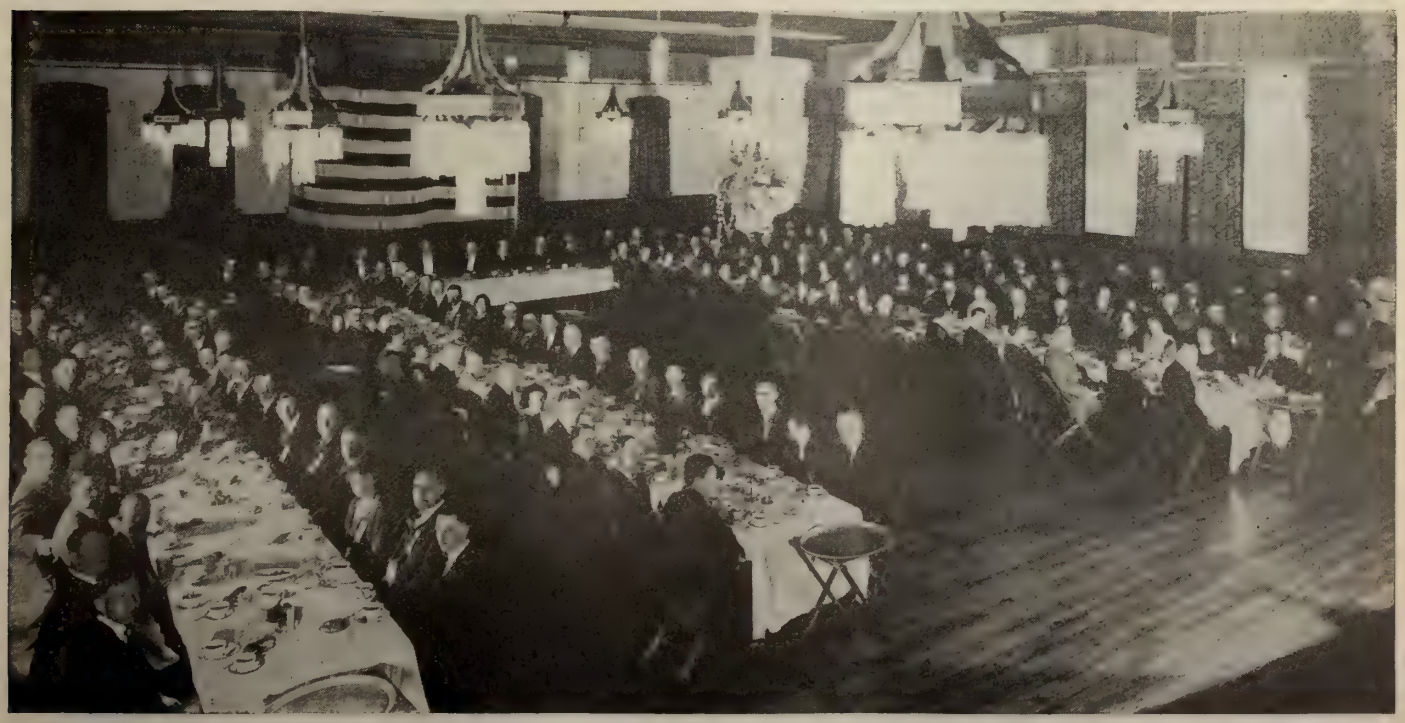
Dr. Holley electrified the delegates with the fervor of his plan for placing the motion picture as an education feature in every school in the country by means of the theatre and the members of the national organization. Michigan is the first state in the union to be picked for the work and it is a remarkable tribute from the government to the perfected machinery of organization now functioning in the Wolverine State. Dr. Holley's department will co-ordinate with the department of visual instruction at the University of Michigan, as the distributing center, and the exhibitors of the Michigan organization will be expected to co-operate with the school heads in their towns in every manner possible.

Saturday mornings are to be school mornings at as many theatres and institutions as can be lined up, with the plan going into effect immediately. Through the prompt co-operation of Manager Joseph Denniston of the Family Theatre, Monroe, that city is to be the first in Michigan and the first in the United States to put the plan into actual operation.

*Promise Real More Help.*

Michigan exhibitors see in Dr. Holley's plan a wonderful opportunity to come in closer contact with the children and with their parents and there is good reason to believe that the donations of time, apparatus and theatre at certain periods will be bread cast upon the waters of public approval and a continued asset to the exhibitor in his fight against local conditions and reformers. It will place the theatre, they believe, on a firm foundation as a real civic institution in every town.

Lieut. Gov. Read, a favorité with every exhibitor in the Middle West, was given tremendous ovation and he responded by impressing upon the exhibitors the fact that the public trust was in their own hands. The man who defeated the censorship candidate for State office, by the united aid of the State exhibitors at the recent election, told his friends that censorship was a responsibility strictly up to them and that they should guard their public's morals as best they could themselves. President Cohen later paid the lieutenant-governor a handsome tribute for his work in the interests of the exhibitor by promising the united aid of the exhibitors of America should the time ever come when he aspired to higher pub-



*BANQUET OF MICHIGAN MOTION PICTURE EXHIBITORS' ASSOCIATION, CHARACTERIZED BY PRESIDENT SYDNEY S. COHEN AS "THE GREATEST GATHERING OF EXHIBITORS EVER HELD IN THE UNITED STATES"*

lic office. Cohen was given a tremendous ovation after this remark.

*Not a Sign of Friction.*

The business sessions at the convention were spiced with precision and brought gasps of wonder from the few delegates from other states who had decided to come over and "look in" at the Michigan organization. Much work was acomplished, plans were laid out for future campaigns and legislation and every committee appointed transacted its work in a manner that evoked plaudits.

The election of officers was accomplished without the slightest friction. James C. Ritter, who has been the president for two years and who has been an inspiration to others to "carry on" in the work, decided to retire from the chair, and the delegates chose Claude C. Cady, of Lansing, to succeed him. Cady was the logical choice because he has always been active in the organization's heaviest tasks and has succeeded in obtaining much-needed legislation at the state capitol. Mr. Ritter was honored with the office of vice-president. H. T. Hall, secretary, was returned to his office, while Fred Rumler again will be treasurer.

Of the list submitted to the delegates for the board of directors they returned the following eleven with the greatest number of votes: Joseph R. Denniston, A. J. Kleist, Jr., W. S. McLaren, William Slocum, J. F. Weurth, George W. Trendle, Phil Gleichman, W. S. Butterfield, Fred De Lodder and G. L. Willer. Gleichman, Slocum and DeLodder are new directors, succeeding Mr. Cady, Charles Garfield and Charles Q. Carlisle.

President Cohen was the principal speaker at both sessions on the closing day, although Dr. Holley again spoke to the delegates in outlining further his plans for the school campaign. He also touched briefly on the matter of church opposition and stated that the U. S. Revenue Department was now listing all churches showing pictures for an admission price.

*Cohen Raps Griffith*

After lauding the Michigan organization for its work accomplished during this and other sessions, Mr. Cohen brought before the delegates a few matters which, he said, needed immediate attention. Hundreds of compliments, he said, had been received at national headquarters regarding the high rentals and exhibition values placed upon pictures by two distributing concerns, the United Artists and First National.

The United Artists' method distributing "Way Down East" was particularly cited in the charges against this company and examples were cited of several towns in the East where, Cohen said, the exhibitor had been ignored entirely in regard to the showing and that the picture had been exhibited in the town hall. Cohen upbraided Griffith for playing productions at the legitimate houses and then turning them over to the exhibitor. He put it up to the delegates to organize among themselves to fight these tactics.

*First National Also*

Cohen said he had communications from exhibitors and franchise holders of Associated First National Pictures complaining against alleged high rentals and exhibition values placed on pictures. Cohen characterized some of them as "not only exorbitant but confiscatory." He said a full investigation was to be made immediately upon his return.

The profits on advertising accessories being realized by the distributor were also attacked by Cohen. He said photographs selling to exhibitors now at 75 cents and $1 should be no more than 15 to 25 cents, and that in other accessories the margin was correspondingly as large.

*Zukor Making Good*

The national president was in a conciliatory mood toward Famous Players and Adolph Zukor. Mr. Cohen told the delegates that while Zukor had broken his pledges once, he was now fulfilling his written agreement, made several weeks ago, to the letter and that adjustment of exhibitor grievances in every legitimate case were rapidly being made. He called upon all exhibitors who had complaints against this company to make them within the next few weeks in order that they could be adjusted within that time.

Home office executives and wasteful producers were not spared either while Mr. Cohen was in the mood. He cited many examples of waste in the industry and pledged the organization to fight this and resultant high rentals to a finish. Many home office heads of producers, Cohen charged, are men of only ordinary merit who have surrounded themselves with high salaried publicity departments to "put them over." Other matters of a minor and purely local nature were also handled by Mr. Cohen.

In conjunction with the Herbert Hoover unemployment committee's work, the association voted to notify the mayors of all towns in Michigan that the screens of their theatres are open to use in any manner they may see fit to use them.

President Cohen's suggestion that the corporate name of the association be changed to the Motion Picture Theatre Owners of Michigan, to correspond with the national title, was carried without a dissenting vote.

The following is a complete list of those who attended the convention:

Fred DeLodder, Detroit; J. C. Ritter, Detroit; G. L. Willer, Grand Rapids; Fred R. Rumler, Detroit; J. R. Denniston, Monroe; H. R. Pfeifle, Detroit; O. S. Variss, Remus; Mr. Schulte, Detroit; W. S. McLaren, Jackson; Steve Springett, Jackson; J. Kulhman, Jackson; W. J. Carroll, Jackson; H. T. Hall, Detroit; Carl M. Clausen, Detroit; J. E. Niebes, Detroit; B. Sargent, West Branch; E. V. McGrath, Detroit; J. H. Cochrane, Hillsdale; Geo. W. Trendle, Detroit; H. S. Gallup, Marquette; W. S. Butterfield, Battle Creek; W. Thiel, Pigeon; Ray Erne, Charlotte; W. C. Green, Bellaire; Claude E. Cady, Lansing; Glen A. Cross, Battle Creek; H. George, Monroe; A. J. Kleist, Pontiac; H. C. Reinhardt, Jr., Bay City; E. J. Miller, Chicago; K. Fitzpatrick, Chicago; O. W. Stuch, Allegan; P. C. Schram, Kalamazoo; F. J. Buchte, Kalamazoo; E. L. Wood, Lakeview; J. E. Weber, Chelsea; J. E. Stocker, Detroit; Frank Joslin, Belding; Bert Silver, Greenville; Fred W. Wells, Milford; Ernest Vetter, Concord; W. H. White, Detroit; Miss R. Hemington, Saginaw; J. C. Carr, Saginaw; Anthony Tzian, Detroit; George Laskari, Detroit; Guy Fish, Watervliet; Edwin Reeves, Paw Paw; Estes & Estes, Brooklyn; R. W. Adams, Mason; W. C. Hoffman, Kalamazoo; Carl H. Groose, Bronson; Charles Q. Carlisle, Saginaw; M. E. Hanna, Holland; L. M. Losey, Battle Creek; D. R. Vanes, Coldwater; W. H. Arthur, Marshall; F. W. Harris, Hart; Paul Schlossman, Muskegon; H. S. Robbins, Grand Haven; I. C. Jewell, Plymouth; E. J. Cole, Rochester; A. J. Petersmark, Detroit; Thomas Lynch, Detroit; T. D. Williams, Detroit; Wm. Koons, Vicksburg; Jack Kulms, Grand Rapids; Peter J. Jeup, Detroit; C. B. Hill, Lake Odessa; Mrs. F. A. Henskey, Mulliken; J. B. Hunter, Grand Ledge; W. J. Thompson,

(*Continued on page* 888)

*HENDERSON M. RICHEY*
*New general manager of the M. T. P. O. of Michigan*

*CLAUDE C. CADY*
*of Lansing, elected president of the M. P. T. O. of Michigan*

# Los Angeles Business Men Uniting in Determined Fight Against Censorship

THE fight to prevent the enactment of an ordinance providing for the censoring of films in Los Angeles is still going on. The proponents of the censorship blue laws gained a temporary victory on September 27 when the City Council passed a resolution ordering the city attorney to draft an ordinance providing for a censorship board of seven members.

This resolution, which was passed over the protests of the Chamber of Commerce, the Merchants and Manufacturers Association and the Affiliated Picture Interests, was carried by a majority of four, but with only six of the nine members of the council at the meeting. President Crisswell and Edward Roberts, representing the Affiliated Picture Interests, tried in vain to delay the question until all members of the council were in attendance. No time was set for a return of the report, and it is expected that the three councilmen who were absent will be at the meeting when the proposed ordinance is presented for adoption.

*Merchants Oppose It*

The various business organizations of the city are strongly opposed to censorship, and the action of the four councilmen, composing a minority of the council membership in putting through the resolution has occasioned much adverse criticism from members and representatives of a wide variety of industries. Both the Merchants and Manufacturers Association and the Chamber of Commerce have passed resolutions condemning the idea, and these resolutions were read at a meeting of the City Council called to consider the matter. The daily papers of the city have devoted much editorial space to the subject and are uniform in their condemnation of the proposed law.

The Chamber of Commerce has published statistics showing that the film industry is greater than any other industry in the city. The figures show that the annual production value of films amounts to $150,000,000, and the weekly pay roll shows a distribution of $500,000. This heavily overtops the petroleum industry, the city's next largest business. The oil business shows only $93,000,000 annual production, while the weekly pay roll is less than half that of the pictures.

*Sunshine No Longer Essential*

These figures were published by the Chamber of Commerce in an attempt to convince the public of the magnitude of the industry, and that it would be poor policy to harass it with foolish, unjust and restrictive laws that would prevent its further growth.

As a matter of fact, most of the practical and level-headed people of the town are opposed to censorship. They know the importance of the film industry and what it means to the city's growth and character, and during the fight that has been going on in opposition to the censorship measure, they have been told repeatedly by word of mouth and through the press, that as a result of the perfection of studio lighting, California sunshine is no longer the great asset that it was, since pictures can be made in other cities, and that the passage of the censorship law would result in many producers seeking more friendly surroundings and prevent others from locating here.

*Press Is Friendly*

A telegram from Myron Selznick to M. C. Levee of the Brunton Studios to the effect that he was holding off on a proposition to bring a number of producing units to the Brunton plant until the censorship question had been settled, and a story from Marshall Neilan announcing the delay of plans for a new plant for the

*SCENES FROM THE ITALIAN FILM SPECTACLE*

*"THEODORA," RELEASED BY GOLDWYN*

same reason, have been given wide publicity in the press.

The agitation for censorship in Los Angeles is the direct outgrowth of a practical demonstration on the part of the industry to discourage the production and prevent the exhibition of films that might have a tendency to lower the standards of the art, as evidenced in the Clara Smith Hamon case. When the Hamon film was ready for release, an old ordinance designed to regulate the showing of objectionable pictures, which had been inactive for years, was set to functioning to prevent its exhibition.

*Refused Appointment*

At once there was a clamor for the law to be kept in force. Mayor Cryer thereupon appointed Estelle Lawton Lindsey as film censor at a salary of $2,100 a year, as provided in the old bill. Mrs. Lindsey refused the appointment and a movement to repeal the act was set afoot.

Immediate opposition to the repeal of the bill developed. The Rev. G. A. Briglieb of the Ministerial Alliance and S. T. Montgomery of the Anti-Saloon League became active propagandists for censorship, with the present state of affairs as the result. Mayor Cryer seemed to favor a censor board at first, but now he declares that censorship is a national, or at least a state issue, and it is thought that there is a possibility of the bill being vetoed by him if it finally becomes a law. But even if this should be done, the danger will not be over since an agitation for state censorship has been started.

*Appeal to Governor*

An appeal to Governor Stevens has been made to include in his call for a special session of the legislature the subject of the censorship of moving pictures. The petitioner, Chester M. Cline, assemblyman of Riverside County, declares in a letter to the governor that the attention of the entire nation has been focussed on the moving picture industry because of recent happenings (the Arbuckle case) and that the time is now ripe for legislation on the subject.

The blue law proponents seem inclined to judge the entire industry by an isolated instance, and to be of the opinion that submitting films to the scrutiny of a censoring committee would have some kind of restrictive effect on the sale of booze and wild parties.

## *Film Taxes Indicate Increase in Business*

A slight revival in the movie industry is indicated by tax collections for the month of August, just made public by Commissioner of Internal Revenue Blair, Washington, D. C., which show a total of $5,926,818 collected from the tax on admissions, as compared with $3,822,972 in July. The August collections, however, were $952,504 below those for the same month of last year.

Collections of the film rental tax in August totaled $538,292, as compared with $503,431 in July, while collections from the seating tax amounted to $365,412, against $796,926.

That better business is general throughout the country is indicated by the fact that transportation taxes show more goods are being shipped and more people are traveling than was the case early in the summer.

## *Damage To Our Business*

Motion Picture News uses the Arbuckle case as a basis for an attack on the actors and actresses of the screen, contemptuously describing them as creatures of celluloid.

Exhibitors' Trade Review uses Governor Miller's effort to explain away his censorship blunder to attack William A. Brady, president of the National Association of the Motion Picture Industry, which is like going to Germany for an opinion of England after the war had begun.

If these publications are friends of the industry, who are its enemies? If they smirch their own business what can we expect from the politicians and the reformers? Isn't it time to call a halt on this loose thinking and this loose talk?

## *Elaborate Plans for Charlotte Exposition*

**Every national distributing organization and a large majority of the accessory and allied dealers will be represented with displays at the Southern Motion Picture Exposition to be held in Charlotte, N. C., November 29 to December 2, according to announcement by the Executive Committee. The large auditorium in which the exposition will be held will be taxed to capacity with the displays, and it is possible a temporary addition may be necessary to house some of them.**

**A five-reel motion picture will be filmed from a regular scenario during the exposition. Winners of popularity competitions now being conducted in theatres throughout the Carolinas will appear in this picture in addition to well known stars who will attend the exposition and who will be cast in principal roles. A scenario contest is also to be staged, and the scenario will doubtless be a story of the Carolinas. Herbert C. Wales has been appointed general secretary of the exposition, and has established headquarters at 13 South Church street.**

## *Michigan Convention*

(*Continued from page 886*)

Northville; W. V. Rahm, Oxford; Mabel N. Jones, Wayne; Phil Gleichman, Detroit; Florence W. Signor, Ypsilanti; G. Glenn Fleser, Grand Rapids; C. A. Miller, Alma; Vernon Locey, Howell; Otto V. Locey, Stanton; A. D. Stanchfield, Ann Arbor; H. L. Weil, Port Huron; Donald Clark, Grand Rapids; W. W. Brown, Grand Rapids; F. W. Draper, Milan; Cleopatra Whitehead, Eaton Rapids; J. F. Wuerth, Ann Arbor; J. Christensen, Sandusky; Frank Baker, Marine City; Fred Clark, Grand Rapids; Milo E. Potter, Petersburg; Wm. W. Slocum, Detroit; Arthur D. Baehr, Detroit; L. P. Rivard, Detroit; C. C. Newman, Sturgis; W. C. Watson, Bay City; E. Simons, Adrian.

Sydney S. Cohen, New York; A. J. Moeller, New York; Sam Bullock, Cleveland; Martin G. Smith, Toledo; F. Hawkins, Jackson; W. D. Burford, Aurora, Ill.; Fred C. Seegert, Milwaukee, Wis.; J. Silha, Chicago; Dr. Francis Holley, Washington, D. C.; Professor W. Henderson, Ann Arbor; H. M. Richey, Detroit; F. Levine, Detroit; C. F. Leason, Monroe; Bertha Cohn, Detroit; W. S. Baker, Marine City; Frank M. Baker, Marine City; Herbert F. Rumler, Detroit; H. White, Jr., Detroit; Lieutenant-Governor Read, Lansing; Harry Hulbert, Jackson; Chaplin Hoff, Jackson; H. Frank, Jackson.

The Christies are producing a spectacular costume play which is said to be the biggest thing of its kind attempted in a two-reel comedy. Bobby Vernon plays the leading role, and work has been started with Hal Beaudine as director under the supervision of Al Christie. The play is in the French romantic period, with a rare combination of an American farmyard of the period of 1921, and some say that the leading characters more closely resemble D'Artagnan and his followers in the dream sequence of the picture.

# India Begins Production of Pictures; Organization Is the Need of the Hour

Calcutta, September 8.

INDIA is awakening from her slumber at last. There is activity in the leading cities among people interested in film production, as they are no longer satisfied with looking at pictures imported from America or England and think the time has arrived when they should produce on their own. I will not flood you with names of companies that have started producing, as, speaking from your standpoint—the standpoint of American production—production in India is but child's play, and the film has yet to be produced that may compare favorably with the production of the worst-equipped studio on your side. I do not speak in a spirit of disparagement of anybody. All beginners are crude, and necessarily the beginning in Indian production is crude, and millions of feet of film and millions of rupees will have yet to be thrown away before experience will be purchased, and then perhaps the industry will be in a position to produce something really worth producing.

What I cannot quite understand is the inability on the part of producers in this country to profit by others' misfortunes, to learn quickly what others have learned in years, to take the field well-armed with the experience which others gained at tremendous sacrifice. We are really, what Tennyson called, "heirs of all the ages"—the wealth of knowledge handed down from the remotest times being our heritage. Why should not India, which has entered the producing field so very late in the day, make a much better start than those countries that started earlier and paid dearly for their experience? This is a thing I cannot swallow.

*Organization Lacking*

India has the money and the material in both actors and actresses and scenery and settings. India has a climate that includes snow and desert heat. India has a sky that is not less blue than the sky of Italy. India has an atmosphere that is in no way inferior to the atmosphere of California. What, then, is lacking?

The pricipal thing lacking is organization, you can take my word for it—organization out here is a thing unknown. If there is a person who can take an indistinct still photograph, he will pretend to be a full-fledged cameraman, knowing all about his own work as well as that of others. If there is a proprietor of a producing concern, he thinks he is wiser than Solomon and there is nothing that he does not know of the various aspects of production. Indeed, everybody knows too much in this country with the inevitable result that production so far has not been a success.

*Profit by Others' Mistakes*

Imagine the presumption of a company producing for the first time and not being satisfied until the film had gone into the ninth or tenth reel! All beginnings must be small. To attempt an undertaking for which the requisite capacity is lacking is foolish, though the enterprise might be laudable. How did America begin her film production? The early days of the film saw small single-reelers—then came the two, three, four, five and six reelers, and even now very few dramas go into the ninth or tenth reel.

Why not begin as America has begun? India need not necessarily begin with one-reelers, with the experience of America as a guide, but no sane person would think of launching a big ten-act subject as his first attempt. Train your actors and actresses, give your production the right settings and atmosphere, write your scenarios properly, let one person be responsible for each department and not take on himself the responsibility for the various departments unless he is qualified, stop waste of films, and have the whole thing organized in the only sense this expression is understood. Unless producers in this country permit themselves to be taught their business from A to Z by a competent hand from America, it will take a much longer time for India to produce the right article. At the moment, there is nothing to be afraid of in the producing line in India, but the time will come some day when India will take her place among the leading producing countries in the world.

INDIO.

## Chillicothe No Longer Is Blue on Sundays

Chillicothe, Mo., no longer has a Blue Sunday, W. R. Cuff wired the Motion Picture Theatre Owners of America Headquarters on October 7, thanking officials for having rendered so freely their assistance and co-operation during the entire period, which help was conductive to the successful outcome of the long battle.

Chillicothe was blue until Sunday, July 24. On that date Manager Cuff of the Strand Theatre decided that the Blues should no longer dominate, so he opened his theatre to the public. He was arrested, found guilty and fined $100. An appeal was taken and on all succeeding Sundays the theatre was again opened to the public, and on each succeeding Monday, Cuff was arrested.

Following his second arrest he determined on a definite course of action, assisted by the most able attorney in the town. A series of ads entitled "Fair Play" were started. Wires were dispatched to national headquarters for 2,000 booklets of "The Case Against the Blue Laws." Each time Cuff was arrested front page articles appeared. After the first arrest, the city attorney could obtain no conviction. Finally, Cuff succeeded in having the Blue Law ordinance repealed.

Little Gloria Wood, baby daughter of Sam Wood, director, appears in the cast of "Don't Tell Everything," which he recently completed for Paramount. This is the triple-star photoplay in which Wallace Reid, Gloria Swanson and Elliott Dexter have the leading roles, with Dorothy Cumming, Genevieve Blinn, the De-Briac twins and others in the supporting cast.

*CONWAY TEARLE AND HIS LEADING WOMEN IN FORTHCOMING SELZNICK PRODUCTIONS*
*Left to right: Doris Kenyon, Gladys Hulette, Conway Tearle, Zena Keefe and Martha Mansfield*

# White Now Fox General Sales Manager; Robbins Resigns; Sichelman Is Promoted

THE Fox Film Corporation announces the appointment of Richard A. White to the post of general sales manager with charge of distribution business and branches throughout the United States.

This appointment, which became effective October 6, is another step in the progress made by Mr. White since he first entered the employ of the Fox organization in June, 1919. At that time White, who was well grounded in business experience but without knowledge of the picture industry, joined the contract department at the Fox home office. From this beginning his rise has been rapid. He spent part of the summer of 1919 in the Washington branch and acquitted himself so well that he was recalled to the home office and made manager of the contract department in October, 1919, which position he has held ever since.

*Robbins Leaves*

Herman Robbins, who has been identified with Fox since 1914, and since 1918 has been general sales manager in charge of United States exchanges, has resigned. Mr. Robbins leaves the Fox organization with no change in the cordial relationship which has existed between himself and the corporation which he has served so long.

Mr. Robbins rose from booker to manager of the Syracuse, N. Y., exchange, and later assumed more important duties at the home office. He has made numerous tours of exchanges. He has made a host of freinds among the owners of picture theatres.

*Sichelman Made Head*

Coincident with the advancement of Mr. White, Fox Film announces the promotion to head of the contract department of Jack Sichelman, first assistant head of that department for two years. Sichelman has been with Fox since September, 1918, when he started as deposit clerk in home office. Subsequently he held other positions of greater importance in connection with the contract department and finally became the first assistant to Mr. White, whom he succeeds in taking control of the department.

RICHARD A. WHITE

## Eschmann Receives Another Promotion

E. A. Eschmann, successively branch manager at Chicago, feature sales manager, and latterly assistant director of exchanges of Pathe Exchange, Inc., has been appointed general sales manager of the Gold Rooster organization by President Paul Brunet.

Mr. Eschmann is a typical product of the Pathe organization, and won his way to his new high rank by his wide knowledge of selling and his ability to get results. This is another example of the Pathe policy of "promotion from within its own ranks."

It was after a thorough training in the sale of general merchandise that Mr. Eschmann entered the film industry by way of the World Film Corporation. Four years later, after serving as assistant to the president and general manager of the World, he began his career with Pathe as branch manager at Chicago. Subsequently he was called to New York as feature sales manager. Last March he was designated assistant director of exchanges, which position he held until his selection as general sales manager.

## Managers Accused of Violating the City Building Laws

Managers of moving picture exchange branches in Winnipeg, Manitoba, were surprised recently when they were served with summonses in which they were charged with violations of the city building bylaw under which they were required to occupy fire-proof premises of specified type for the storage and ordinary handling of films.

The matter had been hanging fire for some weeks and the exchange managers had pointed out to civic officials that it was impossible to secure a suitable building immediately. It was understood that the new statute would be held in abeyance until the exchange officials could find an available building in which the offices could be grouped.

Charges were preferred against J. O'Donnel, H. L. Nathanson, W. P. Nichols, J. Droy, W. S. Jones, M. Larente, H. H. Masters, M. Milligan and G. F. Law.

## Gunning Quits Wid's and Takes Control of Warren Company

The fact that F. C. ("Wid") Gunning withdrew from participation in the affairs of Wid's Daily several years ago is announced by Joseph Dannenberg, president and editor, and John W. Alicoate, treasurer and busniess manager, who now control the destinies of the publication.

This announcement comes coincidently with the announcement by Mr. Gunning that he has become identified with the F. B. Warren Corporation, the distributing organization.

At the time Mr. Gunning quietly severed relations with Wid's Daily he went to California and devoted himself to production affairs in which he was financially interested. With these concluded to his satisfaction, he returned east as the Warren company was being organized and obtained a controlling interest in it, if, indeed, he did not actually aid in its organization.

## Ray Coming East for First Time in Career

Charles Ray is coming East for the first time in his career! Several times he has planned visits to New York City, but always the demands of production have kept him in Los Angeles. A combination of circumstances now ordains that certain scenes in a coming production for First National release will have to be made in the East. Another reason for the trip is to talk over business matters with Arthur S. Kane. Mr. Ray wired Mr. Kane that November 15 had been set as the day upon which the star and Mrs. Ray, together with Richard Willis and Albert A. Kidder, Jr., executives of the Ray Productions ,and George Rizard, his cameraman, would leave Los Angeles for New York City.

CHARLES RAY

# *Warren Firm Distinctively Different, Says Gunning, Stating Its Activities*

F. C. GUNNING, better known as "Wid," who announces this week his activities in the distributing of independent productions as the culmination of an ideal long cherished, made some interesting statements in discussing the position of his distributing organzation in the industry. He pointed out some definite differences between this sales-service corporation and any existing organizations.

Mr. Gunning, who controls the F. B. Warren Corporation, retired from his publication, known as Wid's Daily, about three years ago, turning over control of this publication to J. D. Dannenberg and John W. Alicoate, who had been associated with him for some years. Since that time Mr. Gunning has not written anything for publication, although the name Wid's Daily has been continued in use by the publication.

### *Separately, on Merit*

Mr. Gunning was actively associated with the late George Loane Tucker, and has been living in California for several years, acting in an advisory capacity with independent producers with whom he has had substantial interests.

The new distributing corporation announced to the trade as the F. B. Warren Corporation this summer was built to provide an absolutely independent sales-service organization, devised solely to provide a direct contact between the independent producer and the exhibitor, Mr. Gunning, in discussing this organization, pointed out particularly that each production is sold strictly on its merits, and each production is sold separately, it being a definite policy that at no time shall various productions be grouped together and listed under the heading of the corporate name.

### *Difference in Contracts*

Mr. Gunning, in analzing the distinctive difference between the contract given the independent producer by this corporation and the customary contract given in the past, emphasized the fact that his corporation is not in any case giving to the producers advances of any character or guarantees or financial commitments of any sort. In explaining why this was so essentially sound, Mr. Gunning pointed out that if a producer-distributor corporation were guaranteeing to a producer the cost of his negative upon delivery that there must be something fundamentally unsound about the distributor's reasoning and knowledge of production, since the distributor was actually, by that guarantee, financing the production. If the distributor intended financing the production it would be ridiculous for him not to make his own productions, providing of course he knew how, because then when selling them he would have 100 per cent. of the proceeds instead of a much smaller percentage.

Mr. Gunning pointed out that while many contracts have been made in the past wherein various distributors have guaranteed certain amounts as an advance upon the delivery of negative by the independent producer, that invariably difficulty has arisen later on in the matter of the selling of the product, either as to the gross amount of sales accomplished or as to the proper disbursement of the monies taken in from the theatres in the form of rentals.

He made it clear that he had discovered many times the amount of product he had expected to be available in the first year for such an independent organization, and stated that he considered that which had been accepted for distribution of a higher quality than any product ever held by a new company in the history of the film industry. He emphasized the fact that in selecting product for distribution only one consideration entered into the negotiations at any time, and that was the quality of the product submitted, the only requirement being that the product be worthy the efforts of a high-powered organization.

Another unusual innovation which has been developed in a truly extensive form is the elaborate plan of profit-sharing evolved for the branch managers and salesmen, whereby the entire organization is really a partnership of a score or more of men, with the earnings of those men entirely depending upon their individual efforts, which means for the first time in the film industry the elimination of unnecessary and unearned profits, leaving the three real factors, the actual creator of the film, the actual salesman of the film and the exhibitor as the only three people entering into the negotiation between camera and screen.

*F. C. GUNNING*

## 15,000,000 Feet of Film Exported

Fifteen million feet of film, with a value of more than six hundred thousand dollars, constituted the moving picture industry's contribution to the country's foreign trade during the month of August.

Statistics just compiled by the Bureau of Foreign and Domestic Commerce show that 3,454,082 linear feet of unexposed film, valued at $96,416, and 11,542,342 feet of exposed film, with a value of $512,379, were shipped abroad during the month.

Less than a dozen foreign countries are using American raw stock in the production of films. Our largest customer in August was England, which imported 1,767,622 feet of film, worth $41,-232. Japan, apparently, is producing pictures extensively, her imports of raw stock totaling 1,090,321 feet, valued at $37,388. Other countries importing American film were Belgium, Denmark, Canada, Mexico, China, Straits Settlements, Dutch East Indies, French Oceania and the Philippines.

While our market for raw stock is limited, the field for exposed films appears to be expanding steadily, nearly fifty countries making importations during August. Canada was our most important market, taking 1,351,302 feet, valued at $85,852; England being second with 2,155,651 feet, valued at $74,655, and Australia third, with 1,477,595 feet, worth $63,445.

## *H. D. H. Connick Resigns from Paramount Company*

H. D. H. Connick, who for the past two years has been chairman of the finance committee of Famous Players-Lasky Corporation, having shaped the company financial policy to the entire satisfaction of the management and having successfully completed the task of organization allotted to him, has resigned to take up other work. Frederic G. Lee, senior member of the finance committee, now becomes its acting chairman.

The vacancy on the finance committee created by the resignation of Mr. Connick has been filled by the election of Theodore F. Whitmarsh, president of Francis H. Leggett & Company.

# *Express Company Offers New Facilities in Attempt to Win Back Film Traffic*

GREATLY improved facilities are being offered by representatives of the American Railway Express Company in an effort to bring about a diversion of a part of the film traffic now being turned over by the exchanges to the parcel post service. Members of the Washington Exchange Managers' Association were addressed on the subject of transportation by S. R. Riser, traffic agent, and L. B. Thornton, inspector of wagon service, at a meeting held at the Famous Players exchange.

There are nine features in the offer. First is "discontinuance of the loss of stamps." This refers to the requirement that parcel post shipments bear the requisite amount of postage, whereas express shipments go collect or, when paid, are taken care of by the office cashier in the exchange.

The express company further offers insurance against loss and delay. In other words, the $50 loss and damage clause would be applicable where through failure of the company to perform its service a theatre is "left dark." At present, shipping through the mails neither exhibitor nor film exchange has redress in case of failure to deliver photoplays on time.

### *Other Features*

A third very desirable service is that of having a representative of the express company stationed at the Mather Building all day to receive and handle film shipments. It is proposed by the company to designate the man who now "makes" the film building to this duty. He doubtless would have charge over the special wagon to be furnished for rush shipments as the fourth service.

A regular service with pickup three times a day will be afforded the exchanges. It is further proposed that film shipments be handled in a manner similar to valuables, with hand-to-hand signatures, so that the whereabouts of a film shipment is known at all times.

Another desirable thing is the twenty-four hour service on Sundays, and then the twelve-hour service on the Norfolk and Washington Steamboat Line. Shipments received as late as 5 p. m. destined to Norfolk, Newport News, Old Point Comfort, Portsmouth, Hampton, Va., and Elizabeth City, N. C., would go forward on that day's boat.

The ninth service would consist of weekly accounts with reliable exchanges.

### *Difference in Rates*

There are manifestly a number of other benefits to be derived through the handling of shipments by express instead of parcel post, including the $50 insurance feature of the former, but these benefits are clouded through the difference in rates. In the first zone mail rates are one-fourth the express charges, and while in the second zone the difference is not so great and in the third zone is practically on a par, few of the shipments out of Washington are outside the second zone.

Further, the express company could not touch the Baltimore-Washington service under the arangements the exchanges now have for automobile service. The managers as well as the exhibitors throughout the territory are vastly interested in the offer of the express company officials, and the latter have been assured that the question of rates is that which operates against their getting the business.

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## *Court Frees Audrey Munson and Manager in St. Louis*

"Not guilty!" was the verdict returned by a jury in Judge Calvin N. Miller's division of the St. Louis Court of Criminal Correction after listening for three days to testimony against Audrey Munson and her manager, Benjamin N. Judel, of Minneapolis, who had been charged with conspiracy to give a performance subversive to public morals.

The charge against Miss Munson and Judel resulted from the showing of the film variously called "Purity" and "Innocence," in which Miss Munson is the star, and Miss Munson in personal art poses at the Royal Theatre on October 1. The arrests were made on orders from the prosecuting attorney. Judel has the state rights on the film for Missouri and seven other states.

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## Senate Committee Works Out American Valuation Plan

RATES of duty under the American valuation plan will be based upon the costs of commodities as of August 1 last, under a decision of the Treasury Department. Conferences between James B. Reynolds, director of the investigation division, which has been created in the Treasury Department for the purpose of furnishing the Senate finance committee with cost data, and representatives of manufacturers' and importers' associations, have been held during the past few weeks for the purpose of determining the basis upon which the division should work.

The Senate committee is desirous of learning what the American value of American products is, and the competitive selling prices which they have to meet on the foreign article. This information will enable it to determine the amount of protection necessary to enable American manufacturers to meet foreign competition. The treasury's investigation division is faced with the task of securing data on every commodity in the bill which will bear an ad valorem duty, and will furnish the finance committee with information regarding the American product and the competing foreign goods.

The information is to be secured from American manufacturers by means of a questionnaire, and they will be asked, in addition to giving data regarding their own product, to furnish information regarding the foreign competing article. This information will then be checked against similar statistics which it is planned to secure from importers. In view of the opposition of the importers to the American valuation plan, which they declared during their conference on October 3 would doom the importing industries, some difficulty is anticipated in securing full information from them regarding foreign costs and profits.

It is planned by Director Reynolds to take up the bill schedule by schedule, paralleling the progress of the finance committee as closely as possible. To this end, the work will first be concentrated on the chemical, earthenware and glass, and iron and steel schedules, in order that information regarding those commodities may be furnished the committee without delay.

Manufacturers attending the conferences, which have been held by Mr. Reynolds, have expressed themselves as well satisfied with his plans for handling the work and have assured him of their utmost co-operation in getting out the information desired. The importers, however, are not showing the same enthusiasm in the matter, taking the attitude that the entire proposition is against their interests and the government, accordingly, should not look to them for willing assistance.

# *361 Companies With Total Capitalization of $22,999,300 Were Incorporated in First Nine Months of Year to Enter Film Industry*

IN the first nine months of this year, a total of 361 companies have incorporated in New York state for the purpose of engaging in the motion picture business. These companies represent a total capitalization amounting to $22,999,-300. In point of capitalization, these companies exceed any other individual business which has incorporated during this period.

That New York city is the mecca of the industry is clearly demonstrated month after month, when practically every company incorporating has had its principal office in the metropolis.

In the month of September 34 companies were incorporated in New York state to engage in some phase of the motion picture business. These represented a capitalization of $2,199,700. Only one of these 34 companies is located outside of the metropolis.

The supreme importance of the business is shown in comparison with others which rank first among those incorporating. In comparison to the 108 companies which incorporated to engage in garment making in New York state in September, and which had a capitalization of $1,697,-100, the motion picture companies, numbering but one-third of those in the garment-making, nevertheless exceeded in capitalization by approximately $500,000.

*Peak Reached in May*

While seven times the number of motion picture companies were incorporated by realty companies, nevertheless these totaled only twice that in capitalization which the film industry represented.

Last January fifty companies incorporated in the state with a capitalization of $3,383,400. The month of February found 32 about to engage in the motion picture business, these having a capitalization of $2,710,250. In March, there were 42, capitalized at $3,322,000.

April brought forth a total of 49 companies, representing a capitalization amounting to $2,529,500. The peak was reached in May, when fifty companies incorporated in New York state with a capitalization of not less than $3,848,500. In June, there were 44, with a capitalization of $2,036,000. During the month of July, there were 31, or one for every day in the month, and these revealed a capitalization of $1,284,200.

During the month of August, 28 companies, undismayed by any demands of censorship, embarked in the business with a capitalization footing to $1,685,750.

In nine months, there have been incorporated in New York state, all told, a total of 12,125 companies with a capitalization of $515,253,905.

While the 361 companies incorporating in the motion picture business represent a trifle less than 3 per cent. of the total number of companies of all sorts and descriptions which have started in business since last January, the capitalization of the motion picture companies, representing the vast sum of $22,999,300, is about one-twentieth of the sum which all these companies represent in the way of capitalization.

This splendid record teaches but one lesson. It is "hands off."

## *Ownership Disputed*

E. J. Ludvigh, head of the legal department of the Famous Players-Lasky Corporation, has announced that proceedings have been started against Associated First National Pictures, David P. Howells and the Strand Theatre, New York, over the ownership of "Sumurun," released under the title of "One Arabian Night." So far as is known, no papers have been served.

It takes Lon Chaney three hours to make up for one of his two roles in "The Octave of Claudius," by Barry Pain—the role of the hunchback. Jacqueline Logan, the "Follies" beauty, plays opposite him.

MOVING PICTURE World

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This publication is dedicated to the service of the moving picture industry in all of its elements. Its foundation is character, its watchword is enterprise, its aim is betterment.

WE heartily commend the frank and uncompromising stand against moving picture censorship taken by Hon. John F. Hylan, Mayor of New York, and a candidate for re-election on the Democratic ticket. We commend also the similar stand taken by Charles L. Craig, candidate for Comptroller, and Murray Hulbert, candidate for President of the Board of Aldermen on the same ticket. They made it evident that they have no sympathy whatever with censorship and that if they are elected they will use their best efforts to put an end to it. None of the three can vote in the legislature, but each is a man of importance and each has an influence which will be helpful to those enlisted in the war against the slavery of the screen. We felicitate the Associated Motion Picture Advertisers as hosts at the luncheon where the declarations were recorded and compliment them as most practical men.

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Word that R. A. White has succeeded to the general management of sales department of Fox Film Corporation marks the reward of ability plus conscientious attention to business. Mr. White in charge of the contract department was not content with being efficient now and then. He gave continuity to his efficiency. In selecting him for the greater place, and it is a most important place, William Fox has given further evidence of his keen judgment as a picker of men. We extend our best wishes to Mr. White, who is a modest man in the matter of keeping out of the pitiless rays of the limelight, and we congratulate Mr. Fox on setting an example to his entire organization in promoting men of ability and industry within the organization itself.

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Censorship has again raised its dismal head in Washington through a bill introduced by Representative Oscar E. Bland of Indiana, calling for a Federal Censorship Board of three persons to be appointed by the President by and with the advice and consent of the Senate. The bill provides that each censor shall be paid $5,000 a year.

It is needless to point out to the industry that Federal censorship would not solve the State censorship problem, as the writer in correspondence with the Governors of all the States of the Union found these executives unwilling to forego the State sovereignity in the matter of censorship no matter what the Federal government might decide to do. It was this information that caused the proposal in MOVING PICTURE WORLD that agitation be started for supporting an amendment to the Constitution of the United States which would specifically guarantee freedom to the screen. Although the Constitution guarantees a free press and the best legal authorities have held that the screen is, under the law, identical with the press, the States that have adopted censorship have overlooked this important principle. If any progress is to be made toward a lasting relief from this evil which menaces not only the screen but the liberties of the people, and which is a definite step backward into the dark ages and the days before human liberties were recognized, it must be a movement which will embrace the entire country and on which will serve to settle the question once and for all.

The Bland bill, which has been referred to the house committee on the Judiciary, is similar in form to the Hughes bill of several years ago which Congress permitted to die of inanition. A huge appropriation would have to be made by Congress for the support of the board and the censorship machinery, and the unimaginative Mr. Bland in presenting his measure left the amount required blank.

The prompt attention of the important elements of the industry is necessary in this as in other instances and it is to be hoped that there will be a united front and an absence of separate delegations in the visits to Washington against the measure.

## *The Greater Picture*

INTO a year of great pictures comes the greater picture, "The Sin Flood." The Goldwyn Company having scored two of the season's big successes with "The Old Nest" and "Dangerous Curve Ahead" is Babe Ruthing the situation by going after its own record, and with "The Sin Flood," to speak in world-series-patois, it drives the ball of success over the bleachers and into the wide, wide world. This may sound like high praise. It is so intended because "The Sin Flood" is in all respects a high water mark picture which will reflect the greatest credit on the screen itself. It is both intelligent and entertaining, and it will serve to satisfy those in our trade who are passionately fond of money.

Taking a group of well defined characters from several strata of life, locking them into a place from which they can figure no escape and with death a few hours and finally a few minutes before them, letting them work out their own restoration and readjustment for immortality—there's material for you! In the development of the play with flawless character drawing and a certain plot, the dramatist, Henning Berger, and the director, Frank Lloyd, have given the survival of the love of a man for a woman the big restoring and satisfying place.

"The Sin Flood's" comedy relief is legitimate and funny. The structure is builded with care and then the evidences of the structure itself are concealed with graceful art. Dramatic, human and most unusual, "The Sin Flood" is a fine type of the Greater Picture.

ARTHUR JAMES.

# Consensus of Published Reviews

Here are extracts from news available at press hour from publications of the industry boiled down to a sentence. They present the views of Moving Picture World (M.P.W.).; Exhibitors' Herald (E.H.); Motion Picture News (N.); Exhibitors' Trade Review (T.R.); Wid's (W.).

## *After Midnight*

(*Conway Tearle—Selznick—4,500 feet*)

M. P. W.—The cryptic dangers and dark intrigue of San Francisco's Chinatown have been artfully suggested without the usual obvious touches that make such pictures overdrawn.

E. H.—Fairly interesting story with Tearle in a dual role. Well up to Selznick standard in both direction and excellence of performance.

N.—Satisfying entertainment derived from this dual role melodrama.

W.—An old situation that makes average offering.

T. R.—As a whole may be listed as possessing considerable box office value.

## *A Certain Rich Man*

(*Featured Cast—Hodkinson—5,900 feet*)

M. P. W.—Great story extraordinarily well produced by Benjamin B. Hampton.

T. R.—This picture will make money It should prove one of the season's best box office attractions.

E. H.—Adapted William Allen White story makes acceptable screen material. Picture has forceful lesson back of it. Character drawing especially fine and all parts well acted.

N.—Effective drama and moral in this Hampton production.

W.—Story with a moral forcibly told and given good production.

## *Red Courage*

(*Hoot Gibson—Universal—4,481 feet*)

M. P. W.—Actionful Western. The production is well handled as a whole, although the sections which cover the election of the two "pals" and the running down and capture of the murderer are not coherently developed.

W.—Entertaining Western built around newspaper theme.

E. H.—A Western story crammed full of action.

N.—Good type of Western featuring the picturesque Hoot Gibson.

T. R.—This is the second of the Hoot Gibson series, and it is every bit as good as the first.

## *Go Straight*

(*Frank Mayo—Universal—4,220 feet*)

M. P. W.—Is a safe bet for an average house, notably so where the audiences like fights, life savings, small town intrigue 'n everything.

N.—It moves fast enough and its vigorous characterization and local color compensate for the weakness of the plot.

E. H.—There is a dramatic fire scene and director William Worthington has kept the action attuned to the story's requirements.

W.—"Movie" Meller, but it has some very good action.

T. R.—As a whole the picture should go strong with the exhibitors' audiences who favor melodramatic features of this type.

## *Footlights*

(*Elsie Ferguson—Paramount—7,978 Feet*)

M. P. W.—The chief claim to merit of "Footlights" is the opportunity it offers Elsie Ferguson to register as a versatile and highly accomplished player.

E. H.—An evenly developed drama that registers strongly.

T. R.—There is every reason to believe that "Footlights" will prove a highly popular film.

N.—Entertaining and skillfully constructed vehicle for star.

W.—Will satisfy because of star's performance.

Seventeen Reviews of Current Productions in this Issue. See Pages 943, 944, 945, 946, 947 and 948.

## *After the Show*

(*Featured Cast—Paramount—5,884 feet*)

M. P. W.—William DeMille production of stage story is refreshingly human and cleverly acted.

T. R.—It gives promise of proving a likely box office attraction.

E. H.—William DeMille at his best. A finely drawn drama with excellent characterizations revealing with exceptional clarity a story of human emotions.

W.—Rita Weiman's satevepost story given interesting production.

N.—Obvious story of the theatre; fairly pleasing.

## *Dangerous Curve Ahead*

(*Featured Cast—Goldwyn—5,503 feet*)

M. P. W.—There are just three words to be said about "Dangerous Curve Ahead"—Don't Miss It!

N.—Rupert Hughes scores again with an exceedingly clever domestic comedy-drama.

T. R.—"Dangerous Curve Ahead" is a picture replete with human interest, beautifully photographed, skillfully directed, presented by an admirable cast of players and registering as an attraction of great artistic and commercial value.

W.—Don't worry—unless you can't get it.

## *The Idle Class*

(*Charlie Chaplin—First National—2 reels*)

M. P. W.—"The Idle Class" as a whole is excrutiatingly humorous.

T. R.—The picture is done swiftly and the audience has no difficulty in following Chaplin in his two roles and his mental illusions in the tramp part where his thoughts about the wife are depicted on the screen. It affords first rate entertainment.

W.—Plenty of good and new stuff in comedian's latest.

N.—It is the best thing that Chaplin has done from the artistic standpoint.

*"THE NORTHERN TRAIL," AN EDUCATIONAL SELIG-ROBK PHOTOPLAY*

# Record Bookings on Universal Product Reported at New York Sales Conference

ONE of the most important Universal sales conference of the year was held last week in New York City when Universal salesmen from the New York and adjacent territories assembled to discuss policies and fall plans with various Universal executives. The conference followed a beef steak dinner at which Charles Rosenzweig, newly appointed sales manager of the Big "U" Exchange, was master of ceremonies.

E. H. Goldstein, general manager of Universal, and H. M. Berman, general manager of exchanges, officiated at the conference and quizzed the salesmen at great length concerning the needs of the exhibitor and the ways and means of supplying the maximum number of exhibitors with the best possible service.

A remarkable increase in the popularity of Universal pictures and Universal stars was reported by the various salesmen. From various parts of New York City, from New Jersey, from Upper New York State and from Southern New England, came the word that exhibitors are hailing the 1921-1922 output of Universal Special Attractions as being almost 100 per cent. better than last year's product, itself a vast improvement over preceding years.

A highly instructive sales talk by Mr. Goldstein was a feature of the conference. His subject was "Intelligence in Salesmanship." He particularly impressed upon the salesmen, many of them newcomers to Universal, the necessity for an intelligent co-operation with the exhibitors in their territory and the emphasis placed upon good will and efficient service to the exhibitor by the Universal organization.

## Charles Stark Goes to Thomas Cusack Company

Charles F. Stark has just accepted an important office in the sales department of the Thomas Cusack Company. This new connection of the man who for ten years was commercial manager for the Essanay Film Manufacturing Company and later, when that dissolved, sales manager for the Spoor Thompson Laboratory Machine Company, places him where he will be of valuable service to producers, distributors and exhibitors. To the many who are familiar with his personality and past success, the announcement of his appointment to the Cusack sales force, where his wide experience with advertising coupled with his knowledge of the problems of the film industry will play an active part, will be sure to awaken confidence in his new endeavor.

Upon accepting Mr. Stark's resignation, George K. Spoor mingled his regrets with his congratulations when he said: "Mr. Stark severs his connection with this company to accept a position in the advertising field and we feel that we must compliment our successor to his services (the Cusack Company) upon its good judgment in making this choice, and at the same time express our regrets at his departure from our organization."

## Three $100,000 Firms Are Formed During Week

With the exception of three companies incorporating at $100,000, the capitalization of motion picture companies filing papers in the Secretary of State's office, Albany, this week, was for comparatively small amounts. The companies with the amount of capitalization and the directors for the first year are:

Second National Pictures' Corporation, $10,000, Joseph Nemerov, Daniel V. Barner, Bernard Levey, Brooklyn; Federation Producers Service, $100,000, Thomas H. Glaze, Harry Kirschbaum, Samuel Schein, New York; Science Foundation, Inc., $100,000, Warren A. Miller, Joseph L. Hegeman, Robert L. Noah, New York City; B. R. B. Photo-Play Corporation, $15,000, Charles Berkowitz, Harris Rubin, Samuel Bergoffen, Brooklyn.

F. B. G. Holding Co., $30,000, Charles and Samuel Fisher, Max Bernstein, Brooklyn; Sheepshead Amusement Corporation, $1,200, the same incorporators as in the above; Westminster Film Corporation, $100,000, R. B. Olsen, E. Campbell, New York; C. M. Pulver, Brooklyn; Campbell-Hall Corporation, $500, Argyll Campbell, L. J. Hall, George P. Breckenridge, New York.

## First National Meeting to Be Held in Chicago

The national "Get-Together" of Associated First National franchise holders will be held, according to final decision, in Chicago, at the Drake Hotel in Michigan avenue, beginning Monday, October 24 and continuing for four days.

The primary cause for the week's postponement in the time of the "get-together was the cabled news from England that the delegation of British exhibitors which was being formed to come to America and study the Associated First National franchise plan at close range, would sail from Southampton on the Aquitania October 15. By fixing the date of the meeting for October 24 instead of October 17, the British contingent will be enabled to be present, meet the delegates of the franchise holders in person, and obtain first-hand testimony concerning the practical workings of the franchise which would be practically impossible under any other conditions, without a great expenditure of time and money in traveling.

## Hiram Abrams Congratulated as United Artists Gets Nazimova

HIRAM ABRAMS, president of the United Artists Corporation, is in almost hourly receipt of letters and telegrams congratulating him and the corporation in getting the signature of Mme. Alla Nazimova, through her business manager, Charles Bryant, to a contract which gives the United Artists the opportunity to release all future Nazimova productions.

These congratulatory messages are coming from all sources in the film industry. Producers are hearty in their letters, while exhibitors from all parts of the country are more than enthusiastic in their praise of this forward step on the part of the United Artists, and are inquiring as to what Mme. Nazimova's next production will be, when work will begin, and the approximate release date.

Nor are the congratulations all one-sided, and word comes from Mme. Nazimova's managing staff that she also is being told she is fortunate in being able to have her productions handled by such an organization as the United Artists Corporation. That Mme. Nazimova herself is not without a full sense of appreciation of the value of her new arrangement with the United Artists is shown in the following telegram sent by her from Los Angeles to Mr. Abrams:

"Happy to hear the good news, and please know that I shall do everything in my power to justify the United Artists' expectation of me. To you and all my new comrades my sincerest greetings."

## Baynes and Screen News Ask Dismissal of Suit

Answer to the suit brought in the New York Supreme Court by Fred C. Quimby, Inc., against the Associated Screen News, Inc., and George McLeod Baynes, its president, has been filed in the New York County Clerk's office.

In its answer the Screen News and Baynes make a general denial of all the allegations of the Quimby concern, except that Baynes admits that in London, England, he sold to the Western Import Company for $40,000 the rights for the exhibition of the motion pictures of the Dempsey-Carpentier fight in certain foreign territories, and with this admission asks that the suit of the Quimby concern be dismissed.

## Vignola Honored on His Leaving Coast for N. Y.

Robert G. Vignola, director of special productions for Cosmopolitan, was tendered a series of parties by the Los Angeles Movie Colony, prior to his departure last Saturday for New York, as a testimonial of the esteem with which he is held by his co-workers in Hollywood.

Pauline Frederick, who was at one time under Mr. Vignola's direction, gave an old-fashioned western barbecue and rodeo at her home in Beverly Hills, Los Angeles, in honor of "Bob." More than 150 were present, among whom were famous motion picture stars, including Marion Davies, Julian Eltinge, Sessue Hayakawa, Director Colin Campbell, Thomas Holding, and many cowboy friends, who were once directed by Mr. Vignola.

Other film celebrities to entertain Mr. Vignola during his brief stay on the coast were Ethel Clayton, Kathleen Williams, May Allison, George Melford and Alice Hollister. The occasion for these entertainments of Mr. Vignola was his return to Los Angeles, after an absence of more than a year and a half. Prior to his affiliation with Cosmopolitan, Mr. Vignola directed his productions on the west coast, but since aligning himself with Cosmopolitan more than a year and a half ago, he has been almost constantly in New York. His return to Los Angeles was due to the necessity of taking west coast exteriors for his next production, starring Marion Davies, the working title of which is "Beauty's Worth," and which in all probability will be changed before it is released.

The Wanda Hawley troupe has left for Laguna Beach hoping for some very hot weather as their schedule calls for a long sequence of water scenes. The hard-hearted weather man, however, threatens rain and all other kinds of disagreeable climatic conditions. This story, in which Miss Hawley is supported by T. Roy Barnes, will be a February release for Realart.

E. A. Warren has been added to the cast of Gouverneur Morris' "Yellow Men and Gold" which Irvin V. Willat is directing with Richard Dix and Rosemary Theby in the leading role. The company is now at Catalina Island after spending a week at San Pedro. Two ships have been chartered to make the sea scenes.

# Straight from the Shoulder Reports

## *A Department for the Information of Exhibitors*

The box office is the dependable guide for all exhibitors on moving picture productions. In this department your brother exhibitors tell the story of the success or failure of the various releases. Your frank reports on all pictures are solicited for this department. You are helping yourself and others by sending them in. Use the blank printed in this department or better still write us that you'd like a free supply of report cards.

### *Associated Producers*

**LAST OF MOHICANS.** Very good picture. Advertising: daily newspaper space and posters. Patronage: laboring class. Attendance: good. Ida Cohen, Idle Hour Theatre, Alexandria, Virginia.

**LYING LIPS.** Great picture from all angles, pleased 100 per cent. Advertising: newspaper and lobby. Patronage: high class. Attendance: fair, bad weather. C. A. Pratt, Fox Theatre, Washington, Iowa.

### *First National*

**FORTY-FIVE MINUTES FROM BROADWAY.** Picture fair, although business good, due to Ray's popularity. Advertising: usual newspaper and billboard. Patronage: small town. Attendance: good. W. Ray Erne, Arcade Theatre, Charlotte, Michigan.

**DINTY.** Pleased everybody, immensely excellent picture, good attendance. Advertising: no extra advertising. L. M. Zing, Rialto Theatre, Jerome, Idaho.

**GO AND GET IT.** Fine, patrons very much pleased, exhibitors will make no mistake in booking. Advertising: one sheets. Patronage: small town. Attendance: good. Old Lynne Amusement Co., Town Hall Theatre, Old Lynne, Connecticut.

**JIM THE PENMAN.** Very morbid and tiresome with an awful ending, too heavy and out of date. Advertising: usual. Patronage: usual. Attendance: fair. Geo. C. Poindexter, Broadway Theatre, Hopewell, Va.

**NOT GUILTY.** A good picture, well liked, interest throughout, give us more on this order and cut out the questionable parts in so many. Advertising: two dailys, bill boards, photos, slides. Patronage: home, mostly adults. Attendance: good. W. J. Clark, Orpheus Theatre, Eureka, California.

**LOVE'S PENALTY.** One of the season's good pictures, Hope Hampton does some good work, book it, it's a good one. Advertising: posters and papers. Patronage: better class. Attendance: very good. J. Carborell, Monroe Theatre, Key West, Florida.

**PASSION.** Wonderful, it will please and add prestige to your theatre, it's history will live long after you have shown it. My patrons are still talking. Advertising: newspaper, post cards, heralds, street advertising and plenty of paper. Patronage: neighborhood. Attendance: great. W. E. Elkin, Temple Theatre, Aberdeen, Mississippi.

**NOTORIOUS MISS LISLE.** Just fair, not up to Miss McDonald's acting, story poor but scenic settings beautiful. You might get by with it with Miss McDonald's favorites. Advertising: usual, photos, sixes and threes. Patronage: neighborhood. Attendance: good. W. E. Elkin, Temple Theatre, Aberdeen, Mississippi.

**THE OATH.** Fine picture, well acted, drew well. Advertising: billboards. Patronage; better class. Attendance: good. L. O. Davis, Perry Theatre, Hazard, Kentucky.

**GYPSY BLOOD.** Very good, star's acting wonderful, fair box-office attraction. Advertising: billboards. Patronage: best class. Attendance: good. L. O. Davis, Perry Theatre, Hazard, Kentucky.

**GREAT ADVENTURE.** A good comedy, should draw good under normal conditions. Advertising: usual. Patronage: high class. Attendance: poor. K. H. Sink, Wayne Theatre, Greenville, Ohio.

**DEVIL'S GARDEN.** I am at loss to understand why First National would accept such a picture. It will not do the franchise any good. Advertising: extra strong. Patronage: high class. Attendance: very poor. Geo. O. Monroe, Gilbert Theatre, Beatrice, Nebraska.

**STRANGER THAN FICTION.** MacDonald's best for some time, of course Barry helped put it over. Advertising: aeroplane stuff and lanterns. Patronage: general. Attendance: good. Geo. Gobrecht, Princess Theatre, Ames, Iowa.

**WEDDING BELLS.** This should bring this star's average up a little after her slump. Advertising: special lobby, newspaper, billboards. Patronage: all types. Attendance: fine. Geo. Gobrecht, Ames Theatre, Ames, Iowa.

**OLD SWIMMIN' HOLE.** A typical Ray picture and pleased those who admire his work. Advertising: usual. Patronage: high class. Attendance: average. K. H. Sink, Wayne Theatre, Greenville, Ohio.

**LESSONS IN LOVE.** One of her best, just enough spice to make them like it, great pleaser. Advertising: newspaper and lobby. Patronage: high class. Attendance: fair, bad weather. C. A. Pratt, Fox Theatre, Washington, Iowa.

**MY LADY'S LATCHKEY.** An average MacDonald picture, few patrons commented favorably or unfavorably. Advertising: usual. Patronage: high class. Attendance: average. K. H. Sink, Wayne Theatre, Greenville, Ohio.

**PECK'S BAD BOY.** A sure money getter, everybody pleased, extended run. Advertis-

*SCENES FROM ERNEST TRUEX'S LATEST PATHE RELEASE, "LITTLE BUT OH MY!"*

# Straight from the Shoulder Reports

ing: newspaper, posters, etc. Patronage: neighborhood. Attendance: big. J. A. Emery, Star Theatre, Bar Harbor, Maine.

**GOOD REFERENCES.** Good picture, star well liked. Advertising: regular amount of newspaper space and posters. Patronage: family. Attendance: fair. W. J. Clark, Rialto Theatre, Eureka, California.

**GYPSY BLOOD.** Very poor, poor actors with the exception of Pola Negri who is good. Advertising: posters and papers. Patronage: best class. Attendance: good. J. Campbell, Monroe Theatre, Key West, Florida.

## *Fox*

**TEXAN.** Patrons said this was the best of the Mix pictures. Tom is our most popular actor. Advertising: mailing list, photos and sheets. Patronage: town. Attendance: good. Harry Waffle, Lyric Theatre, McIntosh, South Dakota.

**THE ONE MAN TRAIL.** Good, in fact extra good. If your people like western pictures get this one sure; it will please 100 per cent. This is no cheap western, but clean and full of action. Advertising: automobile. Patronage: neighborhood. Attendance: good. W. E. Elkin, Temple Theatre, Aberdeen, Mississippi.

**THE TEXAN.** Good picture but not good enough to raise the admission. Advertising: 3-3 sheets and 4-1 sheets. Patronage: laboring class. Attendance: 200. A. R. Workman, Coliseum Theatre, Marseilles, Illinois.

**THE BOOK AGENT.** Absolutely nothing to it, the first silly Fox Comedy we have ever shown. Advertising: ones and threes. Patronage: neighborhood. Attendance: fair. W. E. Elkin, Temple Theatre, Aberdeen, Mississippi.

**OVER THE HILL.** Splendid picture, played percentage and had to charge too much admission for this locality, 1.10 top. Four days run, last day poorest. Advertising: four times regular posters, 10-24 sheets, newspapers and photos. Patronage: all classes. Attendance: good to fair. W. J. Clark, State Theatre, Eureka, California.

## *Goldwyn*

**PENALTY.** Very good, due solely to Chaney's wonderful characterization. Advertising: usual. Patronage: small town. Attendance: fair. W. Ray Erne, Arcade Theatre, Charlotte, Michigan.

**SNOW BLIND.** Wonderful, could have raised prices, should go big in any kind of community. Advertising: regular. Patronage: mixed. Attendance: fair, big rain. Arch. E. Bamberger, Empress Theatre, Owensboro, Kentucky.

## *Hodkinson*

**SAGE BRUSHER.** Very good, plenty of action, played two days. Advertising: usual advertising, bad weather, posters and photos. Attendance: good. Anna Frankle, Strand Theatre, Leon, Iowa.

**MAN OF THE FOREST.** Very good picture, patrons highly pleased but the story does not follow the book. Advertising: better than average. Patronage: mixed. Attendance: good for present conditions. Chas. Kuchan, Idlylhour Theatre, Canton, Illinois.

## *Metro*

**LIFE'S DARN FUNNY.** Just fair, not up to star's standard, story too long and drawn out. You might get by with it, matinee killed night show. Advertising: usual. Patronage: neighborhood. Attendance: fair. W. E. Elkin, Temple Theatre, Aberdeen, Mississippi.

## *Famous Players-Lasky*

**LOVE SPECIAL.** Great, best Reid yet, excellent supporting cast, fine story, drew well against strong outdoor attraction, will suit any type of audience. Advertising: usual channels, nothing special. Attendance: 1,163. P. W. Kunze, Orpheum Theatre, Stoughton Mass.

**WOMAN GOD CHANGED.** Good picture, but too slow in action, too long drawn out, tiresome long titles, etc. Advertising: usual way. Patronage: medium to best. Attendance: fair. Geo. C. Poindexter, Broadway Theatre, Hopewell, Virginia.

**BEAU REVEL.** Really it is a much better picture than you would expect from the title, pleased all. Advertising: newspaper and lobby. Patronage: general mixed. Attendance: small. Geo. Gobrecht, Twin Star Theatre, Ames, Iowa.

**HOME STRETCH.** One of the cleanest race pictures of the year. McLean seems to be popular here. Patronage: general. Attendance: fair. Princess Theatre, Ames, Iowa.

**BREWSTER'S MILLIONS.** Ridiculously funny, the kind they like nowadays. Advertising: fake money and circus style heralds. Patronage: high class. Attendance: good, considering bad weather. C. E. Taylor, Barth Theatre, Carbondale, Illinois.

**SQUARE DEAL SANDERSON.** Print in not any too good shape, but nevertheless very much enjoyed by our patrons, easy to follow. Ran this with Arbuckle comedy, "Hayseed," and pleased about 90 per cent. Advertising: good. Patronage: small town and country. Attendance: 147. Cochrane Theatre, Cochrane, Wisconsin.

**EXCUSE MY DUST.** Picture is a typical Reid, all we have to do is to say "It's a Reid," the rest is automatic. Reid is a "life preserver" these trying financial times. Advertising: lobby and screen slide only. Patronage: mixed. Attendance: good. E. J. Brigger, Crystal Falls, Michigan.

**SACRED AND PROFANE LOVE.** A fine program production. Advertising: fair, Patronage: best neighborhood. Attendance: good. Geo. W. Hendrickson, Liberty Theatre, Darlington, South Carolina.

**ROOKIE'S RETURN.** Good pleasing picture. Advertising: newspaper, 1 sheets and lobby front. Patronage: high class. Attendance: very bad. Jos. H. Solomon, Bijou Theatre, Clarksburg, West Virginia.

**WOMAN GOD CHANGED.** Excellent feature but court room scene in first three reels rather tiresome, too long, beautifully produced, acting and story fine, best suited for high class audience, will make money. P. W. King, Orpheum, Stoughton, Mass.

**SECRET SERVICE.** Every one liked this picture, good story and plot, held their attention from the start. Advertising; Paramount week, free adv., photos and sheets. Patronage: city and tourists. Attendance: very good. Harry Waffle, Lyric Theatre, McIntosh, South Dakota.

**WHAT'S WORTH WHILE.** An excellent picture with a story for the reelage allotted to it. Advertising: general, special lobby. Patronage: mixed. Attendance: favorable. Geo. Gerbracht, Princess Theatre, Ames, Iowa.

**THE GREAT MOMENT.** Very good audience picture, good drawing possibilities, attendance fair due to pageant in city. Advertising: four 24 sheets, sixteen 1 sheets,

*SCENES FROM "HUSH MONEY," STARRING ALICE BRADY. RELEASED BY REALART.*

# Straight from the Shoulder Reports

two newspapers. Patronage: the very best. Attendance: fair. H. B. Barr, Rialto Theatre, Enid, Okla.

**WORLD AND HIS WIFE.** A fine story of Life's problems, excellent cast, well directed, production good, audience well pleased. Advertising: fair. Patronage: mixed. Attendance: good. E. J. Brigger, Gem Theatre, Crystal Falls, Michigan.

**TRAVELING SALESMAN.** Just a fair attraction, not Arbuckle's best. L. M. Zing, Rialto Theatre, Jerome, Idaho.

**TOO MUCH SPEED.** Not Wally's best, yet a good picture, play up Theodore Roberts, he steals the show. Advertising: sixes, threes and ones, newspapers, quarter page. Patronage: high class. Attendance: only fair. Jarmuth, California Theatre, Bakersfield, California.

**SENTIMENTAL TOMMY.** Good picture but would be liked better if was not too long drawn out and tiresome. Advertising: usual way. Patronage: medium to best. Attendance: fair. Geo. C. Poindexter, Broadway Theatre, Hopewell, Virginia.

**TRAVELING SALESMAN.** A fair comedy of a famous stage success, went fair with most of patrons. Advertising: well, during Paramount Week. Patronage: best in community. Attendance: good. Geo. B. Hendrickson, Liberty Theatre, Darlington, South Carolina.

**HOME STRETCH.** Star not popular, story drags in spots, but went fairly well considering hot weather. Advertising: fair. Patronage: first class. Attendance: fair. Geo. B. Hendrickson, Liberty Theatre, Darlington, S. C.

**BURIED TREASURE.** I considered it a good attraction. It pleased our patrons. Advertising: usual. Patronage: high class. Attendance: average. Wayne Theatre, Greenville, Ohio.

**GILDED LILY.** An exceptional fine photoplay, should appeal to the better class of patronage. Poor business. Advertising: usual. Patronage: high class. Attendance: poor. K. H. Sink, Wayne Theatre, Greenville, Ohio.

**WEALTH.** Average society picture, star well liked here, story rather weak. Advertising: usual. Patronage: high class. Attendance: fair. E. W. Collins, Grand Theatre, Jonesboro, Arkansas.

**THE GREAT MOMENT.** A splendid picture, well acted and staged, splendid direction. Advertising: usual newspaper and posters. Patronage: high class. Attendance: good. E. W. Collins, Grand Theatre, Jonesboro, Arkansas.

**ONE A MINUTE.** Snappy picture that pleased everyone, star is coming. Advertising: usual. Patronage: high class family. Attendance: good. E. W. Collins, Grand Theatre, Jonesboro, Arkansas.

**O'MALLEY OF THE MOUNTED.** Good Hart Picture and did very good business, Hart always goes good here. Advertising: no extra advertising. Patronage: agricultural country. L. M. Zing, Rialto Theatre, Jerome, Idaho.

**LOVE SPECIAL.** Very good picture, good cast, attendance fair. L. M. Zing, Rialto Theatre, Jerome, Idaho.

**ROOKIE'S RETURN.** One of the best and cleanest little five reel comedies of the year, no need for censorship here. Advertising: posters and newspapers. W. F. Harding, Princss Theatre, Mt. Doro, Florida.

**THE COOK.** Without a doubt one of the best two reel comedies of the year, in fact, all of Arbuckle's comedies are good. Advertising: with posters only. Patronage: neighborhood. Attendance: good. W. F. Harding, Princess Theatre, Mt. Doro, Florida.

**THE PRINCESS OF NEW YORK.** A rotten British production, the audience asked me where did you get it. Advertising: usual. Patronage: usual. Attendance: very few. Geo. C. Poindexter, Broadway Theatre Hopewell, Va.

**SENTIMENTAL TOMMY.** Too long drawn out, booked for two days, pulled off the 2nd. Advertising: newspaper and bill boards. Patronage: neighborhood. Attendance: fair. W. L. Launders. Gem Theatre, Batesville, Arkansas.

**CONRAD IN QUEST OF YOUTH.** Fair picture, did not draw at all due to local conditions, no work. Advertising: heralds, newspaper, lobby and banners. Patronage: best class. Attendance: small. Jos. H. Solomon, Bijou Theatre, Clarksburg, West Virginia.

Use Blank on
Page 900 to
Send in Your Reports on
How the Picture Goes

## *Pathe*

**TESTIMONY.** Very good picture, patrons well pleased, best Stoll picture I have used, beautiful scenery, ran with Semon's "The Bakery," fine comedy for average program picture. Patronage: mixed. Attendance: poor. Chas. Kuchan, Idylhour Theatre, Canton, Illinois.

**FIGHTING CRESSY.** Not as much action as one would expect for title, pleased about 90 per cent. Advertising: photos and sheets. Patronage: city. Attendance: fair. Harry Waffle, Lyric Theatre, McIntosh, South Dakota.

**RIDER OF KING LOG.** Fair picture, too long drawn out. Advertising: newspapers, billboards, special. Patronage: men and boys. Attendance: fair. H. Bernstein, Isis Theatre, Richmond, Virginia.

**THE AVENGING ARROW.** On the 11th episode and holding up about as good as could be expected. We play serials for children and since school started their attendance has decreased, no faults of picture. Advertising: sixes and ones. Patronage: neighborhood. Attendance: fair. W. E. Elkin, Temple Theatre, Aberdeen, Mississippi.

**TOPICS OF THE DAY.** A good short reel to run with any kind of program, good clean wholesome sayings, my patrons like it very much. Advertising: one one-sheet. Patronage: neighborhood. W. E. Elkin, Temple Theatre, Aberdeen, Mississippi.

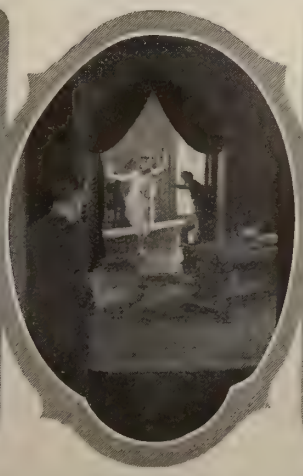
**THE DEVIL.** Book it, you can't go wrong. Some of my patrons said it is the best they saw. Advertising: one sheets. Patronage: small town. Thos. L. Haynes, Town Hall, Old Lyme, Connecticut.

**TAHOMA.** Did not see this, but it's a good one, you can't go wrong on this, just a good comedy with it. Patronage: middle class. Wm. Thacher, Royal Theatre, Salina, Kansas.

## *Realart*

**MARCH HARE.** Sparkling play with lots of pep and clever titles. It went over nicely. Advertising: general. Patronage: mixed. Attendance: medium. Geo. Gerbracht, Princess Theatre, Ames, Iowa.

**THE LITTLE CLOWN.** Brother, take a tip and let the people know about this one. Don't overlook the children either. It will please both old and young. It's clean,



*SCENES FROM MISS DU PONT'S LATEST UNIVERSAL PRODUCTION, "THE RAGE OF PARIS"*

# Straight from the Shoulder Reports

wholesome and entertaining. Miss Minter is certainly pleasing. Advertising: usual, but I overlooked a good bet. Patronage: neighborhood. Attendance: good. W. E. Elkin, Temple Theatre, Aberdeen, Mississippi.

**SUCH A LITTLE QUEEN.** Miss Binney was not given a good story, it did not please, afternoon show killed the night for me. Advertised: usual. Patronage: neighborhood. Attendance: fair. W. E. Elkin, Temple Theatre, Aberdeen, Mississippi.

**A HEART TO LET.** Extra good, should please any kind of audience, especially good family picture. Advertising: regular. Patronage: mixed. Attendance: poor. Arch E. Bamberger, Empress Theatre, Owensboro, Kentucky.

**MARCH HARE.** Very good star, good picture and box office attraction. Advertising: 2 newspapers, 2 24 sheets, 16 one sheets, Patronage: very good. Attendance: excellent. H. B. Barr. Rialto Theatre, Enid, Okla.

**NURSE MARJORIE.** A 100 per cent. picture, exhibitors will make no mistake in booking this one, Mary Miles Minter at her best. Advertising: one sheets. Patronage: small town. Old Lyme Amusement Co., Town Hall, Old Lyme, Connecticut.

**LITTLE ITALY.** Good, best Brady picture for Realart. Advertising: average. Patronage: mixed. Attendance: fair. Chas. Kuchan, Idylhour Theatre, Canton, Illinois.

**SUCH A LITTLE QUEEN.** Fair entertainment. Advertising: regular program adv. Patronage: best residential. Attendance: good. Geo. B. Hendrickson, Liberty Theatre, Darlington, South Carolina.

## *Selznick*

**THE LAST DOOR.** Just fair program picture, did not draw very well, although no complaints from those who saw it. Advertising: regular advertising. Patronage: high class. Attendance: poor. Geo. O. Monroe, Gilbert Theatre, Beatrice, Nebraska.

**JUST OUTSIDE THE DOOR.** Splendid production but did not draw; no fault of the picture. Patrons did not know the star. Advertising: usual. Patronage: neighborhood. Attendance: just fair. W. E. Elkin, Temple Theatre, Aberdeen, Mississippi.

**WHO AM I?** Elaborate sets and fine acting with good mystery element made it likable attraction. Advertising: newspapers and lobby. Patronage: high class. Attendance: fair, bad weather. C. A. Pratt, Fox Theatre, Washington, Iowa.

## *United Artists*

**THROUGH THE BACK DOOR.** A wonderful piece of work. It takes you back to Pollyanna and Daddy Long Legs. Just the type for her. Advertising: newspaper, billboards, cards. Patronage: mixed. Attendance: fine. Geo. Gerbracht. Ames Theatre, Ames, Iowa.

**LOVE LIGHT.** Well produced, but not a good story for star, Pickford's name will get it by. Patrons not quite satisfied, acting excellent, role too heavy to suit. Advertising: paper, mailing, posters, stage display. Patronage: medium class. Attendance: good. P. W. Kunze, Orpheum Theatre, Stoughton, Mass.

**THROUGH THE BACK DOOR.** Very good, best Pickford I ever saw, but star does not hog screen as much as usual. Advertising: regular, billboard. Patronage: neighborhood. Attendance: good. B. W. Harmon, Casco Theatre, Portland, Maine.

## *Universal*

**A DAUGHTER OF THE LAW.** A splendid crook story picture, a well balanced cast with splendid direction. Advertising: posters, slides and usual programs. Patronage. community. Attendance: good. Mrs. Phelps Sasseen, Lyric Theatre, Easley, South Carolina.

**SHORT SKIRTS.** Below average program picture. Patronage: mixed. Attendance: fair. F. S. Ferguson, Princess Theatre, Victoria, Texas.

**OPEN SHUTTERS.** Poor picture. Patronage: mixed. Attendance: fair. F. S. Ferguson, Princess Theatre, Victoria, Texas.

**FIGHTING LOVER.** Not as good as his last picture, but at that it's good. Mayo don't draw for me although his pictures are good. Too many dark scenes in this picture, give us more light. Business only fair on this one. Patronage: middle. Wm. Thatcher, Royal Theatre, Salina, Kansas.

## *Vitagraph*

**FIGHTING FATE.** Have just completed this one and enjoyed good patronage. Duncan is always good. Edith Johnson pleases also. Sorry this is his last serial, but will play his features. Advertising: sixes and ones. Patronage: neighborhood. Attendance: good. W. E. Elkin, Temple Theatre, Aberdeen, Mississippi.

## *State Rights*

**DEMPSEY CARPENTIER FIGHT (QUIMBY).** Good clear photography and interesting for that class of picture. Advertising: newspapers, posters and heralds. Patronage: middle class. Attendance: fairly good. T. C. Stevens, Yale Theatre, Okmulgee, Okla.

**HANDICAP (KRAMER).** Lots of compliments on this, picture is too dark in places, night scenes too dark, picture O. K. outside of that, business bum. Wm. Thatcher, Royal Theatre, Salina, Kansas.

**DEVIL DOG DAWSON (ARROW).** The sort of picture my audience likes. Jack Hoxie a great favorite with them. Advertising: daily newspaper space and lobby paper. Patronage: laboring class. Attendance: good. Ida Cohen, Idle Hour Theatre, Alexandria, Virginia.

## *Niblo to Form Company*

Fred Niblo, who directed Douglas Fairbanks' "Three Musketeers," is about to organize a company to produce his own features, according to announcements. Production of "The Virginian," which Mr. Niblo was to have directed for Fairbanks, has been postponed indefinitely.

## *Cactus Features Being Produced*

A series of eighteen productions, co-starring Bob Reeves and Maryon Aye, under the brand of Cactus Features, is now in course of production by Producer-director Albert Rogell, of Los Angeles. Reeves is a typical Western player. The company is now on location at Bakersfield, Cal.

## EXHIBITOR'S REPORT

Title of Picture.....Producer .....

Your Own Report.....

.....

.....

How Advertised .....

Type of Patronage.....Attendance .....
☐ Good ☐ Fair ☐ Poor

Theatre .....City .....State .....

Date .....Signed .....

*FILL THIS OUT, MR. EXHIBITOR, SEND IT IN, AND WE WILL MAIL YOU POSTAL CARDS FOR FUTURE REPORTS*

# Selling the Picture to the Public

By EPES WINTHROP SARGENT

## *Taking a Booth at the County Fair Brought Later Business to a House*

TAKE off your hats to Mr. and Mrs. Paul R. Reardon, of the Tulare (Cal.) Theatre. They are doers of things.

Mrs. Reardon has been reporting to First National "Franchise" the manner in which they overcame the handicap of the County Fair week. It is not one of those bright stories in which the brave heroine hires the Silver Cornet Band, goes down to the fair grounds and brings back the mob to pack the theatre. This is fact, not fiction, and Mrs. Reardon knew that when people want a county fair they want that and not pictures.

She knew they would play to small receipts that week. It could not be helped. County Fair is worse than a Chautauqua with a fireman's parade on the side. What she wanted to do was to make the event do what it could for their house.

*Took Booth Space*

She persuaded her husband to take a space at the fair grounds to advertise the theatre. They put up a booth, got hold of a portable projector, borrowed paintings and photographs, got all the distributed stuff they could, and went to work.

They did not try to sell the current shows so much as the succeeding ones. They did tell all about the week's program, and they made it as attractive as they could, but they kept the projector busy with trailers for coming attractions, as well as the current news reels, comics and scenics.

They also printed a small paper which was handed out. To ensure the paper being preserved, they printed a "free coupon" and then, when they found that the papers were being thrown down, they went out and talked about the coupon, and the throwaways stopped.

*Kept Right Along*

They ran the projector most of the time the shows were open, and one day their most earnest audience was a young man whose father would not let him go to the theatre. They let him hang around the booth all the afternoon, and it is reasonably certain that the young man went home to give his parent an argument.

Even with a free exhibition, they found they had to sell it with the magic word "free." People held back, thinking there must be some catch, but Mrs. Reardon went through the crowd and ballyhooed them up to where Mr. Reardon could hand out his printed matter.

*Got Results*

It helped business a little but not much; not enough to pay the $200 or so the stunt cost, but Monday opened to $20 better than the average, with a sellout on Tuesday and Wednesday, and they feel that they did enough permanent good to more than pay all costs.

*Sold the Picture Idea*

They looked far enough ahead to see that they could sell the picture idea even if they could not sell the tickets for the show that week. The Reardons are not quitters. They fight and keep on fighting, and they win.

Next year when your county fair comes around, be the first to apply for an exhibition space and sell your house. The good will last all through the winter season if you do it right.

## *It Was Stewart's*

Two correspondents have pointed out that the text of the advertisements used by Lem L. Stewart on "The Old Nest" in Atlanta, is being sent out by the Goldwyn press department; the inference being that he was merely using press book copy.

The idea, as stated in the story, was picked from these pages by Mr. Stewart and used for "Humoresque" in Asheville. He adapted the copy to the Goldwyn play and supplied the Goldwyn publicity department with copies before he launched his campaign, which explains how they came to have it in advance. He is entitled to full credit in the matter other than the original source, which is either Walter Lindlar or Orowitz, of the Paramount, who launched the idea in Pittsburgh for "Humoresque." We reproduced the original advertisement, the text being so small that Mr. Stewart had to use a magnifying glass to pick out the copy, as we told at the time.

## *Kid Singing Contest Pulls Up the Sales*

C. L. Taylor, of the Doan Theatre, a First National house in Cleveland, has been making good with a child singing contest, which is worked between the first and second night shows.

He holds his contests to children under twelve, each of whom may sing one song each to their own accompaniment or that of the house pianist. The prizes are boxes of candy, two pounds to the winner, one to the next best and a half pound box to the third. All others are given a smaller box as a consolation prize.

Not more than ten children are heard at one of these contests and the applause decides the winner.

*Doubles Business.*

Entries are obtained through the circulation of throwaways, and the applicants are assigned dates in the order of receipt of their entry blanks. This holds down the number of contestants and gives them all a chance.

Mr. Taylor says that it just about doubles business, and quotes the return on the first contest. The previous night the picture alone drew $63. The second night, with the same picture, the receipts were $130.

"Kidding" is not permitted, and the result is better than an amateur night, and just as profitable.

*YOU KNOW WHAT MOHAMMED DID ABOUT THE MOUNTAIN*
*When it wouldn't come when he called it he went to the mountain. When the crowd went to the fair grounds the Reardons went after them. They could not get them that week, but they did get them the next week. It paid a real return*

# Selling the Picture to the Public

## *Prints His Programs at Rock Bottom Rate*

C. A. Feeser, of the Leader Theatre, Cumberland, Maryland, gets his weekly programs at a cost of forty cents a thousand. Stock for the 1,500 he issues weekly costs him sixty cents. He does his own work on a hand press, setting his own type.

The press work is as good as the average country job and the typesetting is better, since Mr. Fesser bought his type to suit the job and does not have to take whatever a job office has to offer.

The samples sent in show a special Realart week with "A Private Scandal," "Such a Little Queen," "A Heart to Let," "The Little Clown," "The House that Jazz Built" and "Ducks and Drakes." Special weeks seem to be the demand just now, and this offers a well-varied program.

## *Publisher's Hook-up Helps New York House*

Several weeks ago we announced that the Paramount Exploitation Department had arranged with publishers of the books they were to film to cooperate with the exhibitors and booksellers in window displays.

One of the first fruits of this combination was shown in New York where fourteen of the best windows in town were donated by the Liggett Company to "The Great Impersonation" at the Rialto. Fred V. Greene, Jr., the New York Paramounteer, worked with A. L. Burt & Co. in landing the deal and the result proved to be well worth while.

*Best in New York*

The Liggett stores are drug stores which sell everything, and they have constant drives on the cheap reprints of best sellers. For "The Great Impersonation" they made a drive on the book in some of their choice locations, flooding the windows with copies and using just enough other books to show that this was not a special sale.

One of the windows was in the store in Grand Central Station, where commuters stream past in solid formations for about two hours morning and evening. Others were in the Times Square section, the heart of the theatre district; down in the Hotel McAlpin, just across from three large department stores, where three car lines cross, and three subways and an elevated road swell the throng, while others went up to Harlem on the north and City Hall on the south.

There have been more windows gained through general work, but this is one of the largest single hook-ups to be recorded in New York, and is an earnest of what will be done out of town.

One of the best ideas is shown in the cut, a pair of scene still cards, one reading "A Wonderful Play" and the other "A Wonderful Book." That's something to remember.

## *Hyman's Novelties at the Mark Strand*

Because he is offering "I Accuse," a morbidly sensational French story of the war, Edward L. Hyman is presenting an unusually elaborate musical program at the Mark Strand, Brooklyn, the week of October 16, figuring that the story will attract to the house a class of patrons who can appreciate really good music. And he is also extending his program slightly to let in one reel comedy, because he feels that it will be well to dispel the gloom of the powerful story. Some plays would be better if not followed by a comedy. It would pay to send the audience out still under the thrill of the drama, but in this case the play is too sombre.

*EDW. L. HYMAN*

The opening number is the polonaise from Tschaikowsky's "Eugene Onegin." The orchestra will be in blue with a magenta flood from the booth. The second number is a Chopin suite with dance interpretation. The numbers are a prelude, done with a quartet of dancers; an etude, a solo number; a nocturne, with three dancers and a violin solo played by the concertmaster, and a polonaise employing five dancers. A black and white cyclorama will be used for this with Grecian columns and figures and the dancers will wear Grecian costumes.

The Topical Review follows, leading to the prologue on the feature. The setting shows a trench in No Man's Land, and as the curtains part the Strand Male Quartet is singing "Madelon," one of the French war ditties. As the song closes an artillery duel starts up, with bursting shells and cannon flashes; the latter produced by means of red strips set down in the rear of the set. As the cannonade dies down, a tenor will spring to the top of the trench and sing the Marseillaise, standing over a glass trap lighted by two 1,000 watt lamps. A fan will be used to spread the French tricolor he carries.

The picture immediately follows, and during the last act of this there will be several musical interpolations. A baritone sings "The Trumpeter" by Dix, with an accompaniment of muted trumpets, the basso will recite "In Flanders Field" and the tenor will sing "There is no death" by O'Hara. In the scene where a man is seen playing a 'cello, the 'cellist in the orchestra will play "Traumerei."

Immediately following a soprano will sing Philips' "Wake Up," a spirited number, calculated to lift the depression, and follow with "Depuis le Jour" from Charpentier's "Louise." The comedy, "Fifteen Minutes," follows, and Saint Saens' "Larche Militair Francaise" will serve as the organ postlude.

*TWO OF THE WINDOWS WHICH RESULTED FROM THE NEW YORK TIE-UP BETWEEN PARAMOUNT AND BURT AND COMPANY*

*The Paramount exploitation department has arranged with the reprint publishers of books they have screened to supply extra copies of these books to provide for an adequate window display. The excess of books are routed just as the magazines shift their supplies. The first demonstration in New York was when "The Great Impersonation" brought fourteen of the finest windows in the city to Hugo Riesenfeld*

PATHÉ PRESENTS

# GUY de MAUPASSANT'S CLASSIC

# THE ORDERLY

**The girl whose heart was wayward, but whose life was not**

*Three men loved her; only one had the right.*

Three men sought her, she sought but one. One man triumphed; who was it, the rat-faced, sneaky orderly, the handsome young officer or the distinguished soldier, her husband?

What was her confession? Who did she confess to? Why did she confess, since the confession proved that though her heart was wayward, her character was not?

*De Maupassant's famous story, most ably interpreted in De Maupassant's own country.*

# Pathé Review

### Pathé Review No. 120

(One Reel Subject—Released Through Pathé Exchanges)

There are some queer looking fish in this world. Pathé shows some underwater scenes in this Review to prove it. One looks like a Woolworth flowerpot and another like a dish of spaghetti. Next comes an interesting study of the cork-making process. Views are shown from the time the cork bark arrives at the factory, until they are ready to ship. The titler has nobly resisted the temptation to crack a prohibition joke in regard to the present small demand for them.

Other sequences include "The Cliff Road to Switzerland," which, in Pathé color, gives a fair presentation of the wonderful beauties of Lake Lucerne. Robert Aitken, N. A., a famous sculptor, is seen at work, and marble cutting and moulding with clay will be interesting sights for the uninitiated. Some slow motion scenes show animals running, ducks fluttering and whips snapping. It is a diversified and thoroughly interesting reel.—Matthew A. Taylor, M. P. News.

### Pathé Review No. 119

Type of production.....1 reel magazine

Harpooning a large porpoise is the most exciting section of this single reel magazine. The porpoise or sea-pig, as he is commonly called, is speared from a small launch off the Florida coast. Lord Waldorf Astor is seen in overalls and is a member of the fishing party. The slow motion section of this reel is made up of views showing several aesthetic styles of dancing. The flexible and gliding movements are shown both in normal and reduced speed. The comedy section records scenes in New York's Bohemia, Greenwich Village. Several restaurants, streets and shops are recorded. Short-haired girls and long-haired gentlemen are cartooned by the artist and then brought into motion in real life. The hand-colored part of this varied magazine shows views in Altdorf, Switzerland, the little town made famous by William Tell and the apple. Lake Lucerne and the mountains and valleys in this section of the Alps made renowned by the Swiss hero, William Tell, are also shown. As a whole this is a varied and entertaining number of Pathé Review far above the average in interest and entertaining value.—Wids.

## *A film magazine that delivers, 100%*

It thoroughly satisfies the strictest requirements of the highest class house. It builds prestige for the others.

It is diversified, novel, original, clean and instructive.

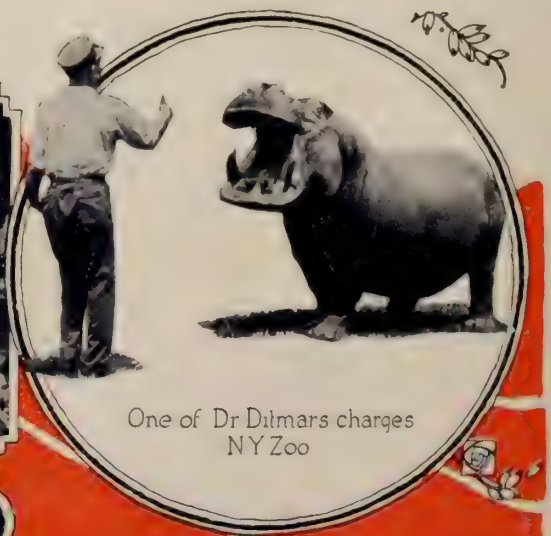
It shows in one reel what people like to see and teaches them what they want to know.

Look at at least five numbers. Then ask yourself your opinion of the average quality. Your answer will be "high".

**ONCE·A·WEEK, EVERY WEEK, FOR EVERY GOOD HOUSE**

Charles Dana Gibson in his Studio

Vacation Days Scenic



One of Dr Dilmars charges N Y Zoo

Pathé Distributors

# Selling the Picture to the Public

*BECAUSE HE DID NOT LOOK LIKE A STREET RUBE THIS MAN SOLD*
*R. L. Park, of the Rialto, Chattanooga, figured that the regulation street rube was a back number, so he used a man who looked more like a prosperous farmer to ballyhoo Associated Producers' "Home Talent" and he put it over*

## Employed Polite Rube for Street Ballyhoo

R. L. Park, who manages the Rialto Theatre Chattanooga, and E. R. Rogers, manager of theatres, figured that the old fashioned street rube in chin whiskers and a straw hat was a thing of the past for a ballyhoo.

For "Home Talent," the Mack Sennett big comedy, they used a man who might have a farmer in town for the day in his best clothes, and he was able to get up to people and slip them a throwaway before they realized that he was working the streets. He also put bills in the automobiles parked along the curb and made himself useful around the house during opening hours.

He cost only $17.50, including the bills, and he held up business in the face of unusually stiff opposition. He didn't stuff the house, but he filled a lot of seats that otherwise would have been empty, so he more than earned his money.

## Borrowing an Idea Gave Simple Exploitation

Somewhow they do stick to autos for the Wallace Reid pictures. For "The Hell Diggers," his latest Paramount, Albert S. Nathan, the New Haven Paramounteer, borrowed a new car, bannered it that this was the same sort of car Lois Wilson drives, added an admonition to see her at the Rialto in "The Hell Diggers" and gained a lot of exploitation at little cost.

There is nothing very convincing about this stunt, but it does serve to get exploitation at small cost, and a perambulator will turn the trick if nothing better offers.

Most automobile concerns are glad to loan a car in return for a mention, knowing that they can get more kick out of a hook up than they could be merely sending the car out to advertise itself.

## What Costs

More money has been lost through bad manners than through bad films. The trouble is that the manager can see the bad films and does not realize his bad manners. Patrons are more ready to stand for poor pictures than for discourteous treatment.

## For "The Sign on the Door"

Evansville, Ind., woke up one morning recently to find every house carrying a door knob reading merely "The Sign on the Door." They were not there when the town went to bed. They were there when the milkman came, and everyone was interested.

It stewed along for a couple of days, speculation ranging between the Ku Klux Klan and an advertising stunt, but B. F. Brentlinger, of the Victory Theatre, was more or less under suspicion from the start, and when he advertised Norma Talmadge in First National's "The Sign on the Door" they were all ready for it.

Brentlinger had had 10,000 cards printed up, reading only the title, and boy scouts were hired to put them on starting at four o'clock, each boy being given a territory he could cover before six.

Door knobs are always good, but they might have been invented for this title.

## Horned In On Contest

Dan Roche, the Chicago Paramounteer, horned in on the Daily News scenario contest, for which Goldwyn is offering $30,000 in prizes, and is supplying the paper with stories by Paramount stars on what to write about and how to write it, the stories being illustrated with cuts of the alleged authors. The News is also running teaser advertisements with pictures of the Paramount stars, as, for example, a picture of Theodore Roberts with "Have you a father? Wouldn't he be a subject for a scenario?" It seems to be more Paramount than Goldwyn, though Goldwyn gets the credit for offering the prize.

*Match your exploitation to your picture and your public. A stunt that will appeal to one clientele or suit a certain picture may keep away another clientele or fail to sell another picture. You would not send out for clowns or hobby horses to advertise "The Four Horsemen of the Apocalypse" would you?*

*ANYONE CAN WORK THIS STUNT FOR ANY MODERN STORY*
*Albert S. Nathan, New Haven Paramounteer, got a lot of advertisement out of merely borrowing a new car and sending it around town with a pretty girl and a banner stating that Lois Wilson owned the same type of car in "The Hell Diggers"*

# Selling the Picture to the Public

*THIS GIRL WAS ON HER WAY, BUT SHE DIDN'T GET ANYWHERE*
*This big exploitation stunt for the Star Theatre, Portland, Oregon, cost practically nothing, for the taxi company donated the car and driver and the passenger was an usher, but it brought large crowds for First National's "The Girl in the Taxi"*

## *"No Woman Knows" Has Hook-up Possibilities*

"No Woman Knows," the Universal's adaptation of Edna Ferber's "Fanny Herself" has wonderful hook-up possibilities. Don Walk, of the local staff, put it over for its premiere at the Central Theatre with a lot of window hook-ups.

One of the best was in a drug store at Broadway and 43rd street, one of the most crowded corners in the city. Here the line was that no woman knows what boudoir satisfaction is until she has sampled the cosmetics displayed in the window.

Another told that no woman knows shoe satisfaction until she tries the advertised footwear, while a third store hooked the play to the book from which it was derived, with strips pasted on the jackets to give the changed title.

The possibilities for hook-ups are limited only by the invention of the exploiter, for the line can be used to sell everything from autos to cemetery plots.

For additional publicity, Walk used a truck perambulator, and made it large enough to get the attention of everyone. It worked just as well as would the same stunt in a tank town.

The combined efforts put the play over to big business in spite of the opposition of some fifty theatres in the same district.

## *Important Lobby Idea Cost Almost Nothing*

Munro Goldstein recently took hold of the management of the Star Theatre, Portland, Ore., and his first attraction was First National's "The Girl in the Taxi."

Just to show what he could do, Goldstein had a ground piece painted with the title, and back of that he placed a real taxi; supplied by the cab company, which also contributed the services of a driver. The passenger was one of the ushers, except in the morning hours, when silhouette driver and girl were used.

The girl just sat there and looked at the specators and powdered her nose and acted like any other girl would in a taxi, and it put the picture over to about all the house would hold.

It was not only cheap, but it was good. That was what counted most.

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*Some people say they cannot get along without P. T. A. How is it you can?*

## *Open Letters Helped to Sell "The Old Nest"*

Lem Stewart is not the only one to use the open letter as a means for selling "The Old Nest." It is being very generally done, and the direct appeal helps not a little.

The always enterprising Palace Theatre, Hamilton, Ohio, issued letters to the Mayor, the chairman of the Red Cross, the Chamber of Commerce, the Postmaster, the secretary of the Y. M. C. A., a clergyman, the superintendent of the Board of Education, the judge of the juvenile court, the president of the Women's Club and others.

*Ten in This Series*

There were ten in the series and each ran one column, from five to ten inches, with a daily change for ten days before the showing. They were all along the lines of the letters used by Mr. Stewart and backed up larger spaces running up to have a page for the opening day break. As a result it did a full business all through the week.

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## *Moved Editorial Page to Let in a Hook-up*

Because of W. G. Atkinson, of the Star Theatre, Rockingham, N. C., took a double decker hook-up, the Post-Dispatch was forced to bounce its editorials to another page and took a stick on the front page to tell about it, which gave Atkinson some additional publicity.

*Hooked Up Four Films*

There was no special film to be put over. He had four Vitagraph specials in one week and wanted to put them over attractively, so he put them in the middle of a double page. It is the first time we recall a hook-up made to cover more than a single subject, but it works just as well.

*PERAMBULATORS WORK IN NEW YORK AS IN THE SMALL TOWNS*
*This truck was kept running around New York for the opening of the Universal production of the Ferber story, and it sold just as well as it would have done on the main streets of the smallest one-night stand*

# Selling the Picture to the Public

## *Toohey Is Sold Solid on Exploitation Idea*

Spending $175 on exploitation is a lot of money in the medium sized places, but now John Toohey, manager of the Jewell Theatre, Sioux Falls, S. D., is sold on the idea. He spent nearly $200 in putting over "The Affairs of Anatol," with the help of Leon J. Bamberger, the Paramounteer, but he says that if he can do 75 per cent. of the business in town with the strong opposition he had, the only way he is going to sell the big ones in future is by making the sky the limit.

He has found out what others still have to learn. A feature will sell better than a program release of its own weight, but it will bring in all the money it can only when it is exploited to the limit. The difference of a hundred dollars or so will often bring in from $500 to $1,000 in money that would not come out save through exploitation.

### *A Spangled Front*

For the house front, Bamberger suggested a huge star dotted with spangles which glinted in the light. Cutout heads of the twelve stars were mounted on the surface. In the daytime the effect was pleasing and when the sun shone on it, it was gorgeous. At night a color wheel was played upon it from across the streets.

The idea was carried down into the lobby where gold and silver tinsel was used to decorate the signs and pennants. The signs were cut from the Paramount posters, giving a better grade of work at less than the cost of sign writing.

The telescope idea, with the change suggested in this department at the time it was shown, was a catchy stunt. The tube was of a diameter to take a Ford headlight for the objective and on this was painted "See all the stars in 'The Affairs of Anatol' at the Jewell Theatre." This telescope was worked all around town with a 'look free" sign hanging on the eyepiece. Most persons supposed it to be a sting, but they wanted to see what the sting was, so they looked, and were sold. It was brought down to the theatre to be included in the photograph, but it worked best away from the house. The front did all the ballyhooing necessary there.

The float was another gorgeous affair in gold and silver tinsel, with a star just back of the driver. At night storage batteries supplied current for colored lights which added immensely to the effect. It was carefully prepared and was drawn by four well matched horses driven by a liveried coachman. Even these small details were looked after to convey the suggestion of class.

There was another big picture at the opposition house, but Mr. Toohey is convinced that he got 75 per cent. of the business. From now on he signs on the dotted line with one hand while he grabs at Bamberger's coattails with the other. He knows what will sell.

## *Made Preparation*

Special paper was prepared for the New Theatre, Baltimore, for "The Affairs of Anatol," John D. Howard, Paramounteer, getting the material up.

The slogan was always "Coming soon" and this was so widely used that it paved the way for a loud outcry of "It's Here! ! !" when the playing date arrived, which was what Howard had been planning for from the start.

It worked great in Baltimore, and should do as well anywhere.

## *Gave Patrons Prizes for Best Drawn Work*

Herbert H. Johnson, of the Luna Theatre, Lafayette, Ind., worked a clever idea for Norma Talmadge in "The Sign on the Door." Patrons who came to the first show found cardboard strips on the seats of their chairs with a pencil attached. On the card was lettered "Keep this card, it may be worth ten dollars to you."

Just before the feature was shown a picture of a door with a sign upon it in fantastic lettering was screened. It was announced that the person who did the best reproduction would be awarded ten dollars, with two lesser prizes of $5 each.

At the end of ten minutes the cards were taken up. Later they were judged by a committee of persons not connected with the house. The prize winners were announced at the last performance of the First National picture but winners were not required to be present, as they had placed their names and addresses on the cards and they were notified by mail as well as though the newspapers.

Johnson spent $20 each show, or $60 a day on the stunt and found that $180 brought a large return. The stunt would probably work as well with smaller prizes, and perhaps better with one large prize.

## *Harpers Helping "Yankee"*

Harper and Brothers have arranged to work with the newsdealers in putting over the Fox production of "A Connecticut Yankee at King Arthur's Court." The book-seat sale idea will be urged wherever it can be arranged, and where circumstances seem to warrant, copies of the Twain book will be sent on consignment where the picture is in for a run.

*HERE ARE THREE OF THE STUNTS USED FOR "THE AFFAIRS OF ANATOL" IN SIOUX FALLS*

*In the rear you see the tinsel star used to emphasize the all-star cast, with banners cut from the Paramount posters. At the right is the telescope stunt, with the sign painted on the objective, and at the left is a float which paraded the town with colored lights playing at night. Leon J. Bamberger, Paramounteer, planned the display for John Toohey, of the Jewel Theatre. It cost money, but brought more*

# Selling the Picture to the Public

## *Regular Army Men as Mounted Police*

Exploitation which necessitated an additional performance the opening night was the accomplishment of the Turner and Dahnken circuit at this historic Tivoli Opera House, San Francisco.

The chief appeal was to local pride. This is the first picture to be shot in a San Francisco studio, and much use was made of that fact. in the light strip above the soldiers seen in the cut, the line is extended to read "The Heart of the North Made in San Francisco," and this was also stripped on all of the fifty 24-sheets and the smaller boards.

For a street stunt, six men from the army post were loaned by the commanding officer and dressed as Northwest policemen. They rode through the streets, carrying pennants on which the "Made in San Francisco" slogan was displayed. Often the men attracted so much attention that they were forced to dismount and lead their horses through the throngs which gathered. At showing times they rode up and down before the theatre.

Frank J. Costello, the general manager for T. & D., made a motion picture of the first house ploughing its way through the standout, and sent this over to the Oakland houses to work up interest there. He also devised a special prologue.

From all these various angles he derived a business better by several thousand dollars than the Tivoli average, and he did it with a state rights picture of average length.

*SIX U. S. CAVALRYMEN WHO IMPERSONATED THE R. N. W. M. P.*
*The Tivoli Theatre, San Francisco, presenting the first showing of the Joe Brandt-George H. Davis production, "The Heart of the North," used U. S. Regulars for the street ballyhoo, dressing them in the uniform of the Northwest Mounted*

*Save your old stunt structures. Often you can use them again, just as the race tracks built for "In Old Kentucky" can be employed to exploit the Fox "Thunderclap," as shown below. Don't be too quick with the axe. Get some storage place and save up the stunts. You'll use them some time.*

*Send us your Exploitation Stunts. They may help other exhibitors.*

*HOW THE ISIS THEATRE, DENVER, HANDLED "THUNDERCLAP"*
*It is pretty much "In Old Kentucky" exploitation over again, but it is fresh again, and will work to the same good effect for the Fox racing drama. All it lacks is a bookmaker, and perhaps one will add this finishing touch some time*

## *Bill Robson, Poet, Preaches Prosperity*

Sending out a card with the Paramount releases for September, October and November, Bill Robson attaches to each a metal trumpet about an inch long, using a paper fastener for that purpose. The face of the cards reads:

Sell your hammer and use this horn.
Things are improving—sure's you're born.
If you want more money than you can count,
Book—Play—Advertise
Paramount.

It went to all patrons in the Pittsburgh district, where Bill is Paramounteer, and he knew the value of an optimistic rhyme to back the list of offered productions. That's psychology.

## *This Grandstand Front Sold Seats in Denver*

Putting over "Thunderclap" in Denver, the Isis Theatre made up a good race track front. The lobby is extremely wide, and in addition the theatre front covers two stores. This made three openings. Painted flats to represent sections of a board fence, were set up at either side of the lobby proper and at the far ends of the stores, and these were pasted with stills and the flashy racing horses.

Inside the same idea was carried, out as the cut shows, the box office being enclosed and the hoarding generously lettered, though we do not see why they should call it the "William Fox handicap" since the picture has been anything but a handicap to the booking offices.

It is much the same idea as was so widely used for "In Old Kentucky" and it is meeting with the same success. Its new again now.

# Selling the Picture to the Public

*THESE FIFTEEN KIDS PEDDLED BILLS FOR C. K. Y.*
*They were quietly uniformed in orange coats and black trousers and leggings and orange and black caps, the boxes being striped in the same colors and lettered "Straight from Paris," for they handed out postals for the Alhambra, Indianapolis, for the Equity attraction*

## *Press Book Campaign Brought Out S. R. Sign*

Following Nat Rothstein's campaign book on Clara Kimball Young in "Straight from Paris" brought the Alhambra Theatre, Indianapolis, a chance to dust off the S. R. O. sign and put it into use.

Edwan Forrest Young writes Equity films that he pulled all his stunts from the plan book and got action from the opening matinee, for the women went to see the gowns and the men had other ideas about Paris.

The big punch was a flock of fifteen page boys who were sent out in orange jackets and black trousers and leggins to hand out postal cards, presumably written by Miss Young, urging the recipient to see the picture. The boys covered the better residential districts, and their uniforms got them attention where a straight bill pedler would have been shooed away. To help along the camouflage each boy carried a hat box striped orange and black and labeled "Straight from Paris." The same card, with writing upon only one side, was mailed to a large list in addition to the house distribution.

*Two on a Page*

One of the local papers also carried a hook up with a furrier and a shoe store in the Sunday issue. A full page to only two stores was something that interested Indianapolis, and it helped to jolt them in.

Another angle was the distribution of picture cards by 55 chain grocery stores, the stores taking a three twenties to announce the feature, and of course hooking to the showing at the Alhambra.

And perhaps Rothstein is not tickled almost to death. He admits that Edwan Forrest Young is a good advertiser.

## *Rang Wedding Bells for a Local Hitch*

Knowing that the local angle is always the best where one can be found, T. W. Young, Jr., of the Frances Theatre, Dyersburg, Tenn., hooked in on a local wedding.

The social standing of the about-to-be-happy pair was such that he could not offer them the theatre for the ceremony, but the town is small and the bride and groom readily consented to the use of their names.

Mr. Young ran a slide announcing that wedding bells would ring in the lobby on the day of the event, which was also the day of the opening of the First National attraction, and then he turned his lobby into a display that faded the real wedding, with a flower banked altar, a floral bell, a horseshoe and all the other things people use to get married with.

The aptness of the attack brought in a lot of extra patrons, and it cost very little compared with the results.

## *Devised Novel Schemes to Promote "The Blot"*

Marc Lachmund, of the Fred B. Warren Company's promotion department, went down to Wilmington, Delaware, lately to help Louis Felt put over "The Blot" at the Aldine Theatre.

He got a good idea in the shape of cards for the writing desks in the Hotel Dupont one of these being placed on each public desk, the text reading "Did you blot your letter? Now blot your troubles with a visit to the Aldine Theatre to see Lois Weber's Glorious American Drama, 'The Blot'."

It made a string bid to the traveling public.

Another stunt was to invite all the school teachers to attend a special showing, the play dealing with that profession. There were three hundred and twenty-five teachers present, and they not only talked it up among their friends, but the local paper ran interviews with the leaders the next morning, and then jumped over to the editorial page for comment on the play.

The card and the teachers' matinee are both stunts which can be worked anywhere, the appeal to the teachers being especially good.

*HOTEL DESK CARDS HOOKED IN WELL WITH "THE BLOT"*
*Marc Lachmann, of the Fred B. Warren Company, went down to Wilmington to put over the picture at the Aldine Theatre, and developed two new and good ideas which any theatre can swing. Both are good and both suit large and small towns*

# Selling the Picture to the Public

## *Another Lighthouse Helps Miss Compson*

Most of the publicity for Betty Compson in "At the End of the World" seems to be hung upon the lighthouse. Here is the way H. B. Clark, manager of theatres in Macon, Ga., for Southern Enterprises, handled the lobby of the Rialto.

The structure is fabric over a light framework. In the lantern an arc was installed and a motor revolved the shutter so that the light flashed from each window about every second.

In the evening all of the lobby lights, with the exception of that in the box office, were extinguished and the flash made a wonderful attractor. The lighthouse cost $5 and it bettered business some 20 per cent., though a part of the credit should go to the extra work done for Paramount Week, for Miss Compson was the first half attraction for that special event. She made good in the position.

*THIS LIGHTHOUSE MADE WHAT YOU MIGHT CALL A FLASHY LOBBY*
*All the other lights in the lobby of the Rialto, Macon, were put out and a big searchlight flashed every second, and it was large enough to reach well down the street. It not only helped Betty Compson in "At the End of the World," but Paramount Week*

## *First Lobby Display Built Big Business*

Should you be among the few who do not believe that lobby displays help business, listen to the story of A. H. Cobb, Jr., who manages the Alamo Theatre, Griffin, Ga., for Southern Enterprises.

He booked in "Outside the Law" and decided to test out the value of a lobby display; the first Griffin had ever seen. He made a beaverboard jail front, with the cashier selling through a barred window, and while the first cost was $15.48, the foundation is there for other displays.

### *Kept the Entrance Clear*

Under the strong Southern sun the lines to represent the cement have faded out, so that the effect is largely lost, but the cut suggests the general result. During showing times, the large frames were removed from the doors, of course.

The stunt increased business just about 50 per cent., which speaks for itself. It does pay to exploit, no matter how well your newspaper advertising is pulling.

## *Here's a Laugh*

Charles Madden, of the Best Theatre, Hillsbro, a Texas Southern Enterprises house, pulled a stunt with a laugh for Harold Lloyd.

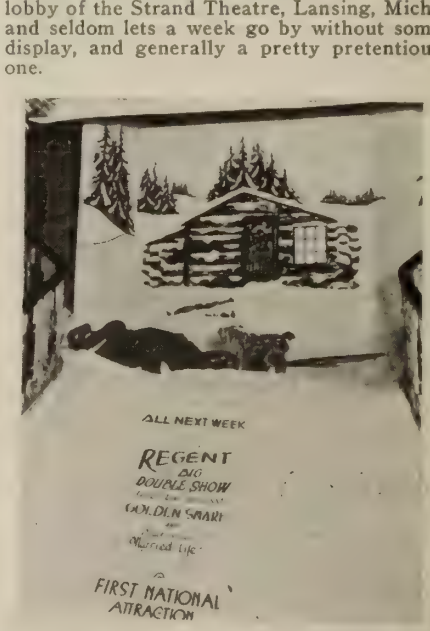
He handed out sections of shingles, just about the size to be gripped easily and labeled them "It's worth a whipping to see Harold Lloyd in 'Now or Never.' Give this to your parents for permission."

They were handed out to the kids, and while few were put to that purpose, they formed an excellent ice-breaker. The youngster handed in the shingle and wanted to know how about it, instead of starting a long preliminary discourse. And it got the parent in good humor, greatly increasing the probabilities of an affirmative.

Not so bad!

## *Made Toboggan Slide of a Lobby Stairway*

Roy Tilson, as we have told before, makes a lot of use of the grand stairway in the lobby of the Strand Theatre, Lansing, Mich., and seldom lets a week go by without some display, and generally a pretty pretentious one.




*TILSON'S STAIRWAY SHOW*

For First National's "The Golden Snare" he set up a snowed-in hut backing and before this he put a dummy to suggest the body of a R. N. W. M. P. officer, with a stuffed dog standing guard. He ran his imitation snow halfway to the lobby floor.

### *In September*

He did this in September when it was still hot, and the cool suggestion brought them back, for Tilson, working the lobby, uses it a week ahead, and not for the current show. He has them in. He wants to ensure their return.

*"STONE WALLS DO NOT A PRISON MAKE," SAYS COBB*
*But the manager of the Alamo, Griffin, Ga., is willing to admit that they make money when they are employed to advertise a film like Priscilla Dean in "Outside the Law." It built up the receipts 50% at a cost of only $15.48*

# Selling the Picture to the Public

*HOW SAXE'S RIALTO COMBINED POSTERS AND A LOG CABIN*

*Saxe's Milwaukee Rialto made a brave showing for Curwood's "The Golden Snare," combining the First National posters with a log cabin box office and an icicle trimming. It is getting late for snow lobbies, but keep this in mind*

## This Golden Snare Was an Iced Lobby

Even September was not too late for snow lobbies this year, and Saxe's Rialto Theatre, Milwaukee, fixed up a good one for Curwood's "The Golden Snare."

Icicles hung from the cross supports of the marquise as well as from the eaves, and fringed the First National posters which were used to supplement the log cabin box office. Note the disposition of the ice and the drifted snow on the panes of the box office window. This last is a touch we do not recall having seen before. This can be worked with white paint on which mica is dusted before it dries.

## "Golem" Has Dwindled

Max Rosenfield, of the Paramounteer exploitation staff, delighted in the "twenty foot" high "Golem," built at the suggestion of Fred V. Greene, Jr., for the New York exploitation campaign. He smiled over the two-foot high smaller casts, which are under sixteen inches. But now Greene has "Golems" only an inch high, cast in babbit metal, with a ring in the head to permit them to be worn on the watch chain. In advertising the ring is used to attach an advertising card.

They form an interesting novelty and Greene has arranged to supply the other exploiteers. They cost one cent each in 5,000 lots and up to $6.50 for 500.

They form a distinct novelty.

## Cruelty to Animals

Tom Morrow, of the Strand Theatre, Charleston, W. Va., had to have the help of Norman Dixon, the Cincinnati Paramounteer, in the perpetration of this bit of brutality.

He put out cards with "Do you want a bit of scotch?" in large letters on one side. When the victim answered in the affirmative the card was flipped to show a larger "So do I." In smaller type it was added that "Sentimental Tommy" was a fine bit of Scotch.

It's irritating, but it's good.

## Put Traffic Signals All Along Broadway

When "Dangerous Curve Ahead" opened at the Capitol Theatre, New York, the five-mile stretch of Broadway, between Union Square and Columbia University was placcarded with the traffic signals.

Permission was obtained to place these at all crossovers, where Broadway, running on a slant of its own, crosses the other avenues. In addition, hundreds of the signs, without pedestals, were tacked on buildings and protective awnings along the street, to hook up with the large signs, and another large disc was used in front of the theatre where the Goldwyn attraction was playing.

But the choice location was a pair of the targets in the point of the triangular block occupied by the Times Building, where 50,000 men watched for the returns from the ball game which was to decide the championship of the American League.

During the interleague championships the crowd was so great that the police refused to permit the score board to be used because it stopped even the street cars, but traffic lanes were kept open in the last days of the league contests, and the photographs show how the signs stood out. One was placed right against the building, between the new news stands, and the other in front of the subway kiosk at the curb. You can get an idea of the crowd from the fact that the glass roof of the stairway is protected by pickets to keep boys from perching on this vantage point.

*GOLDWYN GOT THE PICK OF PREFERRED POSITIONS IN NEW YORK FOR "DANGEROUS CURVE AHEAD"*

*These signs were placed at the Times Flatiron, at Broadway, Seventh Avenue and Forty-third Street, where the returns were being received on the games which decided the American League championship. Half a million people pass this corner each day—sometimes more—and it all worked for "Dangerous Curve" at the Capitol.*

# Selling the Picture to the Public

## *Sank His Banner to Get More Attention*

If you place a sign upside down, more persons will see it than if it were right side up, always provided that you do not habitually place them in that position. In the same way banners are usually suspended from the lobby arch. If you put one on the floor, the unusual position gets more than double the attention.

A. N. Cooper, of the Majestic, Asheville, gained a double end when he floored his banner for United Artist's "Carnival." He not only won more attention, but he left the upper space free for the serpentines and other carnival decorations.

In the photograph, the most important element—color—is lacking, and the real effect must be imagined, since it can only be suggested; but it is apparent that Mr. Copper did all he could to convey the carnival idea.

The chief factors in this display are the broad paper ribbons to which the narrow serpentines are hung, but potted plants help the general air, and contribute not a little to the appearance.

*SINKING THE BANNER GAINED AN ADDED DISPLAY*

*Anything out of the ordinary is good. For "Carnival" Manager A. N. Cooper, of the Majestic, Asheville, sank his banner to the lobby floor, leaving the top free for serpentines and at the same time getting more attention for this United Artists' release*

## *Stunt Cost Fifteen—Brought One Hundred*

There is still magic in the word "bar" apparently, for F. J. Miller, manager of theatres for Southern Enterprises in Augusta, Ga., made a dance hall front for Dorothy Dalton in "The Idol of the North" and boosted the receipts by one hundred dollars; which was a clear profit of $85 on the investment.

He made it the real goods, with swinging half doors, and perhaps he had a brass rail in front of the box office. The cheapest sort of lumber was used for building, for that is the sort they use in the North, and he now has a structure which may be covered over and used for other presentations so he can probably rebate a portion of the fifteen.

Many houses have used more elaborate ideas with no greater returns for it is not so much what you do as the fact that you do something which counts.

## *Made "The Golem" Aid Shoe Sales Campaign*

Max Rosenfield, of the Paramount home office, must be the bad judge of distance who guessed at near-beer. He is all wet when it comes to a matter of inches.

He starts off a recent story with a remarks that "A plaster Golem about two feet high" was used in Stamford, Conn., to sell shoes. That "about" is in the same class with his eighteen foot Golem and his fifteen foot stilt walker.

The plaster casts are only 15½ inches tall, but they are fine window attractions, and Albert S. Nathan, the New Haven Paramounteer, set one in the window of the York Shoe Store with a card reading as in the cut. And he spelled "mold" right, too. Come to think of it, we never heard him prattle about a "replica," either.

Anyhow it made a great display and you

*THE GOLEM SALESMAN*

can tell that the Golem doesn't eat and always wore the same suit, and never heard of Orange Swig and ring the changes in a hundred different ways if you can get hold of these casts, and the Paramounteers will make that part easy for you. Fred V. Guere, Jr., the New York Paramounteer, designed the cast.

*THERE WAS MAGIC IN THE ONE WORD "BAR" MILLER USED*

*He made the front of his house into a western dance hall, and the "bar" and the swinging doors brought back visions of the past, and the people came and came until the Paramount had drawn a clear hundred above the average receipts*

# Selling the Picture to the Public

*CUTOUTS FROM STILLS SAVED FIGURE PAINTING*

*The Liberty Theatre, Sacramento, used cutouts from the large stills for the figures on the back drop which exploited Arrow's production of Curwood's "God's Country and the Law." A stuffed bear and the cutout worked in front*

## *Gives the Bear Facts on Exploiting a Film*

Bears, alive and stuffed, were chiefly used for exploiting the Arrow production of Curwood's "God's Country and the Law" in the west, where this feature has been played up.

The Liberty Theatre, Sacramento, used a painted background with figures cut from the 22 by 28 scene photographs. Placing the larger figures back of the smaller ones in the foreground wrecks the perspective, which decrees that the greater the distance the smaller the figures should be, but apart from this, the use of the cutout figures is a great saving in painted backgrounds. The bear in the foreground is stuffed, and the girl is a cutout from a poster.

*Bear Is General*

In other houses the same idea of a cutout girl and a stuffed bear, obtained from the local furrier, has been generally used, and in one instance the effect was bettered by affixing to the girl's hand a nursing bottle filled with milk, as though she were about to feed the bear.

In other towns live bear cubs were used, generally chained to a tree trunk to which some branches had been left affixed, so the cubs could clamber over the tree and add to the attention they attracted.

Almost any town can turn up a stuffed bear. Once they were as common as barber poles or cigar store Indians, and they can be dug out of their retirement with the bribe of a few passes or a screen advertisement.

*Don't forget that a well-filled coal cellar is one of the best exploitation stunts you can use right now, when most homes have not started the furnace and they come in to get warm.*

## *Whistled Them In*

I. C. Holloway, of the Imperial Theatre, Gadsden, Ala., arranged with the soft drink people who handle Whistle to carry banners on their delivery wagons for the run of Bill Hart in "The Whistle." He also persuaded them to supply 50 whistles to a men's furnishing store, which gave them out at an announced time to the first 50 boys to apply, on condition that they whistle all the way to the theatre, where possession of the whistles was proof that they were entitled to free admission.

Three or four hundred disappointed kids cheerfully lined up as an escort to the more fortunate and paraded down to the theatre, and they chimed in with nature's whistles.

It was great exploitation at the cost of a little argument and the war tax on fifty kids.

## *"Cappy Ricks" Cruised in Seagoing Autocar*

Looking around for a novelty for Tom Meighan in "Cappy Ricks," Albert S. Nathan, who sells Paramounts to patrons in the New Haven area, devised the landcraft which was apparently born of the seagoing hack of our wetter and more eventful times.

He stepped a mast in the tonneau, hoisted a sail announcing that Tom Meighan was to be seen at the Rialto in the Peter B. Kyne play, and steered a course N. E., E. by E., up the street.

It was a puzzle to traffic cops, who did not know whether to apply the rules of the road or the rules of the sea, so they made the car keep in the gutter, where there was water to be found, if there was any, and the boat went all over town.

It was novel, so it got attention. It was clever, so it got a laugh, and the laugh fixed the details in the memory. A stunt with a laugh is worth a whole procession of sober faced perambulators with "A" boards.

If you have had Cappy cleared from your port, keep the idea for the best sea story, but get a mast now and be all ready to use it.

*SEAGOING CAR WAS PILOT BOAT FOR RIALTO PATRONS*

*Here is another of the ideas from Alfred S. Nathan, the New Haven Paramounteer. This is a land craft cruising to advertise Tom Meighan in "Cappy Ricks" and she sailed the uncharted seas without a mate or compass*

# Selling the Picture to the Public

## *More Studies in Shea Daily Ads*

Here is another batch of daily ads for Shea's Criterion, Buffalo, prepared under the supervision of Harold B. Franklin. Here the spaces are larger than usual and the artist seems to have dropped black mass in favor of pronounced lettering of the title. We think that the most prominent display is also the simplest, the space for Wednesday, which is the middle space in the left hand column with the extended X in the title. This is the least attractive of the five from a sight point of view, but it probably stood out best in the paper, and that is the real test. The Thursday space, at the bottom of the right hand column, means very little, and is the least strong of the three. The second best seller is the one showing the dinner table and the third in rank that just

*SHEA DAILY ADS*

above, with the figure of the woman. All got over in the space, but the large X is easily the best bet. Make a note of that. In a campaign the invariable use of this device in all advertising would materially help to get display with little effort and good results.

—*P. T. A.*—

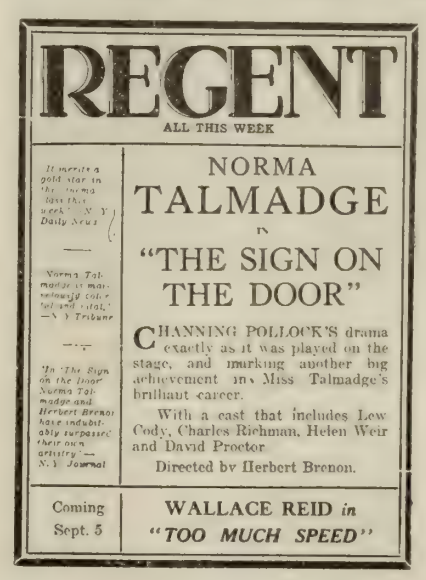
## *Used Announcement for An Anniversary*

Harry Swift, the Paramounteer, who invented the wholesale business in window decoration, retired from the exploitation staff to do the work for the Robbins Amusement Company, of Utica. Working in a single town, he can get his lines laid and keep all of the amusements at the Avon and De Luxe before the public instead of only the Paramounts. One of the fruits of his work is a better-than-usual announcement of the first anniversary of the Avon Theatre under the Robbins management. It is unusually well printed and better worded than most, showing the advantage of the use of a trained man for publicity work.

*P. T. A.*

## *Gets Good Results With Straight Type*

Col. Thompson, of the Strand and Regent, Rochester, who used to get such sightly Strand advertisements in collaboration with Bracker, his artist, finds it possible to get a pretty type advertisement, though not up to the old standard. This display for the Regent is good



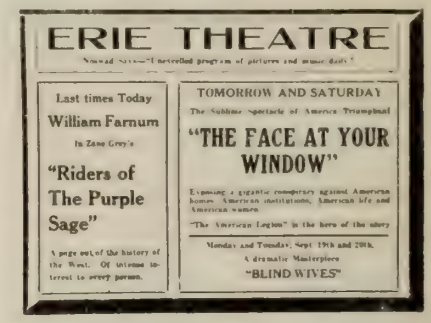

*A ROCHESTER SPACE*

enough for any house and the division on the left has almost the effect of white space while still permitting it to be used for type. The average is not as good as it was when he had the advantage of drawn designs, but he gets what he can from type, and this is a very pretty arrangement. It is good enough to adopt for regular use, for it is distinctive and if always used will come to be a trade mark. We regret the absence of the Bracker drawings, but Col. Thompson is always well worth watching for general stunts.

—*P. T. A.*—

## *Proved the Printer Could Do Better Work*

R. A. Gill, of the Erie Theatre, Hugo, Okla., sent in some samples recently with the request that they be criticized. It was pretty poor stuff from a typographical point of view, though the copy and layout were good. We said as much, and Mr. Gill took the paper to his printer, with the result that the compositor is making more of an effort to select good type faces and puts them into the form with a better effort at display. Most printers can do better than their average, if they are kept jacked up, and this compositor needed attention very badly, because he was careless of results. Now that he has improved his work, it will be easier to keep him up to standard. Mr. Gill also sends in a tack card which has a new idea behind it. He saves up his 11x14 photo cards until he has a sufficient number and then takes them over to the printer to be run off as tack cards. This saves the cost of stock, for he has already had the use of the front, and now the back is at his service, practically free. When a run is over, he sets the cards aside, and when he gets a subject he desires to play up, he simply takes these cards over to the printer and pays only for the printing, at the same time getting a better quality of card than he could afford to buy for this purpose. He also sends in a booking sheet, one division of which is shown here. These can be printed up on sheets with six or seven divisions, according to your week, and if it is reasonably certain that the form is just what you want, it will pay to have one division set up and then cast, six or seven casts being made. This will save the cost of a lot of tabular work and give uniform results, for the cuts can be used repeatedly. This gives only the details of costs, but taken in conjunction with the ledger given by this paper to its exhibitor subscribers it gives a complete analytical record. In the original it is 8¼




*A BETTER DISPLAY FROM HUGO*

inches wide, giving spaces for the posters, photos cards, heralds slides and cuts with the cost of rentals and accessories. We think it might help to add a column for the newspaper advertising, stated in lines or inches, but otherwise it is very complete.

—*P. T. A.*—

## *Max Doolittle Tries Some More Experiments*

Max Doolittle, the Des Moines Paramounteer, sends in some more of his drawn advertisements with the promise that he is going to experiment with more type. Both of these displays are drawn to meet the ideas of the management. In the top display the idea was to show the various characters, with the result that Max strung them along the top of the ribbon with the title. He expresses the belief that this would have been better had the title been not slanted, but while this is good theory, we think that here to run the title horizontally would have hurt the space, cutting it into three narrow strips. By running it up slightly, he

| SATURDAY SEPT 24th. TITLE | POSTERS | | | | Window Cards | No. of Herlds | Slides | PHOTOS | | | CUTS | | TOTAL ADVERTISING | | FILM SERVICE AND WAR TAX | | TOTAL AMOUNT |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | 1s | 3s | 6s | 24s | | | | Star & Scene 22x28 | Star Only 22x28 | 11x14 | 1 Col. | 2 Col | | | | | |
| | | | | | | | | | | | | | | | | | |
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| EXCHANGE | | | | | | | | | | | | | | | | | |

*A COMPLETE EXPENSE RECORD FROM R. A. GILL*

# Selling the Picture to the Public

gets a more graceful line instead of three severely straight ones, and at the same time it steps the cuts and lifts the curse from these. From a lesser angle this also permits the two house signatures to run into the main display and connects them up to the big line. Max's natural good taste has led him to violate a rule to gain a better effect. In general it is poor practise to slant important lines, but here the slant is not sufficiently pronounced to hurt legibility and it does offer a more pleasing appeal the eye. It is a bad rule to slant lines, but it is a worse one to run everything across six columns in rigidly straight lines. For "Footlights," the manager desired to convey the suggestion that many handsome gowns were shown, amounting to a fashion show. To this end the row of figures was used with a curtain background. The idea is not bad, but the lines suggesting the folds of the curtain break into the space and kill the value of the whites. It would have been better to have trusted to the curtain effects at the side and the old fashioned

*TWO DOOLITTLES*

foots at the bottom of the space, leaving the figures sharply defined against in unbroken white. There is just enough drawing to hurt the effect a little. Max shows steady improvement, and we look to see him take the same honors in drawn designs as he wears in exploitation stunts.

—*P. T. A.*—

## *Toy Store Supplied Cuts Gardner Needed*

Little things like a lack of proper cuts do not worry Harry E. Gardner, of the Rialto, Pueblo. He thought he could put over Mary Miles Minter in "The Little Clown" with circus cuts. No one around town happened to have any circus cuts in their pockets, and the newspapers had none left from the circus agents, so he dropped into the toy store and borrowed a few. He did not get exactly what he wanted but it was closer to his desires than anything the press book offered. It was not just a blind guess which sent him to the toy store. He knew that they sold toy circuses and that they had some cuts for advertising work. While he was about it, he got everything they had, and he writes that if they had had more cuts, the display would have been more varied. As it was he gained something that was different from other ads, and he got more attention for these thumb nail cuts than he could have commanded with a full page using straight scene stuff. It is very often possible to borrow cuts which work well, and once a year you can clean-up with cuts so manifestly unfit that they get a laugh. Twenty-five years ago Roy McCardell used to run in the New York World a miniature rural journal illustrated chiefly with old patent medicine cuts. It was a hit for several months. If you ever get stuck, you might do worse than offer Old Doc Munyon and Lydia Pinkham for Gloria Swanson and Milton Sills in "The Great Moment," or string out the entire bunch for "The Affairs of Anatol."

*GARDNER'S TOY DISPLAY*

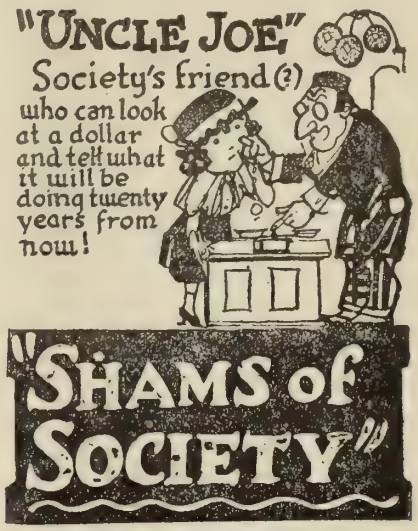
Most newspapers have these cuts, sent out by medicine manufacturers and never reclaimed. Probably many of them are melted up, but you can dig out enough for one advertisement that will have your whole town talking.

—*P. T. A.*—

## *Jameyson Wants More Sub-title Material*

H. E. Jameyson, of the Liberty and Doric, Kansas City, sends in some gorgeous single column designs for "Shams of Society," the text for which is mostly taken from the subtitles in the picture. He could get the titles and they made wonderful copy. He makes the valuable suggestion that the makers of press books get the titles and run them for the benefit of the men who like to write their own ads. Often there is some line in the titles which tells more of the play than an entire press book, and it certainly would help many to give at least the pick of the titles. It would not involve any very great trouble and it would be worth money to the man who wants something different.

Mr. Jameyson put over eight single column spaces, similar to this in the Sunday papers, to back up his 110 lines across three, and he probably sold more tickets on the scatter ads than he did on the main announcement, clever as this is. Each one offers a new angle on the play and about the third advertisement the reader becomes sufficiently interested to dig them all out of the pages, and by that time he is pretty thoroughly convinced that he is going




*A JAMEYSON SINGLE*

to see a real show. If printing the titles will give 24 inches of good selling ads, it is well worth while to dig them out for the press book and the matter is courteously referred to the fraternity. For Mary Miles Minter Jameyson dug out some original copy and ran three single column spaces, one 120 lines and

*JAMEYSON'S LARGER SPACE*

the other two 105 each. He backed this with a 110 across three with this illuminating verse:

Marriages are made in heaven so 'tis said
But when a blushing bride is to the altar led
You can bet your bottom dollar and a car check on the side
That the moon did all the dirty work
Dawg-gone his silvery hide.

Below the title is a bank of prose and to the

*If These Pages Help You Why Not Send for a Copy of*

*PICTURE THEATRE ADVERTISING*

**Which gives you the foundation information about type, inks, paper, laying out, press work and all of the little points you need to know.**

**It costs only $2 the copy, postpaid, and any one of a hundred and more ideas will be worth the initial cost of the book.**

**Order today from the nearest address Moving Picture World, 516 Fifth avenue, New York City; Garrick Building, Chicago, Ill., or Wright & Callender Building, Los Angeles, Cal.**

# Selling the Picture to the Public

left a clever cartoon with a couple in a clinch and cupid telling the moon it can loaf on the job since the job is done. Just by way of harmony, the comedy is Ben Turpin in "Love's Outcast," a play that "will touch your heart and funnybone." For the second week of "The Old Nest"—which held over for three weeks—he used the "O. K." and the rubber stamp ideas taken from examples given in these pages, for Jameyson knows a good thing when he sees it and is not ashamed to use borrowed ideas if they are as good as his own. It all helped to make a second week that led to a third, and the work was done without any special exploitation other than the newspapers, for Jameyson does not believe in street stunts, though he is going to try some of the stunts for "Dangerous Curve Ahead." He had to fall for the great outdoor stuff planned by Goldwyn for this picture, and he promises to report. We think that even he will admit that there is merit in outside work now and then, even though he can get them in with his newspaper displays.

—P. T. A.—

## *How Two Compositors Set Up the Same Copy*

Here is another comparison of the work of two Toledo compositors working from the same copy for the Rivoli Theatre. This time the honors are about even, for the lower half of the left hand space is better than that on the right, while the right hand shows a better display for the upper portion. Taken as a whole the left hand ad is the better, for no complete cutoff rule should ever be used within the space of an advertisement. The right hand gives a three section display. You know it is all one advertisement, but somehow it does not convey the suggestion of a big attraction. The other space offers one big show instead of two smaller ones, and the effect is better. The display on the right is better at the top because it does not have to carry the signature, but where the signature must be carried, setting the acts is slightly smaller letters would have given the room to open up the lines. On the other hand the man who set the right hand copy could have given as large a display to the film title as on the left, even in the space at his command. Neither is a well-set advertisement, but the two form an interesting comparison in display.

—P. T. A.—

## *Stewart's Displays Are Uniformly Good*

G. R. Stewart, who manages the America Theatre, Casper, Wyoming, gets out such uniformly good displays that about all we can do is pass them along with the comment that here is another, but we don't suppose Mr. Stewart will complain about that. With plenty of space, Mr. Stewart should be able to get good work for this is a five tens, but it does not always follow that large space means good display, and it is a helpful thing to study how Mr. Stewart gains his effects. The use of a lighter line below the title would have helped this slightly, but we do not suppose that the office had a lighter line in the twelve point. Probably they have some straight roman and some display faces and Mr. Stewart is lucky to be able to get a reasonably good face in that size. A lot of smaller offices stock only a heavy gothic in the twelve point. But one thing Mr. Stewart can direct and that is the layout of the display. It is his handling of proportions which makes these spaces so helpful to the student of advertising. There is nothing flossy about these displays, but they are almost always good models and better than usual in that none of these displays are above the capacity of the average printer who is willing to take a little pains with his work.

—P. T. A.—

*MR. STEWART'S FIVE TENS*

## *Simple Device Tells Hit Picture Scored*

The art work on this five column display for the Capitol Theatre, Cincinnati, is nothing to brag about, but it gets over the idea of the all star cast, and that is sufficient. Most of the kick is found in the lower line which is intentionally turned upside down to give force to the statement that "Anatol has turned Cincinnati upside down." That is better than reversing the cut and standing that on its head, and it gets the same idea over. People will always read what is reversed, provided that the stunt has not been used too often before, and it is probable that the lower line sold a lot of people on reading the cut text.

*AN INTENTIONAL CAPSIZE*

—P. T. A.—

## *Collins Finds Papers Friendly in His Town*

You don't hear E. E. Collins, of the Opera House, Greenville, Texas, kicking about the papers. They work with him on all the stunts he can pull, and he just cleaned up on the "Great Moment" contest and the Paramount hook-up page, both of which were sent him by the Dallas office. When he gets no help from the fountain head of publicity, he figures out stuff for himself, but he works the home office stunts and doesn't feel that he can't bother with the ideas because they were not his own. The Great Moment Contest was won by someone who tells of walking down the railroad tracks in Georgia and "the rock ballasted roadbed——." Some gorgeous liar that person. They don't have those things in Georgia.

—P. T. A.—

## *Read and Learn*

Even if you do think you know all there is to the management of a theatre, be willing to learn from the other fellow. No one knows it all. If you read what the other fellow knows, you know as much as he does, plus what you know, so you are a better man than he is. Self satisfaction is fatal.

*TWO DISPLAYS SET FROM THE SAME COPY*

# Completing Plans for Release of Two M. Kendall-Robert W. Chambers Pictures

MESSMORE KENDALL, president of the Capitol Theatre and producer of feature pictures in his own right, who for the past six weeks has been abroad, has returned to America and is completing his plans for the release of two of the Messmore Kendall-Robert W. Chambers productions which have not yet been shown to the public.

Arrangements have been made whereby "Pardon my French," a light comedy from the pen of Edward Childs Carpenter, is to be distributed by Goldwyn. Vivian Martin, who was the star in "The Song of the Soul," the first Messmore Kendall-Robert W. Chambers production, which has won such widespread praise, has also the stellar role in the second feature, which was directed by Sidney Olcott, of "Scratch My Back" fame. Prints of the film are now in the exchanges and extensive sales and advertising campaigns are now being inaugurated.

"Cardigan," which is the most lavish of the Kendall output, is now in the process of titling preparatory to an early release, which will be announced later. "Cardigan" is an adaptation of Robert W. Chambers stirring and romantic story of the Revolution. Its historical episodes have been faithfully and accurately reproduced, and through it all runs a simple and appealing love story. Betty Carpenter and Buster Collier have the leading roles, while the cast of historical characters is admirably filled by actors of first rank.

*In the Exact Localities.*

Many of the scenes are laid in the actual localities in which the action took place in 1776. Robert W. Chambers, whose authority on the history of the days prior to the Revolution and the romantic period of the earlier struggles of the American people is unquestioned, spent much of his time on the production and endorses the picture as a faithful reproduction of the manners and customs and history of the revolutionary period.

During his sojourn in France Mr. Kendall was interested in comparing the methods of presentation of feature production in Paris with those prevalent in America.

"I found that the French methods of presentation of pictures differs very much from ours," he said on his arrival, "and are in every way far behind those now in vogue in this country. There is no attempt at synchronizing the music with the action of the picture. But the orchestra and the picture proceeds at its own sweet will.

*Same Tune Keeps On*

"For instance, supposing the picture starts in lively fashion and the orchestra begin to play 'Anitras' Dance'—the tempo of the picture may change, but not so the orchestra. 'Anitras' Dance' will be played to the bitter end regardless of the sentiments that are being portrayed on the screen. In the midst of a sad and touching scene, you suddenly find your attention arrested by loud and vociferous applause from the audience! You look at the screen and wonder! And then you realize that the audience is not moved by the scene being so feelingly enacted, but that the orchestra has come to the end of 'Anitras' Dance!' The applause over, the orchestra proceeds to tune up and get itself in readiness for its next rendition, and then the performance stars anew."

## Nathan & Semerad Go Into Producing Field

Nathan & Semerad, of New York, after an extended survey of the industrial and financial conditions as they exist in all branches of the moving picture industry have decided to enter into the production end of the business. They are convinced that conditions in the trade are sound and improving rapidly, and that pictures produced on a sound commercial basis, where full value is obtained for each and every dollar expended, will find a ready sale in the market.

With these facts in mind, Nathan & Semerad sought the services of a reliable director to supervise the production of their pictures. That their quest was successful is evidenced by the fact that they have secured the services of Travers Vale.

Mr. Vale brings to the new venture an experience of long standing. For many years connected with the World Film Corporation, he has continued the associations then formed, and recently produced under the auspices of William A. Brady the melodrama, "Life," shown at the Rivoli and released by Paramount.

Mr. Vale will make four pictures a year. These pictures will be known as Travers Vale Productions. The first offering will be an adaptation of that well-known novel, "A Pasteboard Crown," by Clara Morris, who for many years was known as America's foremost actress. Thomas F. Fallon has written the continuity, and an all star cast has been engaged for the production. Work will start in about two weeks at the Peerless Studio, Fort Lee, N. J.

Recently Nathan & Semerad financed the Franklin Farnum productions for over-seas release. Rudolf Semerad has just returned from a successful trip to Germany where he closed many European territories on the serial, "Vanishing Trails." Max Nathan may be said to be a pioneer. As long ago as 1914, he went down to South America with copies of the "Mollion Dollar Mystery," the first serial to be exploited in the foreign market. These gentlemen bring to their new venture a thorough knowledge of commercial conditions, and with the artistic side in the capable hands of Travers Vale their success at home should be as marked as their accomplishments abroad, it is stated.

## Six Companies Formed for Picture Business

There was a distinct slump the past week in the number of companies which were incorporated in New York State to engage in the motion picture business. This slump, however, was general in all lines of business incorporating in the State, and so far as can be learned is not due to any particular cause. There were but six companies which incorporated during the week, these being: The Patuwa Pictures, Inc., $20,000, Lester Park, F. W. Tuttle, Fred Waller, Jr., Glendale; Patria Theatrical Corporation, $250,000, Martin Ratkai, Ernest Hodossy, Alexander Kremer, New York City.

Orbis Pictures, $150,000, Philip, Benjamin and Rose Wicksel, New York; Second National Pictures Corporation, $10,000, Joseph Nemerov, New York, Daniel V. Burns, Bernard Levey, Brooklyn; Weiss Green Street Arcade, $6,000, Benjamin Groberg, Ray M. Bernheim, Buel C. Haff, Brooklyn; American Film Alliance, $100,000, A. E. Rousseau, J. E. Donahue, C. A. Conlon, New York City.

## Counterclaim by Aywon

Answer has been filed in the New York County Clerk's office by the Aywon Film Corporation, to the suit brought against it by the Penn Import and Export Corporation to recover damages for an alleged breach of contract.

In the answer to the suit, brought in the New York Supreme Court, the Aywon Corporation says it has endeavored to carry out its part of the contract but has been prevented from so doing by the plaintiff, and that therefore it (the Aywon Company) is really the one which has been injured and it places its damages in counterclaim at $5,250.

*SCENES FROM RALPH INCE PRODUCTION, "A MAN'S HOME," RELEASED BY SELZNICK*

# Novel Exploitations Suggest Themselves for "Chic" Sale's Travesty, "His Nibs"

By EPES WINTHROP SARGENT

THERE is no difficulty in devising exploitation ideas for "Chic" Sale in "His Nibs." The chief difficulty will be found in deciding which of the many angles to play up, for there has seldom been shown a play which presents so many and such varied ideas for exploitation.

Of course there is always Sale's popularity with vaudeville audiences to be played up. Although he has played mostly the "big time" he is as well known in most rural districts as President Harding. He may not have played within miles of the town, but everyone who reads has heard of him, and in every community there will be found those who have seen him in the course of their visits to the cities.

His name should accompany every mention of the title and be featured above the title. It is not "His Nibs with Chic Sale," but "Chic Sale in 'His Nibs.'" Even before his local appearance is announced, it would be well if you can persuade the editor to run a couple of paragraphs about the popularity of the vaudeville star, without any reference to pictures, and then hook in to those.

### *You're Playing Safe*

But before you try to sell the picture, see it for yourself if you possibly can. If you cannot see it at the exchange, try and get it in some town where it is playing. You will write better stuff and talk more convincingly if you do it from personal knowledge and not hearsay.

If you cannot see it, here are the high lights: In the first place, you are absolutely safe in running it. You are going to hurt no one's feelings. No one is going to go out and say it would be good if it were less vulgar. No one will regret the presence of bathing girls or similar stuff. No one will say it is funny, but low in sentiment, and no one will kick because it is too subtle. It's a peculiar sort of production. You can enjoy it according to your capacity. You can enjoy the purely physical action, if you cannot understand the satire. A three-year-old child will enjoy the play and laugh at the amusing antics, yet there is little or no clowning and such as it is will not disgust the man who can appreciate the finer points. It has more nearly a universal appeal than any other play we have ever seen.

If you cannot see it in advance, go right ahead, feeling that you can't lose out on it. Sell to the entire town if you can, and sell hard.

### *Now Let's Begin*

The story is a travesty or satire or better still, a little of both, on the small town theatre. Probably the best appeal will be to play to this angle.

Start in as much as six weeks ahead to announce that you intend to change the name of your house on a certain date. Ask for suggestions as to a good name. Play this up seriously. Don't laugh when they come and offer name suggestions. Thank them as though you meant it.

After a couple of weeks, announce that you have decided upon the name, but are holding it as a surprise. Three or four days before you begin your definite advertising campaign, come out with posters telling that commencing on the opening day your house will be known as the "Slippery Elm Picture Palace." If you can get hold of a wagon like that used in the play, have it painted with water color with this name, put up an "A" board announcing the change and send it around town. If possible, have the driver dressed as the character in the picture. Go to a little trouble to get a fairly good likeness, for you can use the same man in the lobby during the run.

### *Then Tell the Joke*

Then come out with your advertising and announce that the change is made in compliment to Sale. In all your advertising refer to the house by the new title with the addition of "formerly the Palace" or whatever your title may be.

About this time start in to emphasize the seven characters the star plays with scatter advertisements along this style:

John Smith presents
Charles ("Chic") Sale
as
The Manager of the Op'ry House

using enough of these to name all of the characters. Keep the ads running two or three days.

This will entitle you to readers. Use them to tell that these are the characters which have been laughed at more than half way around the world.

### *Put Up a Front*

Go to some expense to make your front over into a town hall affair. Box in the ticket booth with rough boards. Use the cheapest sort of lumber. You can get it at about the cost of firewood and use it for that purpose after the engagement. Make it in sections so you can put it up overnight. Make the change in the early morning hours so that it will be a surprise. Make up your ticket sellers as old women; they may not look the part, but the masquerade will help along. Dress your doorman as a real rube, and have the man who impersonated the manager on the wagon act as lobby man.

### *See It Right Through*

Take it right down through the house. Put your ushers in gingham and your orchestra in dusters. It does not always pay to go to the trouble of dressing the inside people, but you want to do it this time to help along. Have a poor illustrated singer and if you can dig up some comedies and one-reel dramas seven or eight years old, put these in and call it an old-fashioned show. Put in all the old sound effects, and make them a bit crude. Make intentional mistakes and shoot off a railroad train whistle instead of a baby cry. Don't overwork this. Four or five breaks will be funny. More will be tiresome.

Plan your program to end with the Sale picture, so as to send them out with that in mind. You can get a laugh by putting up the lights and have someone come out and warn the audience to listen attentively to the "play out music" and then, if they linger, let the same person come on and say, "All right, you can go now." It will help the break, if you are on the first show.

### *Be Consistent*

In other words, make the entire program in harmony with the story and leading up to it. Work your whole show in a spirit of burlesque, but do not get too rough. Get them into the spirit of the burlesque before you put it on, and they will fall into the spirit of the play

(*Continued on page* 918)

*THESE DISPLAYS FROM THE HOTEL ASTOR SHOWING WILL SUGGEST WHAT CAN BE DONE FOR "HIS NIBS"*

*One shows the front of the theatre, but does not give the stairway to the projection room, which should not be omitted from the front. The other is a foyer dressing to get the incoming patrons in further touch with the show. There was also a country store, suggestive of the one from which "The Boy" was fired to launch him on his career in the great and perilous city*

# CHARLES (CHIC) SALE

as

## "His Nibs"

One of the seven different characters he portrays in the photoplay of the same name

PRODUCED BY EXCEPTIONAL PICTURES CORPORATION

# Christie Celebrates Fifth Anniversary As An Independent Producing Company

OCTOBER marks the fifth anniversary of Christie Comedies as an independent film making enterprise and the tenth anniversary of Al Christie's advent into Hollywood. In 1911 Christie came West, then as the maker of Nestor Comedies, and settled down in the suburbs of Los Angeles. He made pictures here several years for Universal and went to Universal City in 1915.

In 1916 when Al Christie, with his brother, Charles H. Christie, formed their own company, the property at Sunset and Gower was acquired and gradually built up until at present the Christie Film Company's studios and plant cover the entire city block.

The first three years were a continual fight for recognition of one-reel films marked by the absence of slapstick and an effort to tell a pleasing and entertaining story. By the fourth year Christie's Comedies were recognized as among the leaders in their field, and the arrival of the fifth year marked the departure of the Christies from the independent market to a national distributing agency, Educational Exchanges.

Christie anniversary month is being marked by intensive booking of the new series of Christie two-reel comedies. Pictures already in the hands of the exchanges in the new series are "Nothing Like It," with Dorothy Devore; "Oh Buddy," with Neal Burns; "In For Life," with Viora Daniel; "Exit Quietly," with Bobby Vernon; "Falling for Fanny," with Eddie Barry; "A Pair of Sexes," with Viora Daniel and Neal Burns; and "Pure and Simple," with Bobby Vernon.

Production during the month includes "A Barnyard Cavalier," a spectacular costume play with Bobby Vernon, which combines farmyard atmosphere with the romantic French period, directed by Beaudine; "No Parking," a comedy with folding houses, a clever dog and a cute kiddie, with Neal Burns and Helen Darling in the featured role, directed by Scott Sidney; and "A Rambling Romeo," with Neal Burns, directed by Al Christie.

Beginning the sixth year of production the Christie organization remains practically as it was started five years ago and is headed by Al Christie as president, C. H. Christie as vice-president and general manager, and Fred L. Porter as secretary and treasurer.

The sixth year of the Christie Film Company will mark its five hundredth comedy, but at the present time no emphasis is made on quantity production, the comedies being limited to 24 Christie Comedies a year and single reel subjects released one a week.

*AL, CHARLES AND "MOTHER" CHRISTIE*

# Picture Production No Longer Depends on California Sunlight, Declares Eyton

CALIFORNIA, where motion picture production is now centered, no longer has a monopoly on filming even though the sun is brighter there, for the lighting of motion pictures nowadays is largely electrical even in Hollywood, according to Charles Eyton, general manager of Paramount's West Coast studios.

"The use of artificial light has all but superseded daylight," says Mr. Eyton. "Time was when it was considered essential to locate photoplay studios in localities where continuous sunlight was available. When California was 'discovered,' it was regarded as the ideal spot because of the preponderance of sunny days. I do not wish to imply that this State is not now a very excellent place in which to make pictures, but the matter of daylight or sunlight is no longer the essential it was once considered.

"Take a look at any Paramount picture for example, and you will see that many of the exterior sets are actually built on stages rendered temporarily or permanently dark and that artificial illumination supplies the most effective lighting. A case in point is William de Mille, Paramount director, who for his past four productions has not been on location more than once or twice, and then only for a very short distance or time.

"Electrical experimenters and experts in lighting have so developed the means of artificial illumination that tremendous sun arcs and other appliances can virtually duplicate the light of day and provide the even illumination that is necessary. Scenes can be made on dark stages at night, at any time whatsoever, even if the day is dark or the rain pouring."

## Motion Picture Academy Will Soon Be Completed

The steel structure for the new National Academy of Motion Pictures at Rochester is completed. From now on the work on the building will be rushed and the opening of the institution becomes a matter of months. The National Academy is being built by George Eastman for the University of Rochester, he having given $4,500,000 for it, in conjunction with its sister institution, the Eastman School of Music, which opened its doors recently.

It is planned by Mr. Eastman to make the National Academy to the motion picture world what the famous music institutions of the Old World are to the musical world. With the establishment of the Eastman School of Music is connection with the National Academy some of the most famous musicians have been brought to Rochester from Europe, which indicates, it is stated, that the motion picture institution will likewise attract some of the geniuses of the picture world. In building these two institutions Mr. Eastman has provided for their future by endowing them to the extent of several millions of dollars and vesting their ownership in the University of Rochester.

## Charlie Goodwin to Run Business End of Regional Magazine

Charlie Goodwin, who for three years has been actively identified with the Superior Exchange in Philadelphia, has left to assume the business management of "The Exhibitor," the regional magazine published in Philadelphia. Mr. Goodwin enjoys a wide acquaintance among the theatremen of Eastern Pennsylvania, Southern New Jersey and Delaware, having for five years been secretary of the exhibitors' organization in this territory and being at present chairman of the board of managers.

Upon his resignation as secretary of the theatre owners for five years of service, Mr. Goodwin, on March 22, 1921, was tendered a testimonial banquet at the Bellevue Stratford. Over 400 theatremen and their wives from all parts of the three States gathered to pay their respects to the retiring officer.

## Court Issues Attachment

On the ground that the Mayflower Photo-Play Corporation is a foreign corporation, that it is not incorporated in this State, Harry I. Wasserman, procured from Justice Vernon M. Davis, of the New York Supreme Court, an attachment against the property of the Mayflower concern within this jurisdiction, to insure the payment of a possible judgment against it.

Wasserman has a suit pending in the New York Supreme Court against the Mayflower concern, in which he seeks to recover $2,833 which he alleges is due him for salary and expenses incurred on the company's behalf.

## Exploitation on Sales

(*Continued from page* 916.)

more quickly. The play itself will get them by the end of the first reel, but let them start with the novel opening.

It won't sell tickets at the moment, but your patrons will send others in and they will be more ready to come back for the next attraction if they go out thoroughly pleased. The more you help to put it over, the more they will like it.

Work on all the special angles. Get after the stores. Get them to work on the idea. Get country store window dressings if your house is in the city. Get the grocery stores to advertise that "the boy" used to clerk it here. He's at the op'ry house (date). See him at the Slippery Elm Picture Palace, formerly the Rialto Theatre.

You can get the dry goods stores in line, too, and perhaps the clothing stores with "Nobby" suits and "Take me home for $——" signs such as they use in the town where this play is laid. If you can hook up all the stores in a two-block radius it will help a lot. Probably you can do it if you point out that the novelty will bring people past other stores to see the rural block.

It will help not a little to give a special showing if you can get the picture at least a week ahead. Invite a hundred people and let them go out and tell the others. Include the best child in each class at the nearby schools. The youngster will brag it up to all his classmates and you'll have some wonderful press agents. Invite the teachers, as well. Get the ministers and the local officials.

Put a prize in some store window and announce that you will give it to the first person who can prove he did not laugh at the play by seeing it a second time without smiling again. If any applications are made in response to this offer, set them in the front row and watch them yourself or have someone to act for you. The chances are that you will not have to give out the prize. If there is a reporter on the local paper who can write bright stories, get him to write this feature up.

Don't oversell the picture, but do not rest until you have made your appeal to everyone in town. They will all be interested if you get them in, so try hard to do that.

# Chicago and the Middle West

By PAUL C. HINZ

## Exhibitors Will Ask Amendment of the Ordinance Which Limits Size of Stages

AN early adjustment of the difficulty between Charles Bostrom, commissioner of buildings in Chicago, and the owners of the eight picture theatres which he threatened to close, is anticipated by the owners of these houses who have had several conferences during the past week.

Commissioner Bostrom states that thirty days ago he notified the Pantheon, Central Park, Boulevard, Milford, Barbee's Loop, Broadway Strand, Illington and Marshall Square theatres that their stages were too large according to the city ordinance, which allows a maximum space of 72 square feet for a stage, and that unless the owners took steps to reduce these platforms, the eight houses would be closed. The danger from a violation of this ordinance, he avers, arises from the fact that a large amount of scenery and inflammable material is used on the larger stages, and this necessitates extra precautions in the way of steel curtains and heavy retaining walls, which he says, have not been taken in these cases.

The general feeling among the exhibitors concerned is that the ordinance referred to was originated eleven years ago or more, when the very largest picture theatres did not include stages larger than about sixty feet square, and that now when theatres seven times as great in seating capacity are being erected, there should be an amendment to this ordinance providing for stages that will cover from 100 to 300 square feet, as the needs demand.

At the last meeting, held October 9, at which L. Marks, W. S. Barbee, Emil Stern (of Lubliner & Trinz) and Harry Shoenstadt were present, it was decided to obtain a leave of thirty days from the commissioner, in which to draw up an amendment, which will be presented to the city council early in November. The proposed ordinance will make an exception of the theatres having large stages which do not use drop scenery. The newer de luxe theatres which stage elaborate presentations are built in conformity with the regulations, and have heavy steel curtains.

## Linick Says European Pictures Are Far Inferior to Those Produced in America

A COMPARISON that is decidedly flattering to American showmanship was made between European and American methods of presenting movies by Adolph Linick, who returned recently from an extended trip abroad, taken largely in the interests of Jones, Linick & Schaefer.

"I would like to take the movie critics of America to just one European picture show and then hear their criticisms of American movies," he said. "I was never so enthused over American theatrical, stage and screen productions as now. Both in Paris and in Berlin the productions lack the high moral standards that ours have. Europe seems to have no idea of the clean comedy such as prevails upon American stage and screen. And their methods of presentation are twenty years behind the times. I doubt if they ever will catch up to us.

"One of our big producing firms is turning out risque features particularly for France. They will probably never be shown outside of that country. Eighty per cent. of their subjects shown over there are American.. Fairbanks, Pickford and Hart pictures are popular. In Germany it is quite the opposite. Very few American productions are shown. Lubisch is now working on a big new spectacle that will not be completed for six months. Wild West stuff is the only thing that goes in Germany, where Tom Mix, Buck Jones and Hart features are great successes."

### New Idea in Music

The week of October 9 has been set by Ascher Brothers for introducing a new style of musical entertainment in Chicago. During the last few days Director Harry Rogers, of the Roosevelt orchestra, has been busy perfecting the arrangements and conducting rehearsals for this event, and two rows of seats have been removed from the orchestra to make room for the added musicians. The new music will be known as "Syncopated Symphony" and is patterned closely, though not exactly, after the programs innovated by Jean Quigley at Ascher's Capitol Theatre in Cincinnati.

### Vitagraph Trade Showing

Five hundred persons, especially invited, attended the pre-view of Vitagraph's "Son of Wallingford" which was held at the Aryan Grotton recently. Appreciation of the picture was widely expressed. Manager W. C. Brimmer of the Chicago exchange provided an orchestra for the showing, which started off with a Larry Semon comedy, "The Bell Hop."

### New Appointments

Celebrated Players announces the appointment of W. Hirschberg, formerly of the Associated Producers, and Isadore Natkin, formerly with Robertson-Cole, as special feature representatives in Chicago, covering the north and south sides, respectively. Milton Simon has been appointed special road representative for the "Miracles of the Jungle."

### Rothaker to Go West

Watterson R. Rothacker is spending a short time in Chicago. After a recent trip to New York, where he spent two weeks, he is at the Chicago plant, and expected to leave for California the latter part of October.

### June Mathis Working on Alice Lake Production

June Mathis, of Metro's scenario department, is starting work on the seventh photoplay she has handled since her return to Hollywood from New York five months ago. Her visit to New York was made for the opening of the Rex Ingram production of "The Four Horsemen of the Apocalypse," for which she wrote the continuity.

Miss Mathis's new picture will be a starring vehicle for Alice Lake. According to present plans Miss Mathis will devote her time in the future to the Metro producing unit headed by Maxwell Karger, with Miss Lake as star.

### Holland Pictures Coming

Holland has come to the fore during the past few years as a film producing center in Europe, through the activities of the Hollandia Film Company, the only motion picture producing concern in the Netherlands. This firm is striving to turn out pictures for an international market and to gain this end sends its companies to all the beauty spots of Europe. As far as is practicable scenes are taken on the actual locations mentioned in the story and sometimes as many as four or five different countries are visited for one production. Five Hollandia pictures are being brought to this country by Jacques Wessel, formerly of the Pathe Exchange in New York.

### Hold Premiere of "His Nibs" at Astor

What was undoubtedly one of the most successful premier presentations of a motion picture ever given in New York City was held at the Hotel Astor, Thursday evening, October 6, when the Exceptional Picture, Charles (Chic) Sale in "His Nibs," was privately shown to an invited audience, which included among the 1,500 present representatives from every department of the industry.

For the occasion Alexander Beyfuss, vice-president and general manager of Exceptional Pictures Corporation, had the entire foyer leading to the grand ballroom of the hotel, transformed into a village store at one end and an exterior of a rural motion picture palace at the other. Included in this "set" was a country emporium entirely fitted out with wares and a blacksmith shop. To make it more complete about twenty artists were engaged and these were costumed in a style befitting the decorations. A dozen young women were used, attired in calico and sunbonnets, who served to usher the guests to their seats in the main ballroom. At the blacksmith shop and in the country store real rustic types were used to lend atmosphere to this unusual departure from what is seen at the majority of hotel presentations.

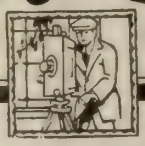
*Pleased Comments*

Even the orchestra, consisting of thirty-five pieces, under the direction of James Bradford, was attired in overalls, bandanas and big straw hats.

The efforts displayed by the Exceptional Pictures organization were thoroughly appreciated by everyone who attended this showing and the comments were very commendatory. When "His Nibs" was screened it was most enthusiastically greeted by the assemblage, being as unique as the setting which was created for it. In another part of this issue "His Nibs" is reviewed, and its exploitation possibilities are also recorded in detail.

# News of the West Coast

By A. H. GIEBLER



## A. P. Exchange Closed

The Associated Producers Exchange at 838 S. Olive street, closed permanently last Tuesday when all the films, paper and other stock and equipment was removed to the First National Exchange at 918 S. Olive street. This removal is the direct result of the merger between Associated Producers and First National Exhibitors, which took place a few weeks ago in Chicago. Among the new Associated Producers pictures which will now be handled by First National are Mack Sennett's "Molly O," Thos. H. Ince's "Hail the Woman," "The Cup of Life," and others; King Vidor's "Love Never Dies." J. L. Frothingham and Maurice Tourneur productions.

## Strike Averted

Members of practically all the orchestras of downtown theatres faced the possibility of being supplanted by open-shop musicians last Tuesday, upon the expiration of an agreement entered into a year ago by theatre owners and the musicians. The theatre managers announced that a 10 per cent. reduction would form part of any new working agreement, and they have refused to consider the demand of union musicians that they be signed up under individual contracts. A conference has been set for Wednesday and Thursday of next week, at which time decisive action by the theatre managers will probably be announced.

## New Editor Appointed

The American Society of Cinematographers, which issues an official publication twice a month for the benefit of its members, has appointed a new editor, Silas E. Snyder, to take charge of the magazine. Mr. Snyder, for many years a newspaper writer and editor, has recently been connected with the film industry as publicity director for the Rockett Brothers, and before that with Bessie Barriscale and the Balboa Film Co. The October 1 issue of The American Cinematographer is a lively and interesting number, and denotes skill and artistry on the part of its new editor in the matter of entertaining and instructive articles, as well as in its general make-up.

## "Molly O" Makes Hit

The patrons of the De Luxe Theatre, one of the Turner, Dahnken & Langley houses, were given a surprise last Monday evening, when Mack Sennett's new production, "Molly O," starring Mabel Normand, was thrown on the screen. Judging from the applause, the film made an instantaneous hit. The completed prints of the feature are now about ready for the distributing centres, and it is planned to release the feature simultaneously in New York, Los Angeles and other key cities.

## Entertain Bankers

A number of film stars, including Enid Bennett, Colleen Moore, Lois Wilson, Betty Blythe, Helen Chadwick, Mary Alden, May Allison and others, assisted at various social events in honor of the women who accompanied the delegates to the Bankers' Convention held in Los Angeles last week.

## Director Drops Dead

Charles E. Whitaker, motion picture director, of Lasky and other productions, dropped dead at breakfast last Monday morning on the steamship Admiral Dewey en route from San Francisco to Los Angeles. Mr. Whitaker has been in picture work for the past nine years on the west coast. He was born in Massachusetts 45 years ago. A widow and two small children survive him.

## Mayo-Godowsky

Frank Mayo, Universal star, who last week received a decree of divorce from Joyce Eleanor Mayo, was married last Saturday to Miss Dagmar Godowsky, film actress, and daughter of Leopold Godowsky, the noted pianist. The couple will make their home with the bride's parents for the time being.

## Keefe a Producer

W. E. Keefe, for several years publicity representative for D. W. Griffith, who recently produced a series of two-reel comedies in Oregon, is now at the Brunton studio, making preparations to start soon on the production of a series of five-reel features.

## Farrar Visits Filmland

Geraldine Farrar, noted diva and film star, spent a few days in Los Angeles this week while filling an engagement with the Scotti Grand Opera Company at the Mason Opera House. Miss Farrar sang "Zaza" on Tuesday night, which terminated her contract with the opera company, then left immediately for Milwaukee, where she will open a new engagement Sunday night.

## Donald Bowles Dies

Donald Bowles, actor and stage director, for many years connected with the Morosco Company, passed away last Monday, after a lingering illness of more than a year. Mr. Bowles had many friends among actors and producers in the Los Angeles film colony, and his death is deeply regretted.

# Universal Divorces Short Feature Stuff From Jewels and Special Attractions

WITH characteristic celerity Universal put into effect last week a sales plan which had been mapped out by H. M. Berman, general sales manager of the Universal exchanges, during the summer and only awaited Carl Laemmle's sanction to be put into effect. Within the last year the importance of the short feature has been more and more apparent to every exchange manager in the Universal system. In fact, during the past summer it was the comparative inexpensiveness of the serial and the short dramas and comedies that kept open many of the small houses and hundreds of the theatres situated in small towns.

Conditions at Universal City have been such during the last few months that it was possible to make a short program product of unusual excellence without interfering at all with the extensive feature program of Jewels and Special Attractions. In view of these facts Mr. Berman decided that it was essential to the efficient operation of the exchange system to divorce the short stuff from the features and to place a general manager at the head of a separate selling force so that he himself could devote his entire energies to the selling of Jewels and Special Attractions.

*Agreed on Schmidt*

As soon as Mr. Laemmle returned from Europe the plan was explained to him and he approved it in every particular. Both Mr. Laemmle and Mr. Berman were agreed as to the man to carry out the works. Art Schmidt, who has been with the Universal since its organization and with Mr. Laemmle before the organization of the Universal, and who has been district manager of the exchange system centering about Cleveland, was summoned to New York last Thursday and given the position of general sales manager of the short subjects.

Orders have already gone out to nearly every distributing centre, creating the new sales unit and making the operation of the plan effective. Nearly all of the managers of short product sales in the exchanges have been named, though there are a few exchanges where the selection of the manager has been delayed.

The following is the list of managers of short subjects as far as it has been announced: Chicago, L. Alexander; Milwaukee, W. D. Brody; Kansas City, H. N. Holmes; St. Louis, Nathan Steinberg; Oklahoma, George Benjamin; New York, Louis I. Kutinsky; Des Moines, Harry Gotleib; Omaha, M. G. Rogers; Cleveland, H. Glick; Cincinnati, M. Strauss; Detroit, L. C. Hackford; Buffalo, J. Kauffman; Pittsburgh, Abe Schnitzer; Indianapolis, Tony Klotz; Los Angeles, D. S. Mitchell; San Francisco, C. J. Crowley; Portland, Norman F. Hass; Seattle, L. J. Schlaiffer; Butte and Spokane, H. T. Nicholson; Denver, J. W. Rue; Salt Lake, L. E. Hoss; Philadelphia, M. Davie.

## Dazey Associate Editor of Selznick Scenarios

The announcement is made by Myron Selznick, vice-president in charge of production, that Frank E. Dazey has been made associate editor of the Selznick scenario department with headquarters at the Selznick studios in Fort Lee. Mr. Dazey entered upon his new duties during the past week in a department where he was employed about two years ago as a scenario writer.

"There is a great difference in the department I left then and the one I return to now," says Mr. Dazey in the announcement that comes from the Selznick publicity department. "Myron Selznick has established system and continuity in the work and it only remains for me to keep matters running as smoothly as I found them moving when I took my new position.

# Star-Author-Stuntster Hutchison Is Hanged to Everyone's Satisfaction But His Own

By EDWARD WEITZEL

IF an "ad" writer were titling this article it probably would read "How Hutchison Hatched 'Hurricane Hutch!'" The star-author-stuntster who daily and cheerfully risks his life and limbs in the interests of a Pathe serial has never had much of a voice in deciding how, where or when he was to adopt a new profession and give concrete evidence that a man never knows what he can do until he finds himself doing it. Fate has seized Charles Hutchison by the back of the neck and the slack of his knickerbockers and metaphorically pitched him head first off of twenty story buildings and shot him over burning volcanoes and through dangerous and deadly rapids so often that he has grown to like the sensation—and learned how to land on his feet.

Early environment, as usual, took a hand in determining the path that a small boy who used to haunt the coal barges and boats along the Pittsburgh waterfront was to follow to fame and a movie star income. Young Charlie Hutchison just didn't know how to take a dare, but delighted in leading the gang at doing high dives into the dark and soupy waters of the Allegheny River, and scampering around on the masts and backstays of the ships that were moored to the levee. With this bunch of youthful daredevils it was a case of the higher, the fewer, and Charlie would have counted that day lost when he did not pull off more than one stunt that only he had the nerve to get away with.

"What was the first nervy thing you did when you became an actor?" I asked him.

"Applied for a part—at least that is what the manager told me after my opening performance," he replied.

"Just what did he say to you?"

"Young man, if it took nothing but nerve to succeed in this business, you'd be the greatest actor who ever lived!"

"And you took the hint?"

"Yes—but not until after I was pitched into moving pictures."

"You mean—?"

"Like the majority of actors I thought I was in hard luck when an empty pocketbook forced me to accept my first movie engagement."

*A Scenario Writer in Self-Defense*

To sit and listen to the calm, well modulated voice of Charles Hutchison and to note his perfectly controlled nerves, clear skin and muscular figure is to understand that he keeps himself in the pink of physical condition. When a man risks his life several times a day, he cannot afford to take any chances on weakened nerves or muscles. Charles Hutchison lives a model life.

"How did you come to be a stunt star?" I inquired.

"By first becoming a scenario writer," he replied.

"You mean, you thought it best to learn all branches of serial making?"

"No—I did it in self-defense. I was engaged to play the heavy in a serial that was submitted to Pathe for distribution and turned down by them because it did not have any more thrills in it than the average five-reel melodrama. I told the producer what I thought should be done with a serial scenario and he told me to go ahead and write one. When it was finished he said it was a good scenario—except he didn't know anyone who could do the stunts."

"That put it up to you."

"Yes. I felt that the only way to thrill a serial audience was to double the danger of the stunts. I told the producer this and he laughed and said that I was like some of the scenario writers who sent in scripts filled with impossible situations, that got the hero into all sorts of desperate scrapes but suggested no way by which he could get out."

"Like the man who built the chicken coop of laths and then called to his wife to admire his work," said I.

"What did she say?" asked Mr. Hutchison.

"'It's a beautiful chicken coop, my dear,' she exclaimed, 'but how are you going to get out?' He had built himself inside of it and the only thing for him to do was to knock it to pieces again, which he did with all the vigor that his good right arm, assisted by a hammer and a wild rage, could bring to his aid."

*Recalling a Close Call*

"How do you find time to work on a scenario?" was my next question.

The stunt star gave a funny little chuckle.

"By getting so smashed up in a 'leap for life' that I am forced to keep to my room, and turn to scenario writing as the best way to occupy my mind. That is how 'Hurricane Hutch' came to be written, after I had injured my arm in making 'Wolves of Culture.'"

"You must have had some close calls in your time."

"Oh, yes. One of the closest was in my first stunt picture. I was supposed to be hanged, but it came dangerously near being a reality. The producer, who was also the director, rigged up some sort of a scheme that was intended to keep the strain off my neck, but after several husky cowboys had eagerly and lustily hoisted me into the air the rope slipped or something went wrong and my supply of oxygen was completely cut off. I tried to speak but couldn't, and my realistic struggles were taken for my intense devotion to my art. The more I kicked and writhed, the better pleased was the director. As he gave the signal to let me down he remarked that I had done fine and the scene wouldn't have to be taken over again. When I was able to speak I assured him I was satisfied if he was. About five seconds more of that dance upon nothing and I would have kept right on into the hereafter."

*The Trick Chair That Didn't Work*

"Why don't you let some of the other members of the company take a chance at going on the same journey?"

Again the stunt star gave his funny little chuckle.

CHARLES HUTCHISON

"I do—sometimes without intending it. This happened in the 'Great Gamble.' In one scene I had business of defending myself from a gang of toughs, by hitting one of them over the head with a chair. The chair had been sawed in two and fastened together so lightly that it would fall to pieces at the slightest contact with the badman's skull. We all examined it and convinced ourselves of that—especially the actor who was to play the part of this particular badman."

"What happened?"

"In the struggle someone moved the chair."

"And you picked up the wrong one?"

"Naturally. It was several days before that unfortunate badman got back to the studio, and the cut on his forehead didn't heal for weeks."

"Was he resentful against you for the accident?"

"Oh, no! It's all in the day's work. Besides, he had a good laugh, with the rest of us, at a report that was sent back to the studio after the scene had been inspected by a committee at the office."

"Did the members of the committee find the scene too realistic?"

"On the contrary, they gave it as their opinion that when I knocked the poor chap insensible with the perfectly good chair, he did a very unnatural fall, and advised we take the scene over again."

## Hiscott Now Assistant Director to Fitzmaurice

Leslie Hiscott, hitherto location manager at the Paramount studio in London, has been appointed assistant director to George Fitzmaurice and is thus taking an active part in the production of "Three Live Ghosts," adapted from the stage play of that name by Ouida Bergere.

Hiscott was born in London in 1894 and educated at St. Paul's School and Pembroke College, Cambridge. While in the army he decided to abandon law work for moving pictures. With a friend he started an agency and secured the film rights of the works of many famous authors, among others those of E. Phillips Oppenheim, Rafael Sabatini, Ruby Ayres, Edgar Jepson and Dion Clayton Calthrop.

An offer to join an Italian film company as assistant director appeared to promise greater opening, so he spent some time in Italy, gained a lot of experience in every branch of the business and incidentally a thorough knowledge of the language. He then went to Stoll's as assistant scenario writer and assistant director, and worked for some time in the same capacity with the Welsh-Pearson firm in their production of "The Old Curiosity Shop."

## Mayer to Write Titles for Goldwyn

The Goldwyn company continues to infuse new blood and new ideas into its Western scenario department. Following the appointment of Paul Bern to the directorship of the department with Clayton Hamilton and Ralph Block as his associates, comes the announcement that Edwin Justus Mayer, of the Eastern publicity department, has been transferred to the studios at Culver City as title writer.

Mr. Mayer has had a long career as a newspaper and magazine writer. His clever Sunday newspaper articles attracted the attention of Samuel Goldwyn, with the result that Mr. Mayer will now write titles for the Lion Brand of photoplays.

# Keeping in Personal Touch

By FRITZ TIDDEN

RAIN prevented the playing of the final games in the Moving Picture Baseball League. The game that will either give the Universal nine the title of undefeated league championships or else give the Fox aggregation the edge on the deciding game for a series will be played probably next Saturday afternoon at Clason Point. Barney Wolf has announced that his batteries will probably be: Adams and Bordner. Miesik and McGrath will officiate for the Universals.

**Standing of the League:**

| | W | L | Pct. |
|---|---|---|---|
| Universal | 11 | 0 | 1.000 |
| Fox | 9 | 1 | .900 |
| Goldwyn | 6 | 6 | .500 |
| Paramount | 6 | 6 | .500 |
| First National | 5 | 6 | .454 |
| Vitagraph | 3 | 9 | .250 |
| Pathe | 0 | 12 | .000 |

* * *

Marie Prevost, former bathing beauty and now starring in Universal comedy dramas, at last has been caught by the camera while in swimming, thereby upsetting the most holy tradition of the film bathing beauty sorority. In "Nobody's Fool," her latest picture, she was induced to jump from a bridge and stage a "going-going-gone" clinch with Harry Myers in a lot of wet water.

* * *

Walter P. Lindlar, assistant manager of the division of exploitation of Famous Players-Lasky Corporation, is visiting the Paramount Exchanges at Buffalo and Albany.

* * *

Norma and Connie, of the Clan Talmadge, are to go to the coast within a few weeks. The former will probably make a picture in California, but Connie is coming back to New York and her husband after a short visit.

**Roll your own.**
**"The Happy Pest" is a film that should be dedicated to somebody or other.**

Herman Robbins, for nine years a member of the Fox organization, has resigned his position of sales manager with that company. R. A. White has been appointed to succeed him.

* * *

*Since "Aesop's Film Fables" are being cartooned by Paul Terry, would you say that the tales of the ancient fabulist have become Terryfied? If so perhaps you could then say that "It's a wrong fable that has no moral."*

* * *

Betty Bond has announced her betrothal to Samuel Silverstein, a non-professional. They will be married sometime in December at the Astor.

* * *

J. O'Donoghue, formerly manager for Paramount in Australasia, is making a short visit in the United States. He was a pleasant caller at the Toucher's sanctum this week and had many interesting things to say regarding the bettering of conditions in the island continent. He emphasized the fact that American films are growing in popularity every day, even taking into consideration the already wide approval they are met with. O'Donoghue stated that the tax situation had reached an acute stage in Australia at the time he sailed, but that a remedy was being insisted upon by the Australasian distributors and exhibitors.

O'Donoghue expects to take back with him in a short while a new line of film.

* * *

*No, no, Grace, we must be firm. Miss Du Pont, Universal star, does not get her powder free.*

* * *

Friday evening was a gala night in pictures, it seems. "Theodora," the imported Goldwyn film, was presented for an extended engagement at the Astor Theatre and "Peter Ibbetson," the Paramount picturization of the Du Maurier classic was given a pre-release showing at the Hotel Plaza under the auspices of the American Committee for Devastated France and the Maternity Center Association of New York. Agile as we are, it will be quite impossible for us to cover both events. We will knock 'em cold in our order to show cause suit at one gathering and will have to send in a pinch hitter for the other. An anxious world will be able to get these reports next week, owing to the fact that we could not convince the boss to hold up the publication of the magazine for another day beside the one caused by the double holiday.

* * *

The news that H. D. H. Connick had resigned from Famous-Lasky did not come as a great surprise to the celluloid center. A persistent rumor to the effect that he would leave the organization has been going the rounds for some time. Theodore Whitmarsh has been named to take the position left vacant.

* * *

The wedding of Charles Holland Duell, president of Inspiration Pictures, and Lillian Tucker will take place on October 29. The ceremony will be performed at the home of Mr. and Mrs. William Sackett Duell at Hillcroft, Meadowbrook, Pa. Such a large number of friends and relatives has been invited by Miss Tucker's mother, Mrs. Charles Alfred Hall, that a special train has been chartered to transport them from New York to the Duell home, and back.

The train will leave the Pennsylvania station at 10.40 a. m. on Saturday, October 29, and will leave Meadowbrook at 4.15 p. m. on the return trip. The wedding will take place at 1 o'clock. Following an extended honeymoon trip, Mr. and Mrs. Duell will be at home at the Ritz-Carlton Hotel after December 1.

* * *

Due to increased activity the Paglin-Davidson agency has added several new men to its staff of experts. Among the newcomers are David E. Weshner and C. Vernon Farrow.

*Not only to all exhibitors does MOVING PICTURE WORLD go, but into the home as well. The Sennett girls are probably reading "Personal Touch" to the evident enjoyment of the industrious one*

**Saying It With Titles.**
**"Girl of My Heart."**
**"For Those We Love."**
**"After Your Own Heart."**
**"Love Is An Awful Thing."**

Comes to hand the first issue of "The Silversheet," an attractively made up and editorially interesting little magazine circulated by the U. S. Army Motion Picture Service. F. Bund, Jr., is the managing editor and the sheet will be issued semi-monthly. It will be sent to all army stations in the United States and Panama using the film service. A copy goes to the officer in charge of recreation, the manager and cashier of the theatre and the operator.

* * *

We are always right. We don't have to prove it. We admit it. But this time we made the exception that proves the rule. It seems that we said last week in this fount of knowledge, that Arthur Tarshis was to resign from Pioneer and return to the staff of Women's Wear. Arthur indignantly denied the report, personally and with vehemence. So there you are.

**Having been convinced of "The Sin That Was His," William Faversham now appeals for "Justice."**

Byron Brentlinger, manager of the Victory Theatre, First National Circuit's Evansville home, and Margaret Watson, only daughter of Mr. and Mrs. David Watson, of Terre Haute, Ind., were wedded in St. Paul's Episcopal Church at Indianapolis Tuesday afternoon, October 4. Mr. and Mrs. Brentlinger left after the ceremony for Brooklyn, where they will visit the bride's parents. Mr. Watson now being located there in a Government position to which he was only recently appointed.

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The Haynes Theatre, Waterville, Maine, was crowded the other afternoon with an audience composed mostly of children, when a screen hero drew his automatic and pointed it at the villain. An over-excited small boy in the gallery shouted "fire;" the crowd misunderstood the

**Keeping in Personal Touch agrees neither to prosecute nor to persecute the Exhibitors Herald for copying such features as picture exploitation, the sub-editorial idea and other material original in our industry with Moving Picture World. In addition we will agree to buy a harness or a saddle for the horse (if we get it) that Exhibitors Herald is raising a fund to purchase. After that we will buy another horse because Marty must have two to ride at the same time in order to be comfortable. We will call one horse Sidney and the other horse Bill. We trust that neither animal ever throws Marty because by and large he's a snappy chap with a sweet nature underneath.**

cry and rushed for the doors. Manager James McGee and his staff acted quickly. All the exits were thrown wide open, the operator switched on a rollicking comedy and the spectators returned to their seats unharmed.

* * *

Eddie Adams, chief cutter for Cosmopolitan Productions is recovering from a surprise party given him last Saturday night by several friends. It was Eddie's birthday anniversary, "and believe me," says he, "I'm glad birthdays come only once a year." A large element of the "surprise" in the party lay in the nature of the gifts the friends gave to Eddie.

* * *

George Kahn, of Universal, makes his debut as an actor on the evening of October 29.

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*Considering the approach of the elections, the Strand Theatre has a timely title in the Constance Talmadge film running through the week of October 16. It is "Woman's Place."*

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Among the visitors at the Arrow offices during the past week were Morris R. Schlank, well known comedy producer; Tony Luchase, Philadelphia exchange man; J. Emanuel, also of Philadelphia; M. Mitchell, of Quality Film Service, Atlanta, and Leo Gardner, general manager of the Reliance Film Exchange, Washington, D. C.

*MARGARET LOOMIS*
*In the special dance scene she does in "The Sheik," Paramount's picturization of the popular novel*

* * *

John A. Kent, publicity and sales manager of Aywon, has just returned from a successful tour of the principal cities throughout the country. Kent was pleased to note the revival of an optimistic spirit among state rights exchange men, and all expressed the conviction that the recent period of gloom is rapidly passing.

* * *

R. V. Anderson, sales manager of International News, was giving a sales talk to salesmen the other evening when he was paged by a policeman for having his car parked the wrong way. It took all the sales arguments he had in stock to sell the cop on the idea of letting him off without a trip to the night court.

* * *

The second of Harry Reichenbach's amusing series of articles syndicated to daily papers throughout the country to exploit the Universal picture, "Foolish Wives," and called "Foolish Wives of History" is:

"LOT'S WIFE"

Sodom was the busiest town in the Egyptian league and Mr. and Mrs. Lot were the busiest people in Sodom. Mrs. Lot was a curious little fritter, while Mr. Lot, who derived his name from his activities in the real estate field, was still busier.

For some reason or other, the powers that be took a powerful and dangerous dislike to Sodom and one day, while Mrs. Lot was entertaining little Egypt and her big sister, Mr. Lot was tipped off that something in the way of trouble would occur shortly in his favored city.

Mr. Lot was wise unto his day and immediately unloaded all his holdings at a sacrifice and then instructed his ball and chain to pack her vanity bag, preparatory to going da da.

Mrs. Lot had a number of social obligations to fulfill at Sodom and wanted to know the whyfor. But Lot was obdurate and merely told her not to waste so much time on gab, but to pack.

Mrs. Lot packed, grabbing her sheerest "throw-over" and jamming her cosmetics into a wicker hamper, she announced herself ready.

Off into the suburbs they started, bag and baggage.

Motor cars full of pleasure seekers passed them, and the occupants shouted good natured nothings at them as they whizzed by. As they sauntered by the "Cock and Bull" tea room, Mrs. Lots' friends shouted invitations at her and one good looking chap, known from Athens to Atlanta, as a nasty footworker, posed broken heartedly, his eyes riveted on the fair frail form of Mrs. Lot. Mr. Lot was spurred to hastier pace and bade his wife to rush and said Lot, "Look not back upon yonder lizard, else thou wilt turn to salt, for I have been tipped off." Mrs. Lot was but human. The best fox trotter that ever vibrated a Douglas was oozing out of her life—and she looked back—and from that day on, egg eaters at the Alexandretta Bazaar sprinkled little bits of Lot's wife on their shell fruit as they gurgled through breakfast.

No. 3, "Helen of Troy."

Victor Herbert will be guest conductor at the Strand Theatre during the week of October 16.

* * *

"Those who are unacquainted with Freud's theories may deem 'The Case of Becky' fantastic or even ridiculous," said J. Clarkson Miller, noted author and psychologist, who made the screen adaptation of the famous Belasco stage success, "but to students of Freud the possibility of dual personality in actual life will be readily accepted. 'The Case of Becky' is not a fairy tale. Those seeing this picture should do so with an open mind, for there is nothing in it that could not happen in real life." "The Case of Becky" was written by Edward Locke and presented by David Belasco at his theatre with Frances Starr in the principal role, the part that is played by Constance Binney in the Realart picture presented this week at the Rialto Theatre.

* * *

Marcus Loew's list of guests for the opening of the Loew's State Theatre in Buffalo is practically complete as follows: Mae Murray, Eugene O'Brien, Doraldina, Lillian Walker, Diana Allen, Winifred Westover, Zena Keefe, Hope Hampton, Marguerite Marsh, Betty Browne, Kenneth Harlan, Audrey Maple, Senna Owen, Leo Carillo, June Caprice and Helene Smiles Davis. The party will leave Sunday night in a private car, spend three days in Buffalo and one in Rochester. The City of Buffalo will entertain the stars civically and the round of entertainment planned for them will keep them busy every moment of the time they are away.

* * *

Art Schmidt, Universal's new short subjects sales manager, hit New York the other day looking like a Twentieth Century steam engine. In addition to his excess pep, he was flashing a diamond scarf pin of many candlepower. It was a gift from his force in the Cleveland Universal Exchange, upon his departure for his new duties.

* * *

Theodore Solomon, the head shipper at the Universal home office, was black-jacked to the tune of $10 and a gold watch, up in the Bronx the other night. An affable stranger halted him on the street and asked for a match. Solomon put his hand in his pocket to get it. He woke up three hours later in a police station, with empty pockets and a black-eye.

Note: Choose the nearest exit before asking Solomon for a match, hereafter.

Speaking of black-eyes, another shiner has blossomed forth at the Universal home office. Edward Bartsch, Cerberus for the Laemmle sanctorum, says he acquired his black-eye while chopping wood in the woodshed. That's a brand new alibi. Maybe Bartsch's eldest son is getting to be a better man than his father.

* * *

Children are keen observers. There is much to observe about a motion picture studio.

While their father was producing "The Rubiayat of Omar Khayyam," the studio became as familiar to Ferdinand Pinney Earle, Jr., aged 6, and to his brother Eyvind, aged 5, as their own yard.

*MAKING REPAIRS*
*Wanda Hawley, between scenes of "The Love Charm," resorts to her handy repair kit of paints, oils and varnishes*

The two boys played on the lawn of the Hollywood studio while Ferdinand Earle held conference with officials of The Rubiayat, Inc. Suddenly the conference became an audience.

"Yes!" Ferdinand, Jr., was heard to shout.

"Yes!!" responded Eyvind, louder.

"YES!!!" came louder yet.

"YES!!!!" shouted both.

Officials exchanged blank grins. Producer Earle stepped to the door.

"Ferdinand! What are you doing?"

"We're just playing director, papa, just 'yessing' each other!"

Children are keen observers. There is much to observe about a motion picture studio. "Quod erat demonstrandum," as Euclid was fond of remarking.

* * *

After a month in London, where important deals were closed, William M. Vogel, the New York film exporter, has journeyed on to France and now Spain. Vogel was in Madrid on October 1 and in Barcelona early the following week. Important contracts in all three territories have been closed, the details of which will be announced in due course of time. His trip has been a very active and successful one since leaving America the middle of August.

* * *

*Bill Hart, it is said, will attend disarmament conference in Washington. He will probably pack two guns.*

* * *

Joe Weil has been engaged by the Export and Import Film Company

**The Victory Theatre, New York, is in the habit of running a double feature day each week. Last week the double bill read as follows:**

**"A Wife's Awakening"—"After Midnight."**

**Many a farce plot has been constructed from slimmer material than that.**

**Young Walter of the Hills audaciously goes so far as to say that Casino Theatres may be expected to play "The Deuce of Spades."**

to do the advance publicity work on the new serial which Col. William N. Selig is making for that company.

* * *

Charlie Ray is finally coming to New York. As the countless publicity stories have announced previously, heralding what proved to be false starts, it is his first visit to our village green.

* * *

Conway Tearle is another film star that will take a fling on the speaking stage this season. But he will not desert his studio work. A combination of both will keep him a very busy boy. The stage play in which he is to appear is tentatively called "The Mad Dog."

* * *

Edwin Justus Mayer, ere these many whiles a member of the Goldwyn publicity staff, and undignifiedly known as Hey Eddie! has gone to the coast to join the scenario department of his concern. It is understood that he will do titling and editing. We may expect some good stuff to be read aloud in the theatres.

* * *

Max Rosenfield is now editor of the Paramount Exploiteer, replacing Walter Eberhard, who, as was announced, resigned from Famous-Lasky to join Bill Yearsley's flying squadron.

* * *

Ferdinand (Ind.) and Earle (Ark.) were not named for the producer of "The Rubiayat of Omar Khayyam."

* * *

Mary Alden, who appeared in "The Witching Hour" and who increased her popularity with her appearance in "The Old Nest," is starring in a new stage play called "Ropes," which opened the fifth season of the Hollywood Community Theatre. Wilbur Daniel Steele is the author.

"In 1999," by William C. De Mille, and "Crumbs That Fall," by Philip Hubbard, are other plays on the theatre's program.

* * *

The engagement of Jules White, film editor at the Hamilton-White studios, to Margaret Davis, daughter of a Los Angeles attorney, has been announced. White is a brother of Jack White, director of Educational-Mermaid Comedies.

* * *

Irving Mosel, [illegible] member of the Elk Photoplays staff, [illegible]

* * *

William De Mille, who has just finished "Miss Lulu Bett" at the Lasky studio, arrived in New York Monday [illegible] a month. He [illegible] a lot of work. With Clara Beranger, who adapted "Miss Lulu Bett" [illegible] will work on a new story which he is shortly to produce for Paramount and on which Miss Beranger has been engaged since she arrived here from California some weeks ago.

Harry Revier came in from the coast last week.

* * *

Universal City's department chiefs forgot picture problems for a day recently and staged the first annual inter-department picnic at Seal Beach. A baseball game was the feature of the day.

* * *

Irving G. Thalberg, director-general of Universal City, headed one team while Louis Jacobs, general manager of the Century Comedy studio led the other outfit. Ray Van Alstyne, head of the scenic department at Universitl City, was the poor unfortunate umpire.

The party included every department chief on the Universal lot, among them Irving G. Thalberg, Harry Kerr, R. E. Olin, Arthur Fresneda, Harry Brown, Lucien Hubbard, Martin Murphy, M. K. Wilson, Bert Dorris, William Lord Wright, Archie Hall, Harry Burke, C. A. Malmister, F. S. Eaton, J. F. Kiersted, Wood Allen, Ray Van Alstyne, O. M. Bensfield, F. C. Cornwell, Edward Knell, Al De Bus, Frank Lawrence, Elmer Sheeley, Sigmund Moos, J. A. Guerin, J. J. Sullivan, Charles Roberts, Harry Axe, A. C. Stecker and Jack Freulich.

* * *

Ben Cohen, of the Carter De Haven organization, is in town for a short visit.

* * *

Paul Cromelin left for the coast last week, to be gone about three weeks.

* * *

The beautiful hand carved pure celluloid pipe is awarded to Louis Marangella for the week's champ press story. Looee alibis himself to a small extent by stating in a choicely worded note to us that the story was freighted on to him from somebody on the coast. Here it is:

Monty Banks, the "Beau Brummel" screen comedian of Warner Brothers, had some of his best clothes stolen by a thief while bathing in the surf at Los Angeles. The bath house was crowded, and without a private dressing room Mr. Banks was forced to don his swimming attire in his car. After taking several plunges, he returned to his benzine wagon only to find his clothes missing.

Banks was forced to return to Los Angeles attired in his lava lava, and two miles from home his gas ran out. He was alone, and had to wait until dark in order to sneak to a gasoline station. It was run by a woman. With the wit that is the heritage of comedians, he ran to a nearby field, found an old tomato plant, converted this into a skirt and returned to the gas station. Then he realized he was broke. He was embarrassed. But lo! Harken to fame!

The woman recognized Monty—having seen some of his screen comedies—and trusted him with five gallons of gas.

* * *

The weekly causerie department of the London Film Renter and Moving Picture News publishes an interesting item under the head, "Why Not Edmund Burke?" It says:

John Drinkwater has shown us the possibilities of "biographical plays" on the speaking stage, and it now occurs to me that something in the same line could be done for the screen with equal advantage. Has it occurred to any British producer, for example, to contemplate the life of such a man as Edmund Burke, or Richard Brinsley Sheridan? Either of these famous men's careers are full of human interest. Why always rely upon the "eternal triangle" for the subject of a film? What the British industry requires at the present time is imagination and, given this, the pluck to carry it into effect. There is a fortune awaiting someone here who can realize this. But it must be done quickly.

* * *

A gracious tribute was paid to Arthur S. Kane by his associates in the Charles Ray Productions, who have introduced the name of Kane's Alma Mater in "Two Minutes to Go," the college football film which will soon be released by First National. Baker College, the small town seat of learning, which plays such an important part in the Ray picture, bears the name of the University where Kane learned calculus and football.

* * *

This week we received enough ill grandmother jokes to fill the whole department. Some of the local press agents probably thought they individually would be the only ones to have the nerve to send in this evergreen oldtimer, which has been perennial since Pop Anson was a little chap.

* * *

*Lewis S. Stone, the popular leading man, [illegible] in a recent picture where he enters a cabin (in the cage) followed by a real wild wolf. All was ready and the director prepared to make the scene. "Now, Mr. Stone," he said, "when the wolf comes after you, do you think you can jump up to the rafters?"*

*"I know I can—but can the wolf?"*

* * *

**Patrons of picture theatres will recognize "A Voice in the Dark" as the vocal struggle of some fan interpreting a sub-title.**

Among the many stories that Mabel and Hugo Ballin are at present considering for their next production, the one that is particularly engaging their attention is a Spanish novel from the pen of an European author.

It will be recalled in this instance that when Norbert Lusk sailed for Europe last summer, it was stated that one of his missions was an interview with a well known author in connection with a story for the Ballins. The Spanish novel is the result of Lusk's efforts, and in case the Ballins decide on this story, the next few months may possibly find this artist director and his wife temporary residents of Madrid, where the principal scenes will be filmed.

* * *

Not that we or you give a darn, but just for conversations sake we will state that Roy Atwell, the eccentric comedian, was the first to wear horn rim glasses in the United States, although Harold Lloyd made them famous since.

* * *

*Because of the recent agitation against censorship, Herbert Rawlinson, the Universal star, has outlined his ideas of what should be barred from the screen. They are as follows:*

*No killing—Exerts a bad influence on old and young.*

*No intense loving—Might lead to killing through jealousy.*

*No embracing—Might lead to an intense love scene.*

*No kissing—Might lead to an embrace.*

*No shaking hands—Might lead to a kiss.*

*No smiling—Might call for a handshake.*

*No——— oh! What's the use? Might as well have no pictures.*

* * *

An article that should be vitally interesting to all advertising managers appeared in the September issue of *The Poster*. It is called "Posters for Photoplays" and was written by Si Seadler, who is parked on the Arthur S. Kane staff. Although Si is a young fellow he is qualified to speak with authority, and for those who are willing to admit that there is always something to be learned there is material in the article.

* * *

Last Sunday's New York World [illegible] section contained as fair a general survey of the morals of the studio group as we have laid an eye to in a [illegible] paper in some time. Its outstanding argument is the truth overlooked by sensation seekers that the morals of the studios as a whole should not be condemned because a few careless souls cut loose.

*HEY, EDDIE!*

*Eddie Polo, Universal serial star, takes a day off to escort the girls of [illegible] and around Universal City.*

# In the Independent Field

By C. S. SEWELL

## *Eddie Lyons to Star in Series of Two Reel Comedies for Arrow*

W. E. Shallenberger, president of the Arrow Film Corporation, announces a series of two reel super-comedies will soon be released by that organization starring the well known screen comedian, Eddie Lyons.

Arrangements were made with Mr. Lyons several months ago, says Dr. Shallenberger, to produce a series of two reel comedies which will justify the term "super." The first two, "Oh! Daddy" and "Pardon Me," have already been received and Arrow officials contend they are the finest two reel comedies ever offered on the independent market. Mr. Lyons and his co-workers have spent several months in the making of each of these comedies. Photography, direction, sets and supporting cast are said to be excellent and Mr. Lyons has secured very unusual stories for these pictures, which, while being free from slap-stick, are filled with humorous situations.

While no release date has been announced, these pictures will be an early release on Arrow's fall program.

## *Three Stars for First J. W. Film*

For "The Road to Arcady," the first of a series of four society dramas to be released on the independent market by J. W. Film Corporation, E. S. Manheimer announces there will be three stars: Virginia Lee, Roger Lytton and Harry Benham.

Miss Lee, who has the leading feminine role, has appeared in a number of productions, including "A Woman of Two Worlds" for First National. Roger Lytton and Harry Benham are also well-known to theatregoers. Mr. Lytton appeared in a prominent role with E. H. Sothern in the stage production of "The Proud Prince" and later also appeared in a number of Vitagraph productions. In "The Road to Arcady" he is cast as a Wall Street financier. Harry Benham also reached the screen via the stage, one of his successes being with Alice Brady in "The Dancer's Peril."

## *Special Titles for Bible Film*

Louis Weiss, of Artclass Pictures Corp., which organization now has in course of preparation an elaborate film version of the Bible, has announced that this offering will be presented with a series of most artistic and suitable effects as regards the sub-titles. The dominant note will be the use of a huge Bible to indicate the various periods and lapse of time throughout the picture by the turning of the leaves. The scenes will dissolve in and out of these pages as the various episodes are visualized. The sub-titles will be decorative and beauty and dignity will mark the illustrated backgrounds.

Jane Helf, a foreign artist, has been engaged to paint the various designs and will sail from London to execute this comission. Many of the titles will be in colors.

## *Goldburg Back with Optimistic Report on Business Conditions*

Jesse J. Goldburg, general manager of the Texas Guinan Productions, after an absence of three months, has returned to New York from the West Coast, where the first series of twelve two-reel Western and Northwestern productions staring Texas Guinan are being filmed.

En route to California, Mr. Goldburg visited exchange centres and, as has been his custom for several years, investigated conditions. His reports as to the future of the independent market and general business conditions is encouraging. He reports that he found both state right buyers and exhibitors to be thoroughly optimistic. While on previous trips, Mr. Goldburg states many buyers greeted you with a tale of woe; today they recognize that pessimism served no good purpose and if they are not making money it is entirely their own fault.

The betterment of the situation in the independent field, Mr. Goldburg attributes to several things, among them being the following: the introductions of more modern and progressive ideas in the purchase, distribution, exploitation and exhibition of motion pictures; with the observance of commercial ethics and sound business principles; the coordination between exchange managers along the lines of Boards of Trade, resulting in the reduction of a duplication of expenses and protection against possibly unscrupulous exhibitors; greater trust in the statements of producers' representatives; tendency to the elimination of the deposit system and the placing of greater faith on written contracts; the increase in the co-operative spirit between exchanges and theatres regarding exploitation.

EDDIE LYONS

Mr. Goldburg announces the completion of the first three of the Texas Guinan two-reelers, which he believes will mark a new era in two-reel dramas, which it is promised are being made on the same scale as feature productions. Mr. Goldburg supervised the making of these pictures and since his return has been in conference with Edwin R. Fraser, assistant general manager, who will leave for Los Angeles in a few days to be followed by Mr. Goldburg within a short time thereafter. Both will remain on the Coast until the completion of the first series of Guinan productions, after which it is planned to have Miss Guinan make a tour of personal appearances. The second series will then be started and it is probable that four five-reel features will be produced with Miss Guinan as the star.

## *"Chic" Sale Scores a Real Hit*

CHARLES SALE, otherwise Chic Sale of vaudeville, is the newest and best recruit to the screen's actors of importance and he has succeeded in the Exceptional Picture, "His Nibs," in contriving a charming novelty that is as clean as a hound's tooth and as downright funny as anything that has featured its way into our view for a long time.

Portraying seven roles in one picture and doing them all well is a feat, but better than that is the sum total of the feature's effect upon an audience. At the Hotel Astor showing this effect was to provoke hearty laughter in waves that rose high and it was demonstrated that Mr. Sale in "His Nibs" is splendid entertainment. Arthur Hoerl's titling is so splendid in its humor that we call your especial attention to it. Alexander Beyfuss has demonstrated his showmanship and insured for himself and his associates of the Exceptional organization a feature picture that will make money for exhibitors and give to their audiences a most satisfying feast of fun. We look for more of Mr. Sale—we need him on the screen.

A. J.

## *Hines Begins on Second Feature*

Work has already been started on a second Johnny Hines feature to be distributed by C. C. Burr. It was necessary, however, for Hines to leave for Canada to make a personal appearance in Winnipeg. He will then go to Calgary to film some Northern scenes. Johnny Hines has already made personal appearances in several cities in connection with "Burn 'Em Up Barnes," which it is announced is meeting with great success.

# In the Independent Field

## Filming of New Jackie Coogan Special "My Boy" Now Finished

"My Boy," Jackie Coogan's new feature film production, is now complete and the many thousands of feet of film are in the cutting room. Three months' work was required to finish this production at a cost said to exceed $125,000.00.

Two stages, each measuring in size 150x300 feet were constantly filled with the "My Boy" sets. A large space of land was leased by the Jackie Coogan company at Universal City, where many of the "lower east side" episodes of the feature were made.

The picture is described as big in theme and in treatment, heart interest abounding in every scene. There is little genuine slap-stick and although many hundreds of people were used only two characters stand out. These are the old sea captain, played by Claude Gillingwater and the little immigrant orphan, portrayed by Jackie Coogan.

The picture is regarded by the producers as another episode in the life of Jackie. It has no direct bearing on the Chaplin production, neither has it any semblance of "Peck's Bad Boy." It is said to be an unusual and original story, which will give Jackie Coogan opportunities to display his art that he has heretofore never had, presenting a new Jackie Coogan.

Many leading exhibitors are announced as having contracted for the entire series of Coogan products, and it is believed "My Boy" will increase Jackie's popularity.

## World Film's "Judgment" Liked by Trade Press Critics

Milton C. Work, president of World Film Corporation, reports that his organization's big spectacular drama, "Judgment," which is being distributed on the independent market, has received unusual praise from trade paper reviewers. One reviewer characterizes it as the finest European production brought to this country.

"Judgment" is from Victor Hugo's drama, "Mary Tudor," and the role of "Bloody Mary" is portrayed by Ellen Richter, a newcomer to the American screen. Her work has been highly lauded for its reality and dignity.

World Film Corporation's second production for fall release is "Suspicious Wives," staring Mollie King, and it is said that territories are selling fast, and where the picture is being exhibited it has proved to be a big box-office attraction. World is also distributing a series of five dramas featuring Joe Moore and Eileen Sedgwick, the latest being "Arrest Norma MacGregor."

*W. E. SHALLENBERGER*
*President of Arrow Film Corporation*

## Shallenberger Leaves for Coast to Confer Regarding Production

W. E. Shallenberger, president of the Arrow Film Corporation, has left New York on a trip to the Coast. He intends to stop over in Chicago for a few days. He was accompanied by Morris R. Schlank, who is producing two series of comedies for "Arrow." Mr. Schlank has been in New York for a week attending to business connected with his pictures.

While in California Dr. Shallenberger will confer with Ben Wilson, William La Plante, Eddie Lyons, Reggie Morris and S. M. Herzig, all of whom are producing pictures for "Arrow" release.

Schlank, Herzig and Morris are making two reel comedies, which are being released under the franchise plan and which number such players as Eddie Barry, Helen Darling, Jay Belasco, Vera Reynolds, Margaret Cullington, Lilly Leslie, Paul Weigle, Harry Gribbon, Neely Edwards, Charlotte Merriam, Eddie Baker, Jack Duffy, Keene Thompson and Harry Tenbrook.

Eddie Lyons, formerly of the team of Lyons and Moran, is making a series of special comedies, while William LaPlante is filming four novels from works of the late Jack London. Ben Wilson is making a serial of "Man of the North" which stars Ann Little, a series of six Western pictures starring Jack Hoxie and a series of four features from the works of Peter B. Kyne.

Dr. Shallenberger expects to be gone several weeks and during his absence W. Ray Johnston, vice-president of the "Arrow," will remain in charge of the home office.

### Novel Post Card

The Publicity Department of the Arrow Film Corporation has issued a novelty postcard of "Kiki," the dog star from their novelty film, "Watching Eyes." Many inquiries have been received from exhibitors all over the country regarding this picture.

## Davis Arrives from West Coast for Conference with Joe Brandt

George H. Davis, co-producer with Joe Brandt of "The Heart of the North," featuring Roy Stewart with Louise Lovely, has arrived in New York from the West Coast.

Mr. Davis made the trip to help wind up negotiations on the disposal of territorial rights to this picture, to assist the preparation of special exploitation in many of the territories and to confer with Mr. Brandt regarding future productions for Quality Film Productions, Inc. Mr. Davis announces that several big productions are slated for the new company this year—and has brought scripts for several big stories.

Prior to the coming of Mr. Davis, Joe Brandt made a tour of the principal exchanges, as far West as Omaha, for the purpose of seeing just what the exhibitors, the exchanges and the public want, and the results will be used in planning future productions.

Mr. Davis will remain in the East for about five weeks.

Harry Revier, who is responsible for the direction of "The Heart of the North," accompanied Mr. Davis East for the purpose of discussing forthcoming plans for production.

## Affiliated Distributors Next Feature Is "Sunshine Harbor"

An extensive exploitation campaign for 'Sunshine Harbor," the second feature on Affiliated Distributors' program, is being prepared by the Paglin-Davidson Agency. The first release, "Lonely Heart," starring Kay Laurell, has already been offered to the state right market, in accordance with C. C. Burr's plan, and is now being exhibited throughout the country.

Arrangements have been made to have Miss Beecher photographed at the foot of a statue erected to the memory of her grandfather, Henry Ward Beecher. Use will also be made in the campaign of Miss Beecher's athletic prowess by having girls seek to equal her records. She has won medals in canoe paddling and swimming at Lake Placid, also in trap shooting and is an all-round athlete.

"Sunshine Harbor" is now being titled and edited by Morris Ryskind and a trade showing will be held soon.

## Kineto's "The Four Seasons" Highly Praised by Riesenfeld

Illustrative of the effect of "The Four Seasons" on the exhibitors is a letter received by Charles Urban from Dr. Hugo Riesenfeld, of the Rialto Theatre, New York.

It was in the Rialto that this Urban popular classic, the first feature-length picture to be put out by the Kineto Company of America, played its pre-release engagement.

Immediately following the showing came from Dr. Riesenfeld the following letter:

"I feel that I owe you more than a mere price or mere thanks for your picture, 'The Four Seasons,' which I showed at the Rialto Theatre last week.

"As a nature feature it is unique. It is beautiful, instructive and above all, intensely interesting. With proper music it becomes an illustrated poem, with an appeal to all classes—highbrow and lowbrow.

"Don't let anybody persuade you to make the picture any shorter or to run it in four sections. Friends tried to persuade me to break it up. The audience really loved it—applauded when it was shown, spoke of it on leaving the theatre."

The beauty of "The Four Seasons" is said to have made a remarkable impression on all who saw it and the effect of laudatory reviews is being felt increasingly. Hundreds of requests for advice on releasing arrangements have poured in from theatres in all parts of the country. Methods of release will be announced shortly.

# In the Independent Field

## *Two More Sales on "Heart of North"*

M. Mitchell of Federated Films of Atlanta, who was a recent visitor to New York, has purchased rights to "The Heart of the North," produced by Joe Brandt and George H. Davis, for North Carolina, South Carolina, Georgia, Florida and Alabama, and has also purchased from C. B. C. Film Sales Corporation "Dangerous Love" for the same states with Tennessee added.

"The Heart of the North" has been sold to Big Feature Rights Corporation for Kentucky and Tennessee.

## *Forty First-Run Theatres Book Warner's "Why Girls Leave Home"*

Over forty first-run contracts on the Warner Brothers' production, "Why Girls Leave Home," have been consummated with exhibitors, according to Harry M. Warner, senior member of the Warner organization. In New England alone it is said fourteen theatres played the production for one and two weeks to capacity audiences. The bookings are said to have been made in one week, following the initial canvassing of salesmen of the Federated Film Exchange, which controls the rights to the picture for that territory.

"Why Girls Leave Home" bids fair to be one of the biggest box-office attractions of the season, says Mr. Warner, and scores of prominent exhibitors here lost no time in booking the production.

Harry Rapf, the producer, points out that the question of why girls leave home offers exhibitors unusual opportunities for exploitation and newspaper feature stories. As an example of what has been accomplished with newspapers by the picture, Mr. Rapf stated that no production ever shown on Broadway has received as much free newspaper comment from the New York dailies.

"What has been accomplished in New York City," went on Mr. Rapf, "can be duplicated throughout the entire United States."

## *Effective Exploitation*

ILLUSTRATING in a striking manner that it is possible to secure widespread newspaper notices in the prominent newspapers in the largest cities, and that this method of exploitation need not be confined to small towns, is the campaign conducted by Warner Brothers on "Why Girls Leave Home."

It is, of course, necessary to have something which is timely or has such appeal that the dailies can readily see its news value from their standpoint. In this instance it was the title that did the trick, as it refers to a subject of universal interest and gives the writers opportunities for special articles.

In connection with the showing of this production in New York City an effective campaign was mapped out by the Warner publicity staff, and we understand the credit for its success is due to the work of Eddie Bonns, Louis Marangella and Lon Young. As a result, it is probable that more newspaper publicity was secured in the Metropolitan dailies in connection with this title, than was ever accorded to any other photoplay.

Special articles bearing on the subject of "Why Girls Leave Home" appeared over the signatures of such writers as Sophie Irene Loeb of the Evening World, Jane Dixon of the Telegram, Ida Rogers of the Girls' Protective League, and Elizabeth Greene of the New York Probation and Protective Association. Not only did these articles appear in the New York newspapers, but some of them are syndicated through various newspapers throughout the country.

These articles all feature the subject of "Why Girls Leave Home" and in some of them this complete title appears in quotations, and in certain instances cross page heads were used. By means of these discussions, a large amount of unpurchaseable space was secured which had the effect of planting the title in the minds of the readers so that they were immediately impressed on seeing this title displayed in connection with the billboard and theatre advertising.

The value of a title of this kind is also further shown by the fact that several papers throughout the country have taken this title as a subject for editorials.

Another feature of this kind of exploitation is that it can be used by exhibitors in the smaller cities and towns in reaching their clientele, just as effectively as in the larger cities, and the Warner organization deserves great credit for this campaign. C. S. SEWELL.

## *English Critic Lauds "Kinetos"*

Following the recent announcement that Interest Films, Ltd., have contracted to distribute Kineto Reviews in England, comments of the British trade publications regarding this arrangement have been received by Kineto Company of America.

The Film Renter and M. P. News regarding a trade showing of several of the Reviews says they are "the most entrancing studies of science, travel, industry and natural history ever thrown upon the screen and that exhibitors who include one of these short pictures will add a most attractive feature to their program," concluding with the statement that "Showmen desirous of introducing an entertaining, illuminating and educative series of pictures into their program, short in length, but of intense interest to every class of audience, cannot do better than see and book 'The Kineto Review.' It is a certain winner wherever it is shown."

## *Start Drive for "Tarzan" Serial*

A special advertising drive in behalf of "Adventures of Tarzan," starring Elmo Lincoln and Louise Lorraine, will be inaugurated by Adventures of Tarzan Serial Sales Corp. Large quantities of twenty-four sheets will be displayed in several hundred cities. A special booklet, together with box office pointers on exploiting the serial, will be mailed to exhibitors. Supplementing this, a letter will be mailed to exchangemen, advising them of the methods used by the various buyers of the serial in placing its merits before the exhibitors. Trade paper advertising will be used to acquaint exhibitors and exchangemen alike as to the details of this drive. It is believed that this will assist materially the fourteen exchanges which are now distributing "Adventures of Tarzan."

## *Lesser-Rosenberg Offer New Series*

On the eve of their departure for the East, Irving M. Lesser and Mike Rosenberg closed a deal for a series of eighteen two-reel Western productions co-starring "Bob" Reeves and Maryon Aye. Albert Rogell will direct the series, which will have distribution via the Western Pictures Exploitation Company. It is planned to make two pictures a month.

"Bob" Reeves has had experience in Western pictures with Universal and others. He is a typical Westerner, from Texas, a good horseman, and handy with the six-shooters. He stands six feet four in height. Maryon Aye has appeared with William Fairbanks in several features and with Larry Semon as his leading lady. Prior to entering filmland, Miss Aye toured in vaudeville.

This is the ninth producing unit whose products will be released by the Lesser-Rosenberg organization.

## *Initial Kashin Feature Shown*

Morris A. Kashin recently held a private showing of "I Defy," the feature production which marks his re-entrance into the distribution field, and is said to have been well received by a critical audience. It is announced that the success of this showing has determined Mr. Kashin to plan bigger offerings.

An advertising and exploitation campaign is now being prepared by A. L. Feinman under Mr. Kashin's supervision and a novel form of distributing the picture is promised, which will be announced later. Mr. Kashin reports the receipt of large numbers of letters and telegrams from state right buyers requesting information regarding the production.

# In the Independent Field

## Weiss Makes Two More Sales on "Adventures of Tarzan" Serial

Louis Weiss, secretary of Adventures of Tarzan Serial Sales Corp., at present touring the United States in the interest of the serial starring Elmo Lincoln, announces the sale of the Tarzan production to First National Exhibitors Circuit of Minneapolis for Minnesota and North and South Dakota. This sale places the serial solidly in the Northwest, inasmuch as Weiss disposed of it to Samuel Spitzer for the State of Wisconsin. Fred Cubberly Manager of the First National in Minneapolis viewed the entire fifteen episodes before purchasing "Adventures of Tarzan."

Mr. Weiss is now in Omaha, where he expects to consummate a deal disposing of Western Missouri, Kansas, Iowa and Nebraska. He will then return to the New York office, preparatory to a special trip to England, where he will present the entire Tarzan serial at an elaborate trade showing to be arranged under the direction of Bert Ennis.

## Two Big Stars in "Parted Curtains"

That "Parted Curtains," Warner Brothers' latest release, will be an unusual success is the conviction of Harry M. Warner. Mr. Warner bases his statement on the fact that the production stars Henry B. Walthall and Mary Alden and has a strong story.

"The long list of screen plays in which Mr. Walthall has starred," said Mr. Warner, "in addition to his ability is but one of the factors that make 'Parted Curtains' a good box-office asset. Then there is Miss Alden, with her superlative characterization in 'The Old Nest.' These two stars, offered in one picture, are seldom available. The cry for something different in photoplay presentation is met by 'Parted Curtains.'" The exhibitor seeking the unusual in story, the unusual in star attraction, the unusual in photography, can be sure he has a powerful screen play.

The production is said to have received high praise from the press. The cast supporting Mr. Walthall and Miss Alden includes Edward Cecil, Margaret Landis, Mickey Moore and William Clifford.

## Stars Named for New Selig Serial

Elinor Field and Truman Van Dyke will be co-starred in the new animal-jungle serial Wm. N. Selig is making for the Export and Import Film Company. It is announced that no effort will be made to dispose of the serial until it is finished, but will screen every episode before the sale of the picture.

Miss Field is a vivacious, young, athletic type of womanhood who screens unusually well. Truman Van Dyke has earned stardom by his work in previous releases and is a likable red-blooded chap. No release arrangements have been announced. A print of the first three episodes is expected in New York shortly.

## Speedy Work on Guinan Pictures

The Texas Guinan Productions are progressing rapidly in the making of the second picture of their series of twelve two-reel Western and Northwestern productions. The story is entitled "The Code of the West" and was written by Jesse J. Ormont. The scenario and continuity are by Frances Guihan, who wrote many successes for Sessue Hayakawa. Many of the exterior scenes were filmed in Vermont Canyon, Southern California, and in the Mojave Desert. The remainder of the exteriors were taken at the Hollywood studio, where an entire Western street was built. The next two productions will be directed by Fred A. Kelsay.

*MORRIS KASHIN*
*Presenting "I Defy"*

## "Shadows of Conscience" Highly Praised by Chicago Newspaper

Russell Productions' seven reel drama, "Shadows of Conscience," featuring Russell Simpson, was recently given a trade showing in Chicago and is said to have received much praise. The Chicago Journal characterized it as "an excellent picture, a purposeful, ardent offering tending toward the melodramatic, but wielding sufficient realism to make it interesting," and also praised the photography highly, beside referring to the players as conscientious, sincere workers with an apparent fund of understanding of the things assigned them to do. After referring to Russell Simpson as a character man of so much ability that it is wondered he is not more often pressed into service, the critic states the climax is worked out in a thoroughly satisfying way and the tensity of the situation well sustained, concluding with the comment, "An interesting, well-directed photoplay."

In this production Mr. Simpson is said to have a typically American role reminiscent of the earlier days of this country. Barbara Tennant has a sympathetic role opposite Mr. Simpson, while Gertrude Olmstead appears as the ingenue.

## Two More Sales on "Dangerous Love"

Two sales were made this week on "Dangerous Love," by C. B. C. Film Sales Corporation. Federated Film Company, of Pittsburgh, will handle this five-reel Western in the Pittsburgh and Western Pennsylvania territory, and Herman Rifkin, of Eastern Feature Film Company, has arranged for its release in New England.

## "Tradition" Sold for Two Districts

The Sonora Film Distributing Corporation has sold the state right of "Tradition" to the Peacock Productions, Inc., of Kansas City, for Texas, Missouri, Kansas, Oklahoma, Arkansas and Southern Illinois. The New England States has been sold to the Klein Distributing Corporation, of Boston.

## Fine Poster of Louise Lorraine

In addition to the elaborate line of paper prepared to assist exhibitors in exploiting "Adventures of Tarzan," starring Elmo Lincoln and Louise Lorraine, a special star one sheet in five colors has been made up to exploit Miss Lorraine as heroine of the serial. The poster is made from an art photograph of Miss Lorraine and is in response to requests from exchanges.

## New "Hallroom"

"Stars and Stripes" is the newest Hallroom Boys Comedy featuring Sid Smith, in which Percy and Ferdie are seen for the first time as traveling salesmen who eventually find themselves within prison walls. Lex Neal prepared the scenario and Herman C. Raymaker directed the comedy. According to Harry Cohn, "Stars and Stripes" went over big as a special pre-release showing in San Francisco.

## Hirsh Reports Feature Sales

Nathan Hirsh, president of the Aywon Film Corporation, is elated over the reception accorded to the Snowy Baker and Big Boy William series, and announces the territories have been so far disposed of to Standard Film Exchange of Pittsburg, Apex Film Corporation of Minneapolis, Federated Film Exchange of Omaha, Federated Film Exchange of Kansas City, Fine Art Pictures of St. Louis, W. A. Kayser Enterprises of Cincinnati, R. D. Lewis of Dallas.

*A TENSE MOMENT IN "THE ROAD TO ARCADY"*
*A J. W. Film Corporation production featuring Virginia Lee, Roger Lytton and Harry Benham*

*SCENES FROM "WITHOUT FEAR," STARRING PEARL WHITE, AND RELEASED BY FOX*

## *Playgoers Pictures Announce Ralph Ince's "Tropical Love" for Release on October 23*

Porto Rico is the location of "Tropical Love," the next Playgoers Picture release through Pathe. It is a five reel production directed by Ralph Ince and the release date is October 23. The star is Ruth Clifford, who is supported by Reginald Denny. Others in the cast include Fred Turner, Huntley Gordon, Ernest Hilliard, Margaret Fitzroy, Paul Doucet, Catherine Spencer, Carl Axzel and Margaret Seddon. The original story was called "Peaks of Gold," from the pen of Guy McConnell, who has written many vivid yarns of the South Seas.

"Tropical Love," according to Playgoers Pictures, will be a regular release on their "three-a-month" basis.

Director Ralph Ince took an entire American company to Porto Rico and produced "Tropical Love" in the exact location called for by the script. The feature is replete with touches of Porto Rican native life, notably the action which is centered in the sugar cane fields. It is described as a production which reflects in an adventuresome story the alluring call of the tropics.

Ruth Clifford plays the part of a half-wild Porto Rican girl in whose veins flows the blood of white parentage. Reginald Denny is a romantic "down-and-outer," a derelict of culture and civilization.

It is said that the posters reflect the atmosphere and the broad splashes of color associated with the tropics.

The story terminates in a spectacular hand-to-hand encounter between Reginald Denny, the hero, and Huntley Gordon, who, as an unscrupulous American, is trying to secure the girl's plantation.

## *Dorothy Dalton in Melford Film*

With Dorothy Dalton in the featured role, George Melford starts his production at once, "Moran of the Lady Letty," an adaptation by Monte M. Katterjohn of the novel by the late Frank Norris. The company goes on location in Northern California waters to get many of the scenes. Rudolph Valentino, who was featured with Agnes Ayres in "The Sheik," Mr. Melford's preceding production, has the male lead of Ramon Leredo.

## *Sunshine Sammy Elevated to Stardom in "The Pickaninny"*

Frederick Ernest Morrison, otherwise "Sunshine Sammy," for several years past a ray of joy in comedies produced by Hal Roach for Pathe distribution, is now a screen luminary. This eight year old colored boy, who has become almost inseparable from "Snub" Pollard will be seen in a two-reel comedy, called "The Pickaninny." Hal Roach produced the picture, which gives the colored youngster every opportunity to show just how keen a master of funmaking he really is.

Pathe will release "The Pickaninny" on December 4.

Releasing arrangements for the Harris Dickson comedies in which all colored players are featured, and the series of two reelers starring Ernest Truex, Broadway's comedy favorite, have now been completed. Amadee J. Van Beuren produced the Truex pictures.

"The Custard Nine," first of the Harris Dickson comedies produced from a story in the Saturday Evening Post, will inaugurate the campaign with the release scheduled for November 1.

Two weeks later Pathe will inaugurate the Truex series with "Little, But Oh My," followed on December 18 by "Stick Around."

"The Beauty Contest," which completes the Harris Dickson series, is slated for January 1 and on January 15, "The Bashful Lover," third of the Truex attractions, will go out to exhibitors.

## *Gets Big Results from Advertising*

The real and cumulative effect of Goldwyn's national advertising campaign for the two Rupert Hughes' master-pictures, "The Old Nest" and "Dangerous Curve Ahead!" is becoming more apparent each week, says a statement emanating from Goldwyn headquarters.

Each photoplay has received more than 1,000 bookings, for showings within four or five weeks of the release date, before the pictures had been released and while the advertising campaign was in progress.

At the present time, the bookings for both "The Old Nest" and "Dangerous Curve Ahead!" are in excess of those received during the opening weeks of the national advertising campaign and the first week of release.

## *Dance Novelties in New Christie*

Two dancing novelties are offered in Christie's latest comedy for Educational, "Kiss and Make-Up," which features Helen Darling and Earl Rodney.

One of these dances is the "Sh-h!" number by dancers from the Los Angeles Midnight Frolic. The other is a specialty dance by Dagmar Dahlgren.

Miss Dahlgren is a newcomer in pictures. She has played comparatively small parts in recent Christie Comedies, but this is the first real opportunity she has to make use of her special talents before the camera

## *Brownie in Comedy*

Century is specializing on dog comedies. Brownie's latest is a new departure for the "wonder dog." He is supported by many varieties of canines. It is said that bookings show there is a growing demand for these dog pictures apart from the drawing power of Brownie himself.

## *Miss Johnson and Duncan, Co-Stars*

William Duncan and Edith Johnson as co-stars have completed a new Vitagraph production which is as yet without a title. It is based on an original story by J. Raleigh Davies and was filmed under the direction of Mr. Duncan. The prints have been received at the Eastern offices and those who have seen the picture declare that it undoubtedly is one of Mr. Duncan's best. It presents both stars in different types of roles from those in which they recently have become well-known.

## *Attractive Paper for Cabanne Film*

Paper of attractive design has been prepared for William Christy Cabanne's production, "The Barricade," scheduled for early release by R-C Pictures. Among other things there are two styles of one sheet, each depicting vividly an important scene from the drama and in each of which Katherine Spencer is seen to advantage.

*Put your Classified Ad in Moving Picture World—You Will Get Best Results.*

# *Rapf and Nigh Unit Shows the Advantages of Collaboration*

The producing unit of Harry Rapf and William Nigh, whose most recent productions are "Why Girls Leave Home," featuring Anna Q. Nilsson, and "School Days," starring Wesley Barry, as yet to be released, brings to light the advantages of collaboration between producer and director. Mr. Rapf is essentially a producer and a showman of unquestioned ability, while Mr. Nigh is not only an actor of renown but also a playwright, author and director with many stage and screen successes to his credit. That this combination is successful in producing box-office successes is due to the harmony that exists between them.

Said Mr. Rapf: "A great many producers work under the belief that to interfere with a director prior to and during the course of production the feature will undoubtedly be marred—spoiled in the making. This theory does not hold good in the case of Mr. Nigh and myself, for we find that in exchanging our opinions prior to a production the ultimate result proves to be mutually advantageous and productive of an artistic screen play.

"First and foremost in our discussion of a contemplated picture is whether it will strike the box-office angle. When we are satisfied that it does, we consider the possibilities of public approval. With these two questions definitely decided upon, we go ahead with the production. And we always engage the best known screen players available for each and every production. To Mr. Nigh can be attributed the success of our pictures, for I consider him one of the best writers and directors in the industry."

Both Messrs. Rapf and Nigh have had long and varied experience in the theatrical and motion picture field. Mr. Rapf, prior to joining the ranks of motion picture producers, was a vaudeville booking agent and theatrical producer. Some of the best known actors and actresses whose names top the lists of legitimate and vaudeville plays were sponsored by Mr. Rapf.

Mr. Nigh before taking up the reins as a director, was an author and playwright. He is known as a man of great versatility. In his career as a director he wrote, chose his own casts, designed his own sets and played prominent roles in his productions. He still pursues the same methods, and in the production of ex-Ambassador Gerard's story, "My Four Years in Germany," he not only directed but also played a prominent role. For the Metro organization he created much favorable comment in the screen world with his direction of "The Yellow Streak," starring Lionel Barrymore, "Emmy of Stork's Nest," with Mary Miles Minter, and "Her Debt of Honor," with Valli Valli. These notable features and scores of others were written by Mr. Nigh. At the present writing he is directing Vera Gordon in forthcoming starring vehicle, "Her Daughter-in-Law," to be distributed by Warner Brothers.

*Left: Harry Rapf, producer of "Why Girls Leave Home." Right: William Nigh, the director of the big production*

# *Three Hodkinson Productions for Release During November*

Besides the many interesting features which, it is reported, will mark the celebration of Hodkinson Month—November, 1921—it will also be made noteworthy, it is stated, by the release of three unusually interesting subjects—two of them of feature length, the other a two-reeler.

On November 6 "Jane Eyre," the fourth Hugo Ballin production for Hodkinson release, will be published. "Jane Eyre" is the picturization of Charlotte Bronte's novel of the same name. Mabel Ballin is in the title role. Norman Trevor will be leading man.

The other feature which will reach the screen in November is "The Light in the Clearing," made from Irving Bachellor's novel by the Dial Film Company. T. Hayes Hunter directed. The story combines human interest, drama, suspense and heart appeal in a rare degree, it is stated.

The two-reel production, "The Beggar Maid," is the first of the Triart Productions to reach the screen. It has already scored a triumph, it is said, both at the Rivoli and Rialto theatres, where Hugo Reisenfeld, managing director of the two houses, exploited it with an elaborate prologue.

## *"Possession" for November Release by R-C*

The production, "Phroso," based upon the novel of the same name by Sir Anthony Hope and converted to film by Louis Mercanton, motion picture producer of Europe, will be called "Possession" when it is released in November by R-C Pictures.

Instead of employing built scenes that could not fully create the atmosphere he sought for his subject, Mr. Mercanton took his players and his equipment right into the heart of Southern France, where Sir Anthony Hope had laid the original locale of his story. There Mr. Mercanton found just the sort of color he desired.

The cast includes Malvina Longfellow, an American actress of great beauty and talent, it is stated, who appeared in the original production of "Kismet," in support of Otis Skinner.

## *Selznick Begins on Moore Film*

At Selznick's studios in Fort Lee, N. J., work on the next Owen Moore comedy drama, "Love Is An Awful Thing," began last Monday, October 10, under supervision of Henry Lehrman. Mr. Lehrman wrote the new Moore vehicle and will direct its filming from Lewis Allen Browne's scenario. Kathryn Perry, who became Mrs. Moore a few months ago, will support her husband in the new work.

## *Riesenfeld Has Faith in Lloyd*

Dr. Hugo Riesenfeld, managing director of the Rialto and Rivoli Theatres, one of the strongest supporters of Harold Lloyd in the exhibiting field has again exhibited his faith in Lloyd's box-office prowess by re-booking through Pathe, the first series of Lloyd two-reelers for their second Broadway showing. This series includes "Bumping Into Broadway," "Captain Kidd's Kids," "From Hand to Mouth," "His Royal Slyness," "Haunted Spooks" and "An Eastern Westerner."

## *Viola Dana, Star in Metro Picture*

"Seeing's Believing," a screen comedy written for Viola Dana by Rex Taylor, has been selected by Metro as her next starring vehicle. The continuity has been prepared by Edith Kennedy, of Metro's scenario department. Harry Beaumont, who directed Miss Dana in her last two pictures, "Glass Houses," by Clara Genevieve Kennedy, and "The Fourteenth Lover," by Alice D. G. Miller, will again be in charge of the production. He is now selecting the cast.

## *"Jim" Is Ince's Next Production*

"Jim," a drama of California and New York by Bradley King, has been selected by Thomas H. Ince as his next special production for Associated First National Pictures, Inc. It will folow the recently completed Ince drama, "Hail the Woman," which is scheduled for release late this fall.


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*SCENES FROM GEORGE FITZMAURICE PRODUCT ION, "EXPERIENCE." A PARAMOUNT PICTURE*

## *"Case of Becky" at the Rialto*

The David Belasco play, "The Case of Becky" by Edward Locke, which Realart has made into a photoplay, will open at the Rialto for the week beginning October 9. Chester M. Franklin directed this picture, starring Constance Binney. The scenario was written by J. Clarkson Miller.

## *Gay Getting Ready*

Charles Gay, chief animal trainer for the Century Film Corporation, is getting his lions ready for a busy winter. Since filming the last Tarzan story with Elmo Lincoln some time ago, the animals have been resting. Preparations are now being made to use them in comedies and another animal serial.

*ARTISTIC THREE-SHEET ON NEW R-C PICTURE*

## *Capturing Lions by Aeroplane Heads Pathe's October 23 List*

In announcing its short subjects for release the week of October 23rd, Pathe Exchange, Inc., states that "Capturing Lions by Aeroplane," the second of the series of "Major Jack Allen's Wild Animal Pictures," will augment the schedule. This reel shows Major Jack performing one of the most novel and astonishing feats ever thrown on the screen. A noose made of chains, with anchors secured to each end, is made fast to the plane. When the lion is sighted in the African desert, the plane swoops down, the lion is caught in the noose.

"The Flaming Trail" is the next story of Holman Day to reach the screen. The scenes are laid in the Maine woods with a forest fire giving plenty of thrills to the exciting story. Edgar Jones and Edna May Sperl are the featured players with Ben Hendricks, Jr., John Woodford and Carlton Brickert playing prominent roles.

Hal Roach presents Gaylord Lloyd in "Trolley Troubles," by Beatrice LaPlante. A comedy street car, especially built for the comedy, plays a big part and gives Lloyd plenty of opportunities for his particular brand of humor.

"Late Hours" is the title of the Hal Roach comedy featuring Eddie Boland. "Sunshine Sammy," Ethel Broadhurst, Jean Hope, Dagmar Delgren and Lilymae Wilkinson assist the comedian.

"One Against Many" is the title of the fifth episode of the new Pathe serial, "Hurricane Hutch." Hutchison slides down a rope from the tower of a light house and leaps forty feet to the ground; rides a log down a steep lumber sluice into a log-jammed river, and performs various other "stunts."

"The Dog and the Bone" is the current animated cartoon of the "Aesop's Film Fables" series produced by Fables Pictures, Inc. The moral pointed out by the offering is the evil of greed.

Pathe Review No. 126 presents an exceptional group of widely diversified subjects. "The Lost City of Florida" shows views of a past civilization in New Smyrna; "The Jolly Jellyfish" is a sea story; "Making a Place for Puss" is a home tale about little folks produced with the Pathe Slow-Motion camera; and "The Sun Hats of the Far South" is a Pathecolor travel scenic in Algeria.

## *For Early Release*

"The Flaming Trail" is the next offering of the new series of Holman Day's stories to reach the screen. It has been scheduled by Pathe for release the week of October 23. Edgar Jones and Edna May Sperl are the featured players with other important roles played by John Woodford, Ben Hendricks, Jr. and Carlton Brickert.

## *Ray Film in Toledo, Ohio, for the First Time in Two Years*

A Charles Ray film was shown in Toledo, Ohio, recently for the first time in two years. Legal complications tied up the First National productions of this player for many months, as far as Toledo was concerned, and the enthusiasm which greeted the news of Charlie Ray's return to Toledo reflected the spirit of an inauguration.

The picture, "Forty-five Minutes from Broadway," was selected by Manager Horater, of the Alhambra Theatre, to reopen his big house on a new and lavish presentation scale.

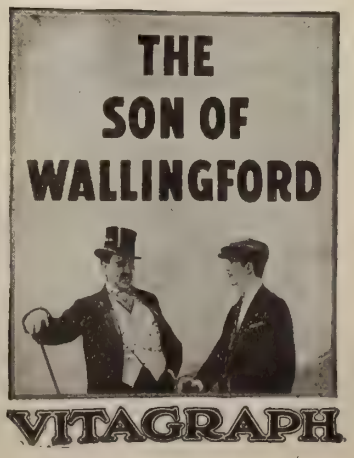
The Toledo Blade reported that "thousands came on Sunday" to see the long deferred Ray film, and according to the Blade's issue of October 3, it was: "The most enjoyable Ray picture we ever saw. It's one of the pictures movie fans should not miss."

## *Heavy First-Run Bookings for Harold Lloyd's "Never Weaken"*

"Release date on 'Never Weaken!' the first of Harold Lloyd's new series of comedies for Associated Exhibitors, finds practically every first run arranged, and an amount of bookings accomplished which exceeds any previous Harold Lloyd offering at the same relative time," says an announcement from Associated Exhibitors. "Either because 'Never Weaken' is based upon a theme peculiarly adaptable to exploitation, or on account of the success of Lloyd's first three Associated comedies, 'Now or Never,' 'Among Those Present' and 'I Do,' exhibitors have shown great interest in the new production, and are more and more looking to Harold Lloyd for comedies which promise capacity business."

While very humorous and with heart appeal characteristic of Harold Lloyd's work, "Never Weaken" is said to be an amazing stunt picture. The antics of the star, high up among the iron work of a half constructed sky scraper, affording a bit of hysterical excitement.

"'Never Weaken,'" concludes the announcement, "is so swift, and replete with the unexpected, and wholesomely amusing, that it will keep any audience in a continuous uproar."



# Select Sales Forces Preparing for "Selznick Week" Drive to Be Held November 14 to 20

For the week of November 14-20 the Select sales forces are planning a sales drive that they confidently expect will put the Selznick product on the screens of every community where moving pictures constitute a part of public entertainment. The period will be advertised as "Selznick Week," and every means will be adopted to inform the exhibitor and his public of the merits of Selznick attractions in fulfilment of arrangements that are being made for a national advertising and promotion campaign for the Selznick brand of photoplays.

Selznick contends that the new season will benefit by a special "boost" at about that time. Everybody in the picture industry gives practice to the habit of "starting the season with a bang;" and once the start is made all hands settle down to realizing on the opportunities that are immediately at hand. Not always does the "boom" for the new season extend as far as showmen would like it to continue into the weeks that follow the "grand opening."

The energy expended in September runs through October with a generally decreasing impetus, and Selznick believes that by giving an additional "boost to the game early in November, through the medium of "Selznick Week" and its attendant extra efforts, there will ensue a benefit to the whole industry that will pass the season along with accelerated force. Giving matters an extra "shove" in November will, it is thought, help business until the lull sets in preceding the Christmas Holidays.

To this end Select branch managers and salesmen, under the enthusiastic leadership of Sam E. Morris, general manager in charge of the distribution of Selznick pictures, start at once to present "sales talks" to showmen from every angle. In speaking of the preliminaries of the drive, Mr. Morris authorized this comment:

"All spring and summer, while so many producers were 'laying low,' the Selznick studios in Fort Lee have been the scene of the greatest activity, stages running to full capacity for the greater part of the past six months. The result is an amount of production ready for release that is unusual with our organization.

"In our first announcements for this season we promised 'Forty from Selznick,' and one of the purposes of 'Selznick Week' is to get upon every screen we possibly can at least one of these forty features to serve as an index to what may be expected from the full complement of releases. We are anxious to show exhibitors and their public what we have been doing this summer, and have decided that by concentrating our efforts on one special week we shall be able to greatly enlarge the list of theatres in towns big and little where Selznick pictures are a known commodity.

"Efforts on the part of branch managers and salesmen will be coupled with special inducements to showmen. We want 'Selznick Week' to benefit the exhibitor, for there can be no prosperity for the producer unless the showman shall share in the results that are to be attained by showing good pictures.

"It is not to be understood that there will be any let-up in our efforts to contract our pictures during the intervening weeks—everybody in our organization is bending best efforts at all times. But we believe that only good can result from a special concentration of effort, and so we are 'going after' contracts for pictures that shall be screened throughout the country in the week starting November 14. We hope to establish a record of showing for that week—a score that shall not alone surpass our own record but to aim with confidence in success at the best record of picture screening during any one week ever attained by any producing organization in the industry."

## Walsh Finishes "Shooting" Film

R. A. Walsh has finished the "shooting" of "Kindred of the Dust," which he started about the middle of August. The picture was adapted from a Peter B. Kyne novel. It went to the cutting and editing rooms last week. It will be released by Associated First National Pictures, Inc. The picture was filmed at the Brunton studio, San Pedro and Fort Bragg, in Northern California.

## Abel Gance Goes Back to France

While "I Accuse," the United Artists release, is showing at the Strand this week, Abel Gance, its author and producer, is on his way to France, an unexpected business trip having prevented his appearance at the American premier of the picture, which, it is said, has proven so popular in Europe.

If Mr. Gance's present plans are not changed he will return to America some time in December, when he will immediately start a big campaign for the presentation of a new picture.

## "Way of a Maid" Off to Exchanges

The next Elaine Hammerstein picture, "The Way of a Maid," has been cleared from the Selznick laboratories and shipped to Select exchanges. The release date is set for November 10, and from the conviction that followed a studio showing of the new picture the Selznick forces declare this will be among the most popular of Miss Hammerstein's releases. Rex Taylor's story was directed by William P. S. Earle.

## Joey McCreery in "Mermaids"

Joey McCreery, who won the Thomas H. Ince beauty competition two years ago, and who has since appeared as leading lady with Lloyd "Ham" Hamilton and other well-known comedians, has been engaged by Director Jack White to play the leading feminine role in his latest all-star Mermaid Comedy for Educational.

## Guest of Honor

A rousing reception greeted Eugene O'Brien, the Selznick star, last Sunday, October 9, when he appeared at Madison Square Garden as guest of honor for the championship basketball games between the Original Celts, champions, and the Camdens, challengers. Eight thousand spectators packed the Garden and cheered O'Brien as he entered his box.

## Vitagraph Using Special Trailers

Prints of a special trailer on Vitagraph's James Oliver Curwood superfeature, "Flower of the North," have reached every Vitagraph branch office, and it is reported that the screening of these trailers has caused considerable comment by exhibitors in all parts of the United States and Canada.

## Again with Metro

Allan Forrest, who was leading man for Alice Lake in the Maxwell Karger production for Metro of Fred Jackson's "The Hole in the Wall," upon which screen work has just been completed, has signed another Metro contract. This time he will appear as leading man for Viola Dana in a new comedy, "Seeing's Believing," written for Miss Dana by Rex Taylor.

## Games at Capitol

Scenes of the world's series ball game between the Yankees and the Giants obtained by Selznick News cameramen were selected by Samuel L. Rothapfel, director of presentations, for showings at the Capitol, Broadway's largest theatre. The view included, it is said, many of the thrilling episodes, plays and sidelights of the game as well as close-ups of the many celebrities in attendance.

## A Rising Star

Mary Wynn, seventeen years, has won a place for herself in the movie firmament, together with a long-term contract to appear in motion pictures under the exclusive management of J. L. Frothingham, producer of "The Ten Dollar Raise," "The Bride of the Gods," and other successes of recent months.

## With Her Dolls

Baby Peggy, the two year old of the Century comedies is taking a vacation, and is devoting it to the care of her family of twelve dolls.

## Opens 29th Season

On November 10, Burton Holmes, of travelogue fame, will begin the 29th season of his personally delivered Photo Stories of Travel, with five new subjects, the first one being on Mexico.

## Plan Busy Season

Louis S. Jacobs, manager, and Charles Rubin, business manager of the Century Comedies, are planning a busy season on the Century Comedy lot.

## In Gibson Film

Louise Lorraine, Century comedy leading woman, is being loaned to Universal by Century Comedies, for Hoot Gibson's new picture.

*Prologue designed by Edward W. Hyman for First National's "One Arabian Night" during its run at the Strand Theatre, Brooklyn*

# Brooklyn Mark Strand Presents Unusual Prologue for Picture

A miniature stage presentation of "One Arabian Night," preceding the showing of the feature film itself, was the Brooklyn Mark Strand's method of fastening attention upon the principal offering, casting operatic stars and dancing principals in the identical roles of the chief players as one saw them in the motion picture story.

Managing Director Edward L. Hyman took Pola Negri's "One Arabian Night," and that it might have adequate preparatory atmosphere and prologue interpretation, produced it in miniature in light opera with the aid of colorful scenic sets, operatic stars, ballets and lavish costumes. The elaborate affair was programmed as "A Harem Interlude," and was presented just prior to the film showing.

# "The Foolish Age," R-C Film, Is to Be Released October 16

Doris May's first R-C Picture, "The Foolish Age," written and supervised by Hunt Stromberg and scheduled for general release October 16, has, it is stated, been given high approval in a report by the National Board of Reviews, after a recent inspection of Miss May's first starring vehicle.

As to the entertainment value of the production, which was directed by William A. Seiter, formerly associated with the starring activities of Douglas M'Lean and Miss May, the board regarded "The Foolish Age," as excellent, according to its report. As to its artistic value the production also was strongly commended.

*ERNEST TRUEX IN "LITTLE, BUT OH, MY!" A PATHE RELEASE*

# Many Prominent Players Appear in Ince's "Hail the Woman"

The tendency of producers to make specials with casts of players of prominence instead of with single stars is emphasized in "Hail the Woman," the forthcoming Thomas H. Ince production through First National.

When C. Gardner Sullivan submitted the story to Mr. Ince, the dramatic possibilities with the difficult types of character portrayal presented, resulted in a decision to produce it with the very best players that could be secured.

Florence Vidor was selected for the heroine of the story which John Griffith Wray will direct. The role of her brother, requiring a player who could portray a youth of weak characteristics without sacrificing the sympathy of the audience, has been entrusted to Lloyd Hughes.

One of the principal characters is Oliver Beresford, stern, unrelenting, dominating New Englander, and an arrangement has been made with Jesse L. Lasky for the services of Theodore Roberts, making a third player of star proportions a member of the "Hail the Woman" cast. The character of Mrs. Oliver Beresford is of much importance and Gertrude Claire is cast for that part. Madge Bellamy got the role of Nan Higgins, the "wronged" girl in "Hail the Woman," a part distinctly different from anything in which she has heretofore appeared.

Tully Marshall, famed for his character portrayals, Vernon Dent, Edward Martindel, Charles Meredith and Mathilde Brundage—every one a well known player—have roles of importance in the production. Eugenia Hoffman, a clever baby, and Murial Frances Dana, a child actor of ability, complete the cast.

## "Lulu Bett" Done

William de Mille has completed the cutting and assembling of "Miss Lulu Bett," his new Paramount production adapted by Clara Beranger from Zona Gale's prize play, in which Lois Wilson plays the title role and Milton Sills the male lead.

# "Over the Hill" Plays to Heavy Business at Allen Theatre, Toronto

The Allen Theatre, Toronto, opened with the Fox "Over the Hill," Monday, September 26, to exceptional business. The local papers generally gave the picture splendid reviews. The opening was preceded by a spirited publicity campaign. Several different kinds of circulars were used on mailing lists, and by hand distribution, and the city's billboards carried a heavy display.

The engagement was preceded by a special private showing to an invited audience, among whom was the Rev. Byron Stauffer, a Toronto clergyman who was so enthused that he wrote a glowing testimonial which was distributed to theatre patrons for a week before "Over the Hill" opened, and on the Sunday before the opening, the Rev. Stauffer, who preaches to a large congregation in Massey Hall, halted his sermon on "Young People and the Movies" to give "Over the Hill" an endorsement and advise everybody to see the picture.

Toronto street cars were employed in carrying "Over the Hill" messages; and two electric signs, in addition to the Allen Theatre's equipment, were placed at each corner of the building.

A liberal advertising appropriation was expended upon the newspapers for two weeks before the opening, with several half page ads.

A medium that proved of more than passing value was a post card that was handed in an envelope to every patron. The copy on the envelope bore the statement that in case the patrons liked "Over the Hill," would they kindly address to some friend the enclosed post card and sign their name, the management agreeing to stamp and mail them. The addressed cards were turned in in large quantities.

A prologue was used with the picture. The Capital City Quartette rendered a number. Then, one of the singers pointing to a painting of Mary Carr, made up as the mother in "Over the Hill," said "Boys, let's sing a song about mother." During the rendition of the number, the scene carrying the painting faded out, disclosing a group posed in one of the scenes from the picture. This scene finally dissolving into the first title of the picture.

# *Selznick Provides Abundant Aids for Exploitation of "Man's Home"*

The Selznick organization proposes to "get behind" the exhibitor who plays "A Man's Home," the Ralph Ince production which is on the eve of release throughout the country, with a line of aids to exploitation that will leave nothing undone, so far as Selznick is concerned. toward realizing the prospect of cashing in to the last dollar at the box office. This statement is made on the authority of the Selznick publicity department where work has been progressing for weeks to the end that showmen will be provided with every possible means for advertising the Selznick special.

The routine details of paper, slides and newspaper aids have been fully covered, but there will be additional helps in numbers and effectiveness that are declared to be novel as well as practical and useful. One of the departures from film exploitation is a newspaper serial written by Anna Steese Richardson, who wrote "A Man's Home" in collaboration with Edmund Breese, the actor.

Miss Richardson is associated editor of Woman's Home Companion, and her writings are sought after and paid for by magazines and newspapers. The Selznick organization were able to arrange with her for a serial version of "A Man's Home," written with the same literary skill that has made her known to women readers the country over. This serial is done in "mat" form ready for newspapers to use, each of the four episodes being illustrated.

Selznick's publicity department has already placed this serial with scores of daily papers in some of the larger cities, and the complete story, ready for exhibitors who desire to negotiate with their local newspapers to handle the story, is also available through Select exchanges. It is confidently believed that Miss Richardson's novelization will be acceptable to papers that run fiction on its merits alone. Her reputation among newspapermen gives her name a value and her vogue with women readers means an attractive feature for a newspaper.

Showmen may adopt Selznick suggestion to "plant" the serial on its merits, and there also remains other ways to link the novelization to the advantage of the exhibitor and the benefit of the newspaper. Mrs. Richardson's story might be made the basis of a trade "hook-up" between the newspaper and local merchants that sell men's wear and articles that are useful in "a man's home." By surrounding the story type matter with advertising that would also include the showman's announcements, there would be a way at hand to interest almost any daily.

Like every other producer and showman Selznick believes in and encourages extensive newspaper advertising to promote public interest in pictures. In furtherance of his belief the Selznick organization recommends the use of page advertisements in exploiting "A Man's Home," and believes that it will be mutually to the advantage of exhibitors and newspapers to contract for the publication of Miss Richardson's serial with full page advertisements as recompense to the newspaperman when he will not otherwise consider the story for publication.

Being in four instalments, matted ready to print, the publication of the story in some local papers will have a direct bearing on the box office when the picture is shown. Readers of the paper, with the story fresh in mind, will have their interest aroused in the screen showing if the serial is run at a time not too far ahead of the local exhibition.

The press books, lithographs, newspaper cuts, lobby displays, slides and trailers have all been prepared with effectiveness and ticket-selling in mind. The paper for wall, window and lobby showings have been designed to reflect the high caliber of the picture itself. Gaudiness is taboo; rich colorings and striking art work are declared to dominate the appeal to public attention that pictures of the better class require.

The advance heralding of "A Man's Home as directly applied to the screen embrace two slides and two trailers. The slides apply to the picture and to the cast, designed to run singly but better still in conjunction one with the other. The trailers are different from the usual run, as scenes of the play are mixed with "sales talks" designed to convince the public of the importance of the coming event.

MOVING PICTURE WORLD
*Classified Ads are world beaters. They always bring results.*

*PAPER RELEASED BY SELZNICK ON "A MAN'S HOME"*

*SCENES FROM CHARLES RAY'S LATEST FIRST NATIONAL RELEASE, "TWO MINUTES TO GO"*

# *Exceptional Pictures Says "Jungle Adventures" Will Be Hit of 1921-22 Season*

Martin Johnson's "Jungle Adventures," the first offering of Exceptional Pictures Corporation, which recently played a successful pre-release engagement at the Capitol Theatre, New York City, which showing was referred to by one of the journals in the industry as "one of the talked about events in the metropolitan cinema world," is, it is said, a combination of many factors which spell success.

*Will Be Big Triumph*

Taking, it is said, the consensus of the opinions of practically every film critic on the daily and weekly newspapers and all motion picture publications, as well as the expressed opinion of many of the most important executives in the film industry, Martin Johnson's "Jungle Adventures" contains the following important factors which, it is stated, shall make for one of the big triumphs of the 1921-22 season.

First and foremost, this Exceptional picture is said to be unusual, far from the beaten path of the everyday photoplay. This, it is stated, is in itself sufficient to recommend it to every theatre-owner who is desirous of presenting that which is different, to his public. Further, it is alleged that "Jungle Adventures" is artistic, and has an exceptional entertainment value, both as to its interesting features and from an educational standpoint.

*Fine Photograph*

It is also affirmed that "Jungle Adventures," is thrilling, filled with romance and adventure and contains what is said to be some of the finest photography of its kind which has ever been seen. Some of the scenes contained in Martin Johnson's feature production are, it is stated, nothing short of remarkable, even if considered alone from their photographic standpoint. Every scene in "Jungle Adventures" presents a picture of cameo-like clearness, which brings the very colors and odors of the jungles to the spectator, it is reported. Of the twenty-four critics who reviewed this picture, every one praised Mr. Johnson's almost uncanny photography.

And because this unique production is true to life, according to reports, it cannot be other than convincing in every detail, it is stated. It is said to be the record of actual life beyond civilization's domain, of happenings, of birds and beasts, of human beings, regarding which the civilized world knows very little. It is said that it is presented in so interesting a manner, and is so picturesque, with many intimate touches, that its producers believe it will make one of the most popular and successful offerings of the 1921-22 season.

*SCENE FROM RALPH INCE PRODUCTION, "A MAN'S HOME." RELEASED BY SELZNICK*

# *Banks Comedies Are Booked by Loew; New Series Under Way*

Monty Banks, Warner Brothers' screen comedian, has begun active work on a new series of two reel funmakers at the West Coast studios of the Warner organization. This new series, it is declared, will eclipse anything in the line of screen comedy that Mr. Banks has ever attempted, and exhibitors are assured that the motto of clean, wholesome, entertaining comedies will always prevail in Monty Banks comedies.

The entire series of Banks comedies are said to have been booked by the Loew Circuit. The latest release, "Peaceful Alley," was screened at the new Loew State Theatre, New York, considered the largest and most complete motion picture and vaudeville theatre in the metropolis. Other Loew houses will play the forthcoming releases in the series of Monty Banks gloom-killers.

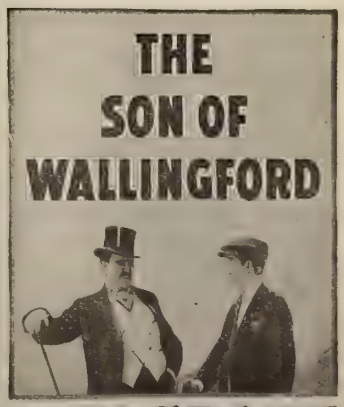
# *Pathe Lists Second Series of Re-Issued Lloyd One Reel Comedies*

The success of the re-issued Harold Lloyd one-reel comedies were achieved by exhibitors has caused Pathe to release a second series. The new series of ten Lloyds will begin October 30, the first offering being "Pistols for Breakfast." As with the first series, these pictures will be released one each week. "Just Dropped In" will be the second release, with "Crack Your Heels," "The Marathon," and "Back to the Woods" following.

The manner in which contracts came in from exhibitors in big cities as well as small towns, is said to show the big tremendous drawing power of the star. While the re-issued series are perhaps not as pretentious as his current two-reel and three-reel offerings, exhibitors recognize the fact that they are the comedies which made Harold Lloyd famous.

In addition to Lloyd, the re-issued series boasts of a three star combination, with Bebe Daniels, now a star in her own right and "Snub" Pollard, featured in Hal Roach comedies.

The series were produced by Hal Roach, producer of the current Harold Lloyd comedies.



# News in Brief from Everywhere

## San Francisco

E. H. Emmick, of the Peerless Exchange, returned recently from a trip to Los Angeles, where he inspected the branch maintained there.

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Herman Lubfin, prominent member of the Motion Picture Operators' Union, is a candidate for supervisor and an energetic campaign has been launched.

* * *

Hal Reid, formerly salesman with Associated Producers, Inc., has been made assistant manager of the T. & D. Theatre, Oakland, by Circuit Manager Frank Costello.

* * *

Construction work is being rushed on the new home of the Educational Film Corporation on Turk street, and it is believed that this will be occupied early in December.

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F. U. Patrick, of the Star Theatre, Klamath Falls, Ore., was a recent visitor to arrange for film service for the coming year.

* * *

M. H. Lewis, formerly manager of the local office of Famous Players-Lasky, but who has been at Kansas City and New York for the last two years, has returned to San Francisco and will make his headquarters here as special representative of this concern.

* * *

Earl Snell, manager of the T. & D. Jr. Theatres at Reno, Nev., is a visitor in the Coast Metropolis, arranging his bookings and looking over service for 1922. Another Nevada visitor is here in the person of J. H. Crowley, who conducts the Isis Theatre at Sparks.

* * *

John T. Spickett, of the Orpheum Theatre, Juneau, Alaska, is here with his wife to spend a part of the winter. Several theatres are conducted by this exhibitor in addition to the one at Juneau.

* * *

Mitchell Leichter, well-known in San Francisco film circles, went East recently and is now connected with Sonora Films, New York.

* * *

Joel Cohen, of the Consolidated Amusement Company, Honolulu, T. H., who has been making his headquarters at San Francisco for several months, is making a business trip to New York.

* * *

The T. & D. Jr. Circuit has purchased property at Petaluma, Cal., for the erection of a theatre.

* * *

The Novelty Theatre at San Bruno has installed complete new equipment in its operating room.

* * *

Work is progressing in a satisfactory manner on the new theatre being erected in the city by Nasser Bros. and orders are being placed for equipment. A large Robert-Morton organ has been purchased.

* * *

The Chimes Theatre, Oakland, which is being enlarged, is expected to be in a completed form early in November.

* * *

The T. & D. Theatre at Salinas, Cal., which was to have been opened the first of October, was not ready on this date, but plans are being made to open it on the fifteenth of the month. Abe Turner will be manager.

* * *

The Lamoine Trading & Lumber Company has purchased a Simplex machine for installation in a theatre at Lamoine, Cal.

* * *

William F. Aldrich, a moving picture producer, of Honolulu, T. H., has returned to the Islands, following a brief business visit to San Francisco.

* * *

George M. Latimer, of San Francisco, will leave for New York at an early date to assume an executive position in the studios of William Fox.

* * *

A moving picture house to cost about $150,000 is to be erected at Watsonville, Cal., and it is planned to have it ready for occupancy by the middle of 1922. It is to be built by a company headed by Warren Porter and E. E. Pfingst, who have extensive interests there.

* * *

L. H. Newcomb has been appointed manager of the Orpheum Theatre, Oakland, Cal., by Charles E. Bray, Western representative of the Orpheum Circuit. Mr. Newcomb succeeds George L. Allen, who has taken over the management of the Orpheum interests in Sacramento and Fresno.

* * *

The West Coast Films Corporation has been incorporated at San Francisco with a capital stock of $250,000 by N. Dragomanovich, S. D Miller, S. Bernstein, R. Jarvos, M. Salisbury, A. H. Brandt, F. E. Botzbach, N. E. Mason, C. N. Maltry, C. Anderson and S. N. Scott.

* * *

The body of David A. Solari, a member of the famous 91st division, and whose name is borne post of the American Legion at Antioch, Cal., arrived at that place recently for burial. Young Solari was a Contra Costa exhibitor and fell in action at Gosmos, Argonne, in September, 1918.

* * *

The ninth annual benefit ball of the Motion Picture Operators' Union, of San Francisco, will be held in the Exposition Auditorium on the night of October 15th and some unusual features are promised. Herman Lubfin is chairman of the general committee on arrangements and announces that one of the spectacular features will be a production of the "Fire Goddess Pele," along the lines that it is given in Hawaii. Moving picture stars have been invited to be present and a number are expected, since production activities are now quite marked in this city. The sub-committees are headed by G. W. Ullrich, entertainment; Frank Love, decorations; P. O. Gaffaney, electrical effects; A. B. Cohn, finance, and Anthony Noreiga, publicity.

## St. Louis

Bishop William A. Quayle addressing the Missouri Methodist Conference at Brodsfield, Mo., charged that the moving picture interests were attempting to hold the Protestant Church up to ridicule.

* * *

Mrs. Cecilia Manahan, 40 years old, 7732 Oakland avenue, was struck in the side by a stray bullet while she was walking down the aisle of Hi-Pointe Airdome, 6900 Clayton avenue, Thursday night. Persons in the airdome heard no report.

* * *

William Singer, for a year manager of the Rialto Theatre, Grand avenue near Olive street, has been appointed resident manager of the State-Lake Theatre, Chicago, and has left to assume his new duties. The State-Lake is said to be one of the largest and finest in Chicago and is owned by the Orpheum circuit. J. W. Higgins, formerly manager of the Palace Theatre, Milwaukee, has taken charge of the Rialto.

* * *

The Sam Hamburg, Jr., Real Estate and Investment Company has taken a lease on the second floor of the City Wide Amusement Company's headquarters, 3732 Washington avenue. Hamburg is president of the City Wide Amusement Company.

* * *

The Elkhorn Baptist Association, one of the oldest in the South and comprising thirty-three churches of the rich bluegrass counties of Central Kentucky, has decided by unanimous vote at its annual meeting to institute a vigorous drive against moving pictures, dancing, immodest "undress," mixed bathing, divorce, Sunday baseball, card playing, horse-racing, gambling, violation of the prohibition laws and "all forms of worldliness." The proposed crusade will start on October 2.

* * *

The Criterion Theatre, Broadway and Oliver street, recently sold by the Famous Players Missouri Corporation to a syndicate headed by Samuel Lewis, will re-open shortly under the management of William Hamburger. The price of admission will be 10 and 20 cents.

* * *

The International Reform Bureau, Washington, has written local pastors urging them to "seize the hour to secure local and state censorship and federal regulation of moving pictures." The bureau points out that the Arbuckle incident should be used in furthering this movement.

The Liberty, new Belleville, Ill., $200,000 picture house, opened October 6 with Goldwyn's "Old Nest" as the feature.

* * *

The Ozark, Webster Groves, Mo., will have its premiere on October 16. The attraction has not been announced. William Hehl, formerly manager of the Cinderella, St. Louis, will have charge.

* * *

Gus Kerasotas of the Strand, Springfield, Ill., was a caller at Fine Art Pictures headquarters.

* * *

City License Collector Oliver Chapman has taken the joy out of life for the film managers by reminding them that their annual license tax will be due very shortly.

* * *

A survey of the local offices indicates that the past two weeks have been among the best financially the local exchanges have experienced in months. The trend seems to be decidedly upward.

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Thomas H. Buckhart of the Rialto, Jacksonville, Ill., was a visitor of the week.

* * *

Manager C. W. Ryder of the Exhibitors Supply Company has returned from Chicago, where he was for two weeks.

* * *

A T. Atkins, Lyric Theatre, Elkville, Ill., came in for some live subjects.

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Tom Leonard of Pioneer has taken over the distribution of Reelcraft in St. Louis and Kansas City.

* * *

J. G. Burbank of Laramie, Wyo., has purchased the Rolla Theatre, Rolla, Mo., from Harvey & Smith.

* * *

William Sears of the Lyric, Booneville, Mo., was a caller. Ben Eskind, Dixie, Madisonville, Ky., was another visitor of the week.

## Buffalo

E. J. Hayes, manager of the Buffalo First National Exchange, has engaged J. G. Fater as a member of his sales staff. Mr. Fater has just resigned as Hodkinson representative in Western New York. In his new position he will cover the territory between Buffalo and Auburn.

* * *

Allan S. Moritz, manager of the Buffalo Paramount Exchange, says that business at his office is back to normal. Last week was one of the largest of the year at Paramount, a huge total being rolled up. Mr. Moritz announces the resignation of Lester Wolf from the Paramount sales staff. Mr. Wolf will join up with Dooley.

* * *

Walter Powers, of the Majestic, Elmira, N. Y., made his first visit

(*Continued on page* 938)

HOOT GIBSON STARRING IN "RED COURAGE," A UNIVERSAL PRODUCTION

# Exhibitors Keenly Interested in R-C Output Says C. R. Rogers

"Many of the leading exhibitors are assuming a very receptive attitude toward independent producers and distributors and are showing keen interest in the productions announced for early distribution, but they are exercising greater discrimination than ever before in the selection of their attractions."

This is the opinion of Charles R. Rogers, general manager of distribution for R-C Pictures, who bases his belief upon personal observations and the exceptional interest many of the foremost exhibitors in the country have shown in the R-C twenty-six—the scheduled output of R-C subjects for the next year.

Among the important first run theatres which recently have booked the full list of R-C subjects, starring Pauline Frederick, Sessue Hayakawa and Doris May and the directors' series by Gasnier and William Christy Cabanne, are the Miles Circuit of Theatres in Detroit; Sam Harding's Theatres in Kansas City; Mayne's American Theatre, Salt Lake City; Shea's Hippodrome, Buffalo; Regent, Rochester; Avon, Utica; Proctor's Theatres in Albany, Schenectady and Troy; Strand Theatre, Youngstown, O.; Dayton Theatre, Dayton, O.; Beatty's Theatres at Battle Creek, Mich.; Strand Theatre, Flint, Mich.; the Harry Grampp Circuit throughout Illinois; Gore Brothers and Rammish Circuit in California; Hulsey Circuit, Dallas, and other points in Texas and Billy Gray's Circuit in New England.

BROWNIE
*The Century dog star putting the finishing touches to his new home*

# Santa Barbara and Duluth See "Four Horsemen"

"The Four Horsemen of the Apocalypse," Rex Ingram's production for Metro, was shown recently in Santa Barbara, California, and Duluth, Michigan. It was received in both cities with the enthusiasm that has become customary, it is reported.

Edward A. Johnson, president of the California Theatre Company at Santa Barbara, sent the following telegram to B. F. Rosenberg, Metro's Los Angeles manager, after the opening: "Opening of 'Four Horsemen' at California Theatre most auspicious theatrical event here in years. Expect to do capacity business during entire five days of engagement."

It scored just as decisively at the Garrick in Duluth. James Watts, the critic of the Duluth Herald, said: "No such entertainment has ever been approached at a Duluth picture theatre. It is the best thing ever done in pictures."

# Steady Increase in Educational's Bookings in Big Broadway Houses

With the releasing of the early numbers of the new year's product, bookings of short subjects released by Educational in the big Broadway houses are showing a steady increase. Each week recently has seen from one to three Educational pictures in the big New York theatres.

The week beginning October 9 two two-reel comedies and a reel of Sketchografs were in three houses. The new Campbell Comedies had their debut at the Capitol, where "The Stork's Mistake" was on the program.

The Rialto Theatre showed "Snooky's Blue Monday," featuring "Snooky, the Humanzee."

"Eve's Leaves," Sketchografs by Julian Ollendorff, showed at the Central Theatre, where another of this new series, "Play Ball!" is booked for the week following.

*Other Educationals*

This follows immediately upon a week that also saw three Educational pictures on Broadway. They were two releases of the series of Sketchografs and a scenic picture. Previous to this, two out of three of the new Selig-Rork Photoplays had their premieres on Broadway, the Capitol showing "The Northern Trail" and the Strand screening "The Ne'er to Return Road."

# Has Own Ideas

Harry Sweet, starring in Century comedies, has his ideas concerning the way to get laughs. Sweet believes that the greater the tragedy the greater the comedy when turned to a laugh.

# Rex Ingram Says Director and Photographer Must Co-operate

True co-operation between the director and cameraman is the secret of success in the filming of motion pictures, according to Rex Ingram, who is working at Hollywood on "Turn to the Right," his newest production for Metro.

One of the features of Mr. Ingram's two most recent pictures, "The Four Horsemen of the Apocalypse" and "The Conquering Power," that received the highest praise was the remarkable photography. The director attributes this feature of his success to the fact that he and his cameraman, John F. Seitz, always work together to get the best effects obtainable on every scene.

"The Cameraman who is a student and interested in his work is the most valuable help a director can have," says Mr. Ingram. "He is behind the camera and he can see the scene as it will appear on the screen."

# Elaborate Paper for Realart Film

In keeping with "Morals," the production which has just been completed by William D. Taylor for Realart, that company announces that especially elaborate posters have been prepared. This is the picture which has for its foundation the story by William J. Locke, and in which May McAvoy is starred.

(*Continued from page* 936)
to Buffalo's Film Row last week since taking over the management of the Southern Tier Theatre. Mr. Powers booked a number of big productions for the fall and winter.

* * *

Special Representative C. S. Trowbridge, of United Artists, was in conference with Colonel P. H. Smith, Buffalo manager, last week. No trace of the films stolen from the office has been found.

* * *

The Eastman Kodak Company is aiding the Great Lakes Realty Corporation, of Buffalo, in building the new exchange building in North Pearl street. Desire of the company to see the latest word in exchange construction is the reason for the Eastman Corporation in sending the expert to town.

* * *

L. E. Davison, 69 W. Mohawk St., Buffalo, is in charge of arrangements for the accommodation of delegates to the annual meeting of the Society of Motion Picture Engineers which will be held in Buffalo, October 31, November 1, 2 and 3. The convention is expected to attract an unusually large number of engineers.

* * *

Buffalo is to have a new motion picture company, according to a story in one of the local newspapers, which quotes Campbell MacCulloch, president of Patricia Photoplayers, Ltd., as announcing that his company would soon establish executive offices and a studio in the city.

* * *

Members of the F. I. L. M. Club of Buffalo were the guests of Frank X. Schwab at a party given at his place of business Monday afternoon, October 10. Mr. Schwab is a candidate for mayor.

* * *

John M. Sitterly, former manager of the Buffalo Dooley Exchange and special representative for Universal, who has been confined to his home for a long period on account of ill health, is now completely recovered and is expected to get back into the business soon.

* * *

Joseph M. Schwartzwalder has re-opened the old Cayuga Theatre in Auburn, under the name of the Universal. The house has been completely remodeled and redecorated.

* * *

Archie Moses, manager of R-C Pictures' Corporation Exchange, announces that Shea's Criterion will soon present his production, "The Sting of the Lash," for an extended presentation. Mr. Moses made a motor tour to the Rochester district last week and returned to town with a car filled with contracts.

* * *

P. N. Brink, manager of Hodkinson Exchanges, was in Buffalo this week. He soon will announce a successor to J. G. Fater, who has resigned as representative. In the meantime the office is in charge of Miss Marion Gueth.

* * *

Sydney Samson, manager of the Buffalo Warner & Grand Exchange, has been elected to membership in the F. I. L. M. Club.

* * *

B. C. Newman has taken over the management of the Star Theatre in Addison, N. Y., succeeding Mrs. Helen Sullivan.

J. E. Kimberly, of Vitagraph, and Henry W. Kahn, of Metro, have been appointed a committee to investigate the pick up conditions in the Buffalo film business. In the future the F. I. L. M. Club will demand that all persons handling film shipments and pick ups be bonded so that losses will be protected.

## *Kansas City*

The Kansas City Post is boosting a "Go-to-the-Theatre" Week, October 9. All of the amusement houses in Kansas City will put on an extraordinary battery of high class, especially booked bills of motion pictures, vaudeville and dramatics.

* * *

F. S. Horton, of Hope, Ark., recently announced the opening of the new Alice Theatre, which is estimated to have cost $190,000. This theatre is said to be one of the most magnificent in the South and the equipment is of the best, including two projectors, a Hallberg series arc motor generator and Hallberg continuous arc feed controllers, screen, theatre chairs and other equipment.

* * *

Another new theatre opened during the last week is the Strand Theatre, owned by W. E. Ward, at Sharon Springs, Kans. This theatre cost $25,000 with complete new equipment. The Strand has a seating capacity of about 651 and one of the features of the house is the eleven-piece orchestra.

* * *

J. P. Phillips, of Colby, Kans., has just moved into his new $15,000 theatre, which has been named the Lyric.

* * *

The Rev. John W. Rahill, of the Central Congregational Church at Topeka, Kans., has purchased theatre equipment, including two machines. The Rev. Rahill runs feature pictures every Sunday night, followed by a sermon. The attendance of the church has been increased from 400 to 1,000.

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E. J. Hoff has opened the Electric Theatre at Stockton, Mo., with complete new equipment.

* * *

C. B. Hudson has opened his Strand Theatre at South Greenfield, Mo.

* * *

Mr. Garrett has opened a new theatre at Pamona, Kans., with complete new equipment.

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H. N. Holmes, sales manager of Universal's new short reel department, spent several days last week among the exhibitors of the territory.

* * *

Lester Kelley has taken over the Photoplay Theatre at Argentine, Kans.

* * *

J. J. McCarthy has joined the Associated First National forces and will handle the Western Kansas territory.

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William Keller, formerly with Associated Producers, has been taken on First National's sales force and will cover the Central Kansas territory.

* * *

The Elks' Theatre at Parsons, Kans., opened recently with Mr. Barbour as manager.

Ross Vernon has opened the new Best Theatre at Mendlo, Kans. Complete new equipment was purchased from the Kansas City Machine and Supply Company.

* * *

J. P. Phillips will open his new theatre at Colby, Kans., this week.

* * *

C. F. Garwood, formerly of Fredonia, Kans. has bought the Imp Theatre at Syracuse, Kans.

* * *

W. E. Ward, who recently opened the Strand Theatre at Sharon Springs, Kans., was a visitor at a number of the film exchanges.

* * *

B. C. Cook, who recently took over the sales management of the Standard Film Company, has sent out six new salesmen. They are: D. M. Dexeira, James B. Ellis, H. W. Pheneci, L. W. Smith, K. L. Hooper and H. G. Gill.

* * *

Henry Tucker opened the new Tucker Theatre at Liberal, Kans., September 28. His new house seats 900. The policy of the theatre will be to play tab shows and feature pictures. It is said that the Tucker is one of the nicest film houses in this territory.

## *Seattle*

H. A. Albright, for the past five years manager of the American Theatre, Butte, Montana, has been appointed manager of the Colonial Theatre, Seattle. The Colonial belongs to John Danz, as do three other downtown houses, over which Mr. Albright will have supervision.

* * *

The Greater Features Company, of Seattle, are advising exhibitors as follows: "Make Every Month Independence Month. Be Your Own Boss. Book What You Want When You Want It."

* * *

Hodkinson has opened a separate office on Film Row. H. F. Butler is manager.

* * *

Harry Sigmond is sales manager for Associated Producers working out of the First National office.

* * *

B. F. Shooker, of Arrow Photoplays, spent last week in Seattle.

* * *

C. F. Parr, sales manager for Greater Features, arranged last week to have the Auditorium Theatre play the big new serial, "Miracles of the Jungle." A big exploitation campaign is being planned.

* * *

W. G. Carruthers, formerly employed in the Seattle Fox office, has been appointed assistant manager of the Realart office.

* * *

W. H. Cope, formerly with Associated Producers in Seattle, has been appointed Portland representative for Vitagraph.

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Jack Lannon, president of the Greater Features Company, has returned from a trip through Eastern Washington.

* * *

G. E. Jackson, manager of Vitagraph, is in Portland for the week.

* * *

J. A. Conant, manager of Selznick, who has been in Montana for two weeks, leaves for the Portland territory this week.

Greulich and Matlock opened their fine and beautiful new Rialto Theatre on September 10. The house, which seats 900, has been under construction for several months and is said to be one of the finest theatres in the entire Pacific Northwest, outside of the largest houses in the largest cities. The first show was opened by a song, "Mother o' Mine," sung by R. C. Montgomery, Goldwyn salesman out of the Seattle office. It ushered in the feature, "The Old Nest." The singing, accompanied on the big Hope-Jones Wurlitzer, received great applause. After the show the managers gave a supper party to a number of their friends of Pendleton, Portland and Seattle. Among the film men present were: H. B. Jackson, manager of the Seattle Vitagraph office; Jack Pendleton, salesman for Universal out of Portland, and R. C. Montgomery, salesman for Goldwyn.

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The Liberty Theatre at Walla Walla, Wash. was opened last week after having been closed all summer.

## *Canada*

Directors of the various Allen theatre companies in Toronto, Ontario, have given notice of payment of dividends to shareholders to be made on October 20, 1921, for the last quarter as follows:

Dividend of 1¾ per cent. for the quarter is declared on preferred stock of each of the following houses: Beach, College, Parkdale, St. Clair and Danforth Theatres and of the Temple Theatre Corporation, Ltd., operating the downtown Allen house.

A dividend of two per cent. for the quarter is also declared for holders of preferred stock in Allen's Toronto Theatres, Ltd., which is the corporation controlling the neighborhood Allen theatres in Toronto.

* * *

Loew's Uptown Theatre, Toronto, Ontario, which has been dark all summer, was re-opened on Monday, October 10, as the home of the Vaughan Glaser Players for the presentation of stock dramas. This theatre was opened one year ago and various policies were tried in the way of vaudeville and picture combinations but, apparently, without success.

* * *

The Amalgamated Exhibitors' Circuit, Ltd., Montreal, has presented a voluntary petition for a winding up order which has been granted by the Province of Quebec, it is stated, with A. E. Savatonio, manager of the New Grand Theatre, Montreal, acting as provincial liquidator. Phil Hazza, former branch manager of the Canadian Universal, was the organizer of the circuit which was supported by a number of independent exhibitors of Montreal and vicinity.

* * *

A gala crowd of great proportions turned out for the formal opening of the new Pantages Theatre in Hamilton, Ontario, on Monday evening, October 3, which was conducted under the personal direction of N. L. Nathanson, of Toronto, managing director of allied theatre and film interests in Canada including the Pantages chain in Eastern Canada, the Famous Players Canadian Corporation, Regal Films, Ltd., etc. The ceremony of dedicat-

(*Continued on page* 940)

*"THE NE'ER TO RETURN ROAD," AN EDUCATIONAL SELIG-ROKK PHOTOPLAY*

# *"The Foolish Age," R-C Film, Has Doris May in Star Role*

Screenings and audience previews of "The Foolish Age," Doris May's first production for R-C Pictures have reseulted in many reports of the success of the picture, according to Charles R. Rogers, general manager of Robertson-Cole.

Heading the list of expressions of approval of the production which ushers Miss May to the fore as a star in her own right, and likewise introduces Hunt Stromberg as a producer is a special report from the National Board of Review, which passed the play "without a cut" in its preview held this week.

"The board feels that the producers of 'Foolish Age' are to be complimented on their success in the field of legitimate satire on American society and customs," begins the commendation. "The picture is more than a mere comedy of situation. It is a comedy of manners containing a number of interesting and amusing criticisms of present-day foibles."

Max and Harry Ascher, of Ascher Brothers circuit of Chicago and adjacent territory, witnessed an audience showing in their big new Roosevelt Theatre on the Loop. "The Foolish Age" is by all odds the best, most entertaining comedy-drama I have ever seen, bar none, "wired Max Ascher."

## *Nearing Completion*

Penrhyn Stanlaws has progressed well along toward the completion of Barrie's "The Little Minister," which he is producing for Paramount with Betty Compson in the stellar part. Most of the scenes made during the past two or three weeks have been filmed in the little Scotch village of Thrums which was constructed at the Lasky ranch in the hills back of Hollywood.

# *Speeding Up Production at R-C Pictures' Studio in Hollywood*

Production activities are speeding up at the R-C Pictures, Hollywood studios, under the supervision of R. J. Tobin, director-general of production.

Pauline Frederick went on location October 1 to begin "Judith of Blue Lake Ranch," under the direction of Colin Campbell. The rugged atmosphere of the open country will be injected into "Judith of Blue Lake Ranch," together with romance and adventure. This picture will follow "The Lure of Jade," which is the next Frederick subject on the R-C releasing schedule.

Doris May started work on September 28 on her second production for R-C release, "Eden and Return," a romantic comedy in which the young star will appear as a young girl combating her father's efforts to make her marry a wealthy man. William A. Seiter has been engaged to direct Miss May and Hunt Stromberg will supervise the work of producing.

Gasnier, whose "Mam'selle Jo" is scheduled for early release by R-C Pictures, has also begun work on "Home."

*SCENE FROM "TWO MINUTES TO GO," STARRING CHARLES RAY. A FIRST NATIONAL ATTRACTION*

## *Moreno Star in Vitagraph Film*

Antonio Moreno, Vitagraph star, commenced camera work this week on a new feature production at Vitagraph's California studio.

Moreno's new picture has India for its locale. The screen narrative was written by George Cameron and the script arrangement is the work of Jay Pilcher.

## *Will Present Many Goldwyn Pictures*

For the week commencing Sunday, October 23, National Goldwyn Week, the city of San Diego, California, will, in all probability, it is said, show more Goldwyn features than any town of its size in the country. The estimated population of San Diego is seventy thousand, and eleven motion picture theatres furnish screen entertainment for its theatregoers.

For Goldwyn Week, Seth D. Perkins, salesman out of the Los Angeles Exchange, signed up eight of the eleven theatres for Goldwyn features during the week.

## *Tom Gallery in M. Prevost Film*

Tom Gallery has been chosen to play the male lead opposite Marie Prevost in her forthcoming Universal picture, "Princess Virtue." Gallery will be remembered for his work in "The Wall Flower," a Goldwyn production, and in "The Son of Wallingford" of Vitagraph release. The story was written by Louise Winters and the continuity by Doris Schroeder.

## *Betty Francisco with A. Moreno*

Betty Francisco heads the cast supporting Antonio Moreno in his new Vitagraph production which is now well under way at the Hollywood studio. Others in the cast include Lila Leslie, Harry L. Van Meter, John MacFarland and Allan Garcia. The Moreno picture is based on a story by George Cameron.

(Continued from page 938)

ing the theatre was performed by Mayor C. G. Coppley of Hamilton, who addressed the audience from a box.

In connection with the opening of the fine theatre, announcement was made that Mr. Nathanson had turned down an offer from Lord Beaverbrook to build up a circuit of moving picture and vaudeville theatres in Great Britain.

All seats at evening shows are priced at 40 cents with the exception of the boxes which are 55 cents. Afternoon prices are 10 cents and 20 cents.

## Indiana

All the newsboys in Kokomo were guests of R. E. Templin, manager of the Strand Theatre in that city, recently. Mr. Templin was once a newsie himself and he always goes out of his way to do a good turn for the lads who sell and deliver papers.

* * *

Plans for the erection of a new moving picture theatre at Michigan City have been completed and construction work will be started at an early date. The new theatre will be constructed on the site of the old Garden Theatre, recently destroyed by fire, and will cost approximately $300,000. It will be one of the best equipped theatres in the State and will be called "The Trivoli."

* * *

The Grand Theatre at Elwood, which was destroyed by fire in September, 1919, is going to be rebuilt, it was announced recently by Joseph H. Fine, owner. Work will be started next year as early as the weather will permit.

* * *

John Vinyard, owner of the Theatorium in that city, has completed the exterior of another theatre there and will start in a few days on the installation of the furnishings. The building, which is two stories high, is built of white brick, has a seating capacity of about 600 and is situated in the business district of Winslow.

* * *

Byron Brentlinger, manager of the Victory Theatre at Evansville, quietly slipped out of the Southern Indiana city early this week for Terre Haute, where he and Miss Margaret Watson were married. A few days before his departure, news of the impending venture reached his Evansville friends and an all-night bachelor party was given in his honor. Mr. and Mrs. Brentlinger will be at home in a few weeks at the Cadick apartments. The Victory is being managed by C. W. Mason, assistant general manager of the Consolidated Realty and Theatres Company, until the end of the honeymoon.

* * *

State officials of the American Legion, who are in charge of the Legion's State convention which is to be held at Wabash next week, are being opposed in their plans to give a moving picture show on the Sunday preceding the convention. The opposition is from the Wabash Ministerial Association, the members of which contend that the Legion's show would act as the entering wedge to re-establish the regular moving picture shows in Wabash on Sundays.

## Philadelphia

The Stanton Theatre will re-open October 1 is the announcement made by Jules E. Mastbaum, president of the Stanley Company. The big auditorium, the spacious lobby and other appointments of the house have undergone alterations and decorations, making an elaborate and richly finished interior. Mr. Mastbaum has abandoned the idea of reserved seats. Prices for matiness are 35 and 50 cents and 50 and 75 cents for evenings. A large symphony orchestra, under the direction of Sidney Lowenstein, will play concert numbers. "Over the Hill" will be the opening presentation.

* * *

A new theatre, the Ambassador, on Baltimore avenue, between Fifty-fifth and Fifty-sixth streets, opens for the first time October 1. This house, which is under the management of Samuel and George Felt, who also own the Aldine, soon to open on Chestnut street, will be one of the most attractive in West Philadelphia.

* * *

The Star, Thirty-first and Wharton streets, has been sold by Burkhardt & Son to Henry Martin, of the Midvale in Manyunk.

* * *

Marcus Benn, of the Benn Theatre, has leased three more theatres, namely, the Fifty-eighth Street, Pascall and Orient, all situated on Woodland avenue.

* * *

Carl Bonowitz, the organist, will dedicate the new organ recently installed at the Germantown Theatre, costing $75,000, on September 24. The organ was made under Bonowitz's direction and has over 5,000 pipes ranging from two inches to sixteen feet.

* * *

George Bennethum, who was confined to his home recently with an attack of appendicitis, is back at his desk again having recovered sufficiently to attend to the business of his chain of theatres.

* * *

Frank W. Buhler, a director of the Stanley Company of America, will shortly start on a trip to the coast on important business.

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Charles H. Goodwin has resigned as manager of the Superior Film Exchange to assume the business management of a local publication.

* * *

The Star Theatre, of Thirty-first and Wharton streets, has been sold to Henry Martin, of the Midvale Theatre.

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The Glenside Theatre Company, which recently incorporated, has distributed the greater amount of its shares equally among the principal stockholders, namely, Thomas B. Smith, Fred G. Nixon Nirdlinger, Charles R. Wanamaker and Harry N. Saffer.

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The Philadelphia Theatre Equipment Corporation has removed from 1225 Vine street to the Northwest Corner of Thirteenth and Vine streets.

* * *

E. O. Prince, manager of the Lawndale Theatre, Lawndale, reports business as progressing favorably. Mr. Prince has had considerable experience.

## Pittsburgh

The Superior Pictures Exchange, Pittsburgh, is now located on the third floor of the film building at 414 Ferry street, having left their Ninth street location the first of the month.

* * *

Three new houses to open in the Western Pennsylvania territory sometime during the next few weeks are an unnamed house at Washington, Pa., being erected by the William Penn Theatre Corporation; the Columbia at Conemaugh and the National at Johnstown.

* * *

The F. K. Brown Theatre Corporation, with houses in Brookville, Clarion and Kittanning, Pa., have closed their house at Kittanning. J. F. Brown, the manager, did not give any reason for the closing, simply saying that the house would close indefinitely.

* * *

Adolph Farkas, manager of the Lyric Theatre, Johnstown, Pa., says that they have broken ground for their new $60,000 theatre. The site is in the same block as their present house. Size of lot is 44 by 140 feet, and the entire plot will be used for the new building. It will have a seating capacity of one thousand.

* * *

The steel frame for the new George Brothers 2,000-seat theatre at Eleventh and Sixteenth streets, Altoona, Pa., has at last arrived, and is now being erected. This new showhouse will be the largest theatre in Altoona, occupying almost one entire square. It was at first intended to have this building completed by Christmas, but this will be quite impossible, owing to the delay in getting the steel work. No doubt it will be spring before it will be ready for the public.

* * *

The Columbia Film Service, Pittsburgh, has added to their already long list of releases, Warner Brothers' "Why Girls Leave Home" and the series of Lester Cuneo five-reel Westerns.

* * *

J. F. Smith, of Barnesboro, visited the Pittsburgh film exchanges recently. His new theatre, which was opened two weeks ago, is doing a nice business It has a capacity of 600 and is equipped with Simplex machines and a Seeburg organ.

* * *

The Regent Theatre, East Liberty, has been entirely carpeted with a rich green floor covering and Manager Donovan is happy. He has also had his operators busy during the past few weeks, putting all projection equipment in tip-top shape, and everything is now ready for the fall rush of business. By the way, a word of commendation is in order for the effects worked in connection with the recent showing of the short-reel sensation, "A Ride on a Runaway Train." The film is certainly a most amazing one, but with the noises accompanying it, one's breath was fairly taken away.

* * *

J. E. Davis, of the Columbia exchange, is the latest addition to the ranks of auto enthusiasts. He has invested in a touring car, and, although Jack cannot run it as yet he is learning rapidly and will soon be a full-fledged speed demon.

E. M. Donehoee and J. M. Kopp are new additions to the road force of the Pittsburgh Metro branch. The first named was formerly connected with Paramount here, and the latter with the Fox exchange.

* * *

Ellis Loeb is the new owner of the Novelty Theatre on the South Side, Pittsburgh, conducted for some time past by A. W. Zellers, Jr.

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James Thorpe, for the past year booker at the Associated Producers exchange here, has secured a position as salesman with the local Hodkinson office.

* * *

Abe Schnitzer, popular Universal salesman, has been confined to his bed several days recently with illness. He is however, now well on the road to recovery.

* * *

The newest picture house controlled by the National Picture Theatre Company, Inc., opened Saturday, October 8, at Swissvale, Pa., and is known as the Washington. This is a 750-seat house, with a handsome brick front and modern in every respect. A $12,000 pipe organ has been installed. Other theatres controlled by this company at the present time include the Nemo, Pitcairn and the Princess at Jeannette.

* * *

Guyandotte, W. Va.—A deal has been closed by which J. E. Shriver, of Columbus, O., and Frank McQuaid, of Huntington, W. Va., purchased a lot 40 by 125 feet on Bridge street, where they will erect a large moving picture theatre.

* * *

Work on Charles H. Corbett's new picture house at Hancock, Md., is progressing nicely. The building will be 32 by 68 feet and will be modernly equipped.

* * *

I. N. Dovel, owner of the Page Theatre at Luray, Va., has leased the Casino Theatre across the street and has closed its doors. The Casino was operated by I. Shandelson and Sons.

* * *

The Bennett Theatre at Logan, W. Va., has been converted into a temporary courthouse. Extensive alterations and improvements are being made in the circuit court room and the county leased the theatre for holding sessions while these improvements are under way. The term of court begins October 10.

* * *

The finest equipped and appointed motion picture laboratory between New York and Chicago, that is the boast of Pittsburgh's latest movie concern, the Motion Picture Producing Company of Pittsburgh located at 906-908 Forbes street. Louis Isaacs, formerly on the road for First National branch here, is president of the new laboratory.

* * *

Manager Donovan, of the Regent Theatre, East Liberty, is no longer "batching it." Mrs. Donovan and son, Jack, Jr., returned from Atlantic City, where they had spent the summer.

(Continued on page 942)

## A Boland Feature

"Late Hours" is the new Hal Roach comedy featuring Eddie Boland, which Pathe has scheduled for release the week of October 23

# Close-Ups In and Around Central New York

Talking about selling 'em high! Eddie Hochstim, Hodkinson's athletic young salesman, climbed 300 feet to the top of a tower in Gouverneur to sell a batch of pictures to Clare Carpenter, owner of the Grand Theatre there. Mr. Carpenter was working on the tower when Eddie called. He yelled down that he was way beyond any prices the salesman might quote. "I'll meet you on an even basis," shouted Eddie, who began doing a chimpanzee up the ladder. When he quoted prices, Mr. Carpenter remarked that he was trying to sell too high. "Well, I'm hitting only the high spots," retorted Eddie. "Besides, ain't I giving you the 'low down' on these pictures?" Mr. Carpenter's language had a cloudy aspect, but he signed on the dotted line, just the same. That's one way to climb the ladder to success, Eddie.

* * *

Some people are born "nuts," others achieve being "nuts," and still others have it thrust upon them. C. H. Huxford, of the Huxford Theatre, Skaneateles, has had the title thrust upon him—but a better term for Mr. Huxford would be "Old Hickory." When he gets a "hunch" he goes ahead and follows it up regardless of cost. Skaneateles has a population of 1,768. Mr. Huxford paid big money for "The Affairs of Anatol," and showed it in Skaneateles one night and Marcellus (population 991) the next with an orchestra of 6 pieces at 50 cents top. He knocked 'em cold. But his prize stunt was on Tuesday, October 11, when he showed Charlie Ray in "Red Hotel Dollars," and gave the Hempsey-Carpentier picture (for which he paid $50) as a "filler" for the evening. Fred Quimby will faint on learning of this. But Mr. Huxford pays the price and he gets it. He's not a "nut." He's a showman with nerve and originality.

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Friends of Ray Kirk, one of the partners in the Grand Theatre, Malone, are worrying over his illness at St. Paul, Minn., where he was stricken with typhoid fever while travelling to the Pacific Coast. His condition is said to be serious.

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Homer Howard, who always sells on a big scale, is living up to his name as a Nu-Art representative.

* * *

But when it comes to "class" Sol Mannheimer, Goldwyn salesman, who is well known on Broadway, has 'em all backed off the boards. Sol appeared in the Northern territory recently with a big Packard sedan and a chauffeur. Every time he bowled into a small town the village cutups would circulate a report that he was J. P. Morgan, and the Mayor and a delegation of prominent citizens would wait on him. Sol came back with the sedan filled with contracts.

* * *

L. J. Carkey, who formerly ran the Opera House at Carthage, is now on the road with the Winter Garden Follies.

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Manager John M. Griswold, of The Savoy, Syracuse, is printing an elaborate program weekly. Mr. Griswold says it is proving a great "attendance tonic."

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According to an announcement made by Manager Edgar Weill, of the Strand, Syracuse, all Syracuse records for theatre attendance were broken by the two weeks' run at the Strand of D. W. Griffith's "Way Down East." The total paid admissions for the two weeks were 51,335, at a 50-cent top. The best previous record, says Mr. Weill, was 17,000 at the Weiting. The last two days of the show were the biggest of the run. And yet some illustrious cinema cynics still assert that motion pictures are passe!

* * *

Down Utica way Nate Robbins smashed records at the Avon with Anatol and at the De Lux with The Four Horsemen. The picture business certainly has struck its gait Upstate. Mike Jallett opens the New Carroll at Rome November 1, and James Pappayanakas, at Watertown, has some elaborate plans for the Olympic. He has started in training by retaining a publicity man. It looks like Jim and Charlie Sesonske, who controls the Avon there, are going to have quite a "friendly contest." In fact, it will be so "friendly" that one or the other will retire ere it's over. Jim and Charlie are good showmen, and both come from Gloversville, every resident of which knows how to handle the gloves. Wonder if Mr. Cobb, the head of the Censorship Board, whose home is in Watertown, can be induced to referee the scrap?

* * *

Ray Candee, manager of the De Lux, Utica, is an ex-newspaper man who has made good in motion pictures. Ray was sporting editor of the Utica Press when Nate Robbins induced him to cease following in the footsteps of Horace Greeley and Tad. After Nate had showed him how to send a 24-sheet to press and get out an extra edition on the box-office attendance, Ray took to the motion picture game like a duck to water. By his faithful and constant work Ray has made the De Lux one of the bright spots in the Central New York amusement field.

* * *

E. M. Hopcraft, formerly manager for Pathe at Atlanta, hopped up this way recently selling short subjects for First National. He cleaned things up with such speed that he was transferred to Washington as a special representative. Short and satisfying work for a short subject salesman, say we.

Mike Bloom, of the Quirk Theatre, Fulton, experienced a record-breaking run the other day. Mike ran over himself with his own automobile. This may sound like a one-reel comedy, but it's as true as a news reel. Mike, who never "stalls" human beings—not even film salesmen—stalled his car at the bottom of a hill and got out to push it. He couldn't make the blamed thing budge. Then, being an expert at boxing and wrestling, he got a half Nelson on the front wheel and gave it such a twist that the car groaned and lunged forward, the wheel passing over Mike's foot and causing him to utter several words of one syllable with so much force that a young lady who was with him threatened to faint. Mike drove straight to a doctor's office and was advised to walk on one cylinder for a couple of weeks. He is now "footing" a bill for medical attendance which would pay for two features.

## "Without Fear," Fox Film for October Release

"Without Fear," the first Pearl White picture completed since the return of this Fox star from Europe, is scheduled as a late October release.

The picture was made under the working title, "Open Your Eyes," at the New York studios, Kenneth Webb directing, from a scenario by Paul H. Sloane. It is a story of millionaires, in society and out. Robert Elliott is Pearl White's leading man in this picture. He attracted attention by his work in "Checkers," a Fox special. Others in the cast are Charles Mackay, Marie Burke, Robert Agnew, Macey Harlan and Anna Boas.

## Big Preparations for Goldwyn Week

Goldwyn Week is going over with a bang, according to a statement emanating from the Goldwyn offices. With the week, scheduled for October 23-29, but two weeks off, the branch exchanges are sending to headquarters a constant stream of new bookings, it is stated.

## Rosen to Direct "The Champion"

Philip E. Rosen has been engaged to direct Wallace Reid in "The Champion," J. E. Nash's screen adaptation of Grant Mitchell's well-known New York starring success, "The Champion," by Thomas Louden and A. E. Thomas, and work is to start in a few days at the Lasky studio. Lois Wilson will have the feminine lead.

## Realart Week at Leader Theatre

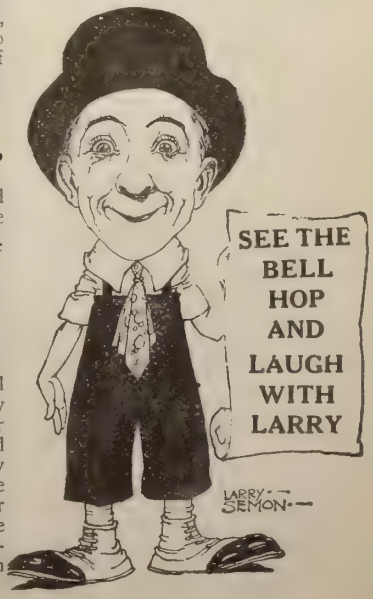
While the sales organizations and advertising departments of some of the larger producing and distributor companies are bending all their efforts in putting over a special "week," C. A. Feeser, manager of the Leader Theatre of Cumberland, Maryland, took the initiative and booked Realart pictures solid for the week of October 3.

## Annette in Two Slow-Speed Films

Two pictures, made by the Cinal process by the Blanchard Film Company, show Annette Kellerman slowly cleaving her way from spring board to tank, and disporting herself in the tank—in slow motion, so that each movement can be studied and appreciated. Miss Kellerman posed for several thousand feet of film, the best of the "shots" having been made into two releases, "The Art of Diving" and "High Diving," the latter of which has just been released by Educational.

## H. Rawlinson in Universal Film

Twenty-six specially built sets were used at Universal City for Herbert Rawlinson's first starring vehicle, "The Millionaire." The story was purchased specially for Rawlinson from the estate of George Loane Tucker and was filmed under the direction of Jack Conway. It is now being edited and soon will be ready for release.




## Paul Hosier Company Producing Van Loan Story, "Mlle. Dorette"

A new motion picture company, to be known as the Paul Hosier Productions, has taken its place among the producing units of the coast with Paul Hosier as director-general and L. D. Fish as general-manager. All financial arrangements are being handled by Nathan and Company, a financial house located in Los Angeles.

Production on the first five reel comedy-drama, "Mlle. Dorette," by H. H. Van Loan, will be well under way within a very short time and will see Willie Mae Carson, recently with Douglas Fairbanks in "The Three Musketeers," in the stellar roll. Opposite Miss Carson will be George Streeter, who has just completed a successful engagement with the Van Curran Company.

## St. Louis

The safe in the Universal Film Company's Exchange, 2116 Locust street, was broken into by crackmen and approximately $1,500 taken. Barney Rosenthal, manager, stated an inventory was necessary to ascertain the exact loss. Employes found papers and documents scattered about the floor when they opened for business last Monday.

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Meeting with the Mayor's Committee on Unemployment, City Controller Louis Nolte suggested a special tax of 10 per cent. on admissions to picture shows, theatres and other amusement places to help raise emergency funds to put unemployed to work on needed city improvements. There is a bill now pending before the Board of Aldermen placing amusement place licenses on a sliding scale ranging from $150 to $2,500 a year, instead of a flat scale of $150 yearly as at present.

* * *

Matt S. Schulter, proprietor of the Newstead Theatre, 5220 North Newstead avenue, and his wife were held up by two armed bandits in front of their home, 3915A Marcus avenue, Sunday night, and robbed of $150 in cash and two diamond rings valued at $575. The money represented the receipts of Sunday's shows. The rings were taken from Mrs. Schulter's fingers by the footpads.

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It is reported that a deal may be closed between the City Wide Amusement Company and Skouras Brothers, whereby the former would take over the Pageant, Arsenal and Shaw. It is stated in usually well informed circles the City Wide organization will also acquire the management of the North Grand and O'Fallon Theatres. If this occurs they will control twenty-seven theatres and airdromes.

## Seattle

Neal East, the rotund, rosy-cheeked former owner of the Liberty Theatre in St. Helens, Oregon, paid a visit to Seattle's film row this week just before taking his new position of salesman for Famous Players out of Portland.

* * *

Two new salesmen have been appointed by L. Wingham, manager of the Seattle office of Robertson-Cole. They are William Hughart and William Rankin. I. Schlank, a former salesman, is now managing the Astoria Opera House in Astoria, Oregon. Miss E. Tuttle, Mr. Wingham's secretary, is back at the office after six weeks' absence on account of a broken ankle.

# Selznick Cites Praise of All Trade Papers for "Man's Home"

It has been the custom of producers to offer for publication in trade paper excerpts from daily papers of more or less importance when praise has been given to a screen production in which exhibitors are interested, but it remains for the publicity department of Selznick's Enterprises to call attention to what the trade papers have said concerning the merits of "A Man's Home." This new Selznick special has not been publicly exhibited, hence there is no chance to cite the praise of daily papers, but from the private showing of the feature, given to editors and reviewers of the trade press, Selznick is able to assemble a unanimous verdict of approval for his new offering.

"A Man's Home" was shown privately to each of the trade paper staffs separately. They saw the pictures in the projection room at the home office of the Selznick organization, run cold on the screen without benefit of music, the atmosphere of the theatre or the presence of an audience to give the usual theatrical angle to the occasion.

Laurence Reid, in Motion Picture News, wrote: "A new type of home picture is presented, which carries such powerful, human strokes and realistic touches, and which builds with ever increasing suspense because of its rich array of dramatic clashes, that it is entitled to a place among the exceptional features of the year."

Monte W. Sohn, editor of Exhibitors Trade Review, wrote: "Here is one of the best cast pictures of the year and a certain dollar winner for exhibitors. The plot is excellent and has lost nothing in the screen telling."

John Spargo, in the Exhibitors Herald, wrote: "Clean and bright, delightfully cast and directed in a masterly manner, 'A Man's Home' can almost be said to be in a class by itself. The picture should prove a money-maker for the exhibitor seeking stories with strong heart appeal."

Arthur James, editor in chief of Moving Picture World, in a special editorial, wrote: "This is the season of and for great pictures. The greatest satisfaction follows an inspection of the wares of the producers, and money looms on the horizon. In our return to big business we are gratified by such productions as 'A Man's Home,' which Selznick caused to be specially produced from the dramatic structure builded by Anna Steese Richardson and Edmund Breese. It is about to be released to the theatres, and the event is noteworthy even in this era of bigger, better and finer screen attractions. Plus its fine cast, which includes Grace Valentine, Kathlyn Williams and Faire Binney, together with Harry T. Morey, Matt Moore and Roland Bottomley, it is astonishingly well scened, with that atmosphere of size and importance which make for longer runs and special prices."

Louella O. Parsons, editor of the Morning Telegraph's motion picture section, said: "The big thing is the fine artistic production pictured through the shutters into the Osborne's family life. As if our peeping and seeing the unhappiness which a few sane words could alleviate was something vital in our own life. It is that sort of a picture."

Gertrude Chase, of the Morning Telegraph, said: "It is so good in purpose and idea that it is inspiring a picture practically without a flaw in story interest or acting executed with a feeling and skill which outshine anything ever before made by Selznick."

Joseph Dannenberg, editor of Wid's Daily, wrote: "Here's an unusual picture from Selznick. It should cause a lot of talk. It should secure a lot of newspaper space because it presents the sort of problem that is being faced in many homes in this country."

# "I Accuse" Is Applauded by Large Crowds at the Strand

"I Accuse," Abel Gance's French production which met with instant success and approval in all the principal cities of Europe, had a hearty and sympathetic reception at its New York premiere at the Strand Theatre, Sunday, October 9. The house was filled at all performances and the thrilling scenes were warmly applauded.

"I Accuse" is presented at the Strand under the auspices of the American Legion, Department of the State of New York, and has the full and unqualified indorsement of that organization. A portion of the gross revenue from the presentation here will be devoted to the work of the Legion's welfare committee.

"There is so much of genuine inspiration all through the film," wrote Helen Rockwell in the Morning Telegraph, "that the spectator is swept away on a wave of emotion in spite of himself."

"'I Accuse' is a story of French love of country, devotion of husband to wife, and forgiveness between men when death threatens," said the New York World. "The words 'I Accuse' are flashed on the screen time and again in various shapes, and hate, jealousy, intolerance and envy all come in for pictured condemnation."

"'I Accuse' has something the great majority of photoplays are without," said the New York Times, "namely, genuineness, sincerity, the vivifying quality of honesty born of earnestness but controlled by artistic sense."

"'I Accuse' rises to the level of a message," said the New York Evening Journal.

"'I Accuse' has moments of vigor and genuine vitality that entitle it to a place far ahead of the average motion pictures," was the opinion of the New York Evening Post critic.

"The famous French film, 'I Accuse,' demands and merits special attention," said the Evening Telegram. "It tells a vital, absorbing story."

"'I Accuse' is personal, vital, humanly emotional," said the New York Evening Mail.

## An Early Release

"Trolley Troubles" has been selected as a title for the new Hal Roach comedy featuring Gaylord Lloyd. The offering has been scheduled for release by Pathe the week of October 23.

## Mary Pickford Film Praised by Teachers

Without solicitation on the part of the theatre management, scores of New York school teachers who have seen Mary Pickford's film version of "Little Lord Fauntleroy" at the Apollo Theatre, have, it is said, sent expressions of their opinions of the picture.

Without exception these views are commendatory and come from members of the public school corps, ranging in position from Dr. Edward W. Stitt, district superintendent, down through the ranks of the principals and teachers themselves. Dr. Stitt wrote that "the performance was a most inspiring one and the picture is one of the most beautiful films I have ever seen."

"From an artistic point of view we think it very good, and the picture is most appealing," was the consensus of opinion sent by the teachers.

## Nazimova to Make Repertoire Films

With the announcement that Mme. Alla Nazimova, whose forthcoming films will be released through United Artists Corporation, will make at least two more pictures before even considering a return to the speaking stage, comes the added news that she will introduce in these two films the repertoire motion picture.

"The first of these pictures," says Mr. Charles Bryant, Mme. Nazimova's representative, "will constitute an entirely new departure from anything heretofore shown on the screen. We will produce Ibsen's 'A Doll's House' on the same bill with a shorter story of about two reels, thereby carrying out the repertoire idea."

## Begin New Picture

Last Monday witnessed the starting of Ethel Clayton's new Paramount picture, "For the Defense," at the Lasky studio. This is an adaptation by Beulah Marie Dix of the play by Elmer Rice in which Richard Bennett was starred two seasons ago at the Playhouse, New York. Paul Powell is directing.

## Paramount Film Shows Oil Fields

"Mexican Oil Fields" is the subject of the Paramount-Burton Holmes Travel Picture scheduled for release October 16. Petroleum plays an ever more important in our "machinized" modern civilization.

Burton Holmes has produced, it is stated, a picture which tells briefly and understandingly the story of a visit to the "Oil Klondyke of the Tropics," and one that will give the layman an excellent idea of just what an oil field is and just how the oil is bored for and struck and tanked and piped and shipped.

*Once used always used—the Classified Ad Columns of* Moving Picture World *bring results.*

# Newest Reviews and Comments

*Conducted by* EDWARD WEITZEL, *Associate Editor*

## *"Son of Wallingford"*

*Vitagraph Feature Illuminates Secrets of American "Hocus-Pocus" in Truly Fascinating Style*

Reviewed by Mary Kelly

Vitagraph, it might be said, has put the screen to new use in "Son of Wallingford," which is almost as much of a course in financiering as it is drama. Most prominent to the showman is the fact that it offers a successful story, has characters and situations that are well known in life, but which have not found their way to the screen before, and, even as it treats of big things, has been handled in a very big way with tremendous effects. Interesting to the studious and somewhat hyper-critical spectator on the other hand, is the subtle manipulation of the underlying idea, the suave understanding of human nature and the dignity and intellectuality of the acting.

The intricacies of the notorious Wallingford's promoting schemes, and the methods by which the gentle public is swayed and swindled offer much amusement. While it requires on the whole a wary spectator to follow the technique of this very adroit crook, there is, however, so continual a suspense during the laying of the trap which is sprung at the climax with heroic effect, that the dramatic value can escape no one.

To those who have interestedly kept in touch with this famous series from the pens of Mr. and Mrs. George Randolph Chester, the production will have a great appeal. Proceeding with a diagnosis of Wallingford's son, and his inherited tendency toward dishonesty, the picture continues in a revelation of the activities of both father and son and "Blackie," with, of course, the emphasis on the essential difference between the character of the two Wallingfords.

The directing brings added glory to the Chesters. Their interpretations of the characters of their stories are marked with that fine delineation and perfect finesse which one might expect in an author's production. Wilfrid North as J. Rufus Wallingford is exactly the pompous perpetrator of one hoax after another upon a gullible public that the story describes, while his interesting and more subtle partner is played with delightful humor by George Webb. The son of Wallingford, stumbling between youth and manhood, is well-pointed by Tom Gallery.

**Cast.**

J. Rufus Wallingford.....Wilfrid North
Mrs. Wallingford.....Florence Hart
Jimmy Wallingford .....Tom Gallery
"Blackie" Daw .....George Webb
Violet Daw .....Lyla Leslie
Henry Beegoode .....Van Dyke Brooke
Marie Curtis .....Priscilla Bonner
Talbot Curtis .....Andrew Arbuckle
"Toad" Jessup .....Auburn Short

Written and Directed by
Mr. and Mrs. George Randolph Chester.
Length, Eight Reels.

**The Story.**

"Jimmy" Wallingford is hampered from the outset by having a lobeless ear which a noted psychologist has informed his parents is a sign of inherited criminal tendencies. One of his first offenses is the clever way in which he manages to take out his father's new car without the latter's knowing that he has consented. This ends in a family rupture and Jimmy, accompanied by his adopted brother, "Toad," leaves home. Arriving in a stagnant town nearby, the two boys look for action. Toad discovers what he believes to be sure signs of oil on the Curtis farm, where Mary, Jimmy's new girl, lives. They invest their all in the mining outfit—but fail to get to the oil. Suddenly a parade in town startles them and they learn that J. Rufus has come to town in the guise of an East Indian and is making elaborate promises to the townsfolk that he is going to make their town into a "New Bagdad." The boys are shoved into the background and the father and Blackie become the star actors. Each of their moves is planned with rare subtlety so that presently they have hoodwinked almost everyone to buying shares in oil stock. One of their schemes slips, however, and a bill of sale is lost unknown to them. Much depends upon this paper. Just when the crisis comes and the furious mob, shrieking their indignation at being swindled, is about to strike at J. Rufus and Blackie, the son of Wallingford plays for time. During his excited speech, real oil is seen to spurt from the well which Toad has discovered and the Wallingford family, including its head is safe.

**Program and Exploitation Catchlines:**

He Had a Lobeless Ear—This Adventuresome Young Son of Wallingford—And They All Called Him a Criminal—But He Proved That "Like Father, Like Son," May Sometimes Be Mal-Apropos!

Would the Public Rather Be Fooled Than Not—See This Famous Treatment of Mob Psychology and Then Answer.

**Exploitation Angles:** The Badgad angle offers many opportunities. A reproduction of the elephant scene could be used on street parades very effectively. Another fascinating feature is the criminology theme—the lobeless ear, etc. The authors, too, have a tremendous following.

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## *"Movie Chat No. 64"*

Scenes in old Rome; modern machinery digging gold from the sands of western American rivers; gathering the New England apple crop; views of the cattle market in Peru; the way fish are caught in the Klickitat river in the State of Washington are some of the interesting pictures presented in Charles Urban's Movie Chat No. 64.

A view of St. Peter's, the Appian Way, the Roman Forum, and other relics of pomp and power fill a large part of the scenes which are shown of the Eternal City.—T. S. daP.

## *"The Child Thou Gavest Me"*

*Powerful Drama, Flawlessly Produced, Is John M. Stahl Picture—First National Release.*

Reviewed by Jessie Robb

The so-called "happy ending," generally supposed to be the popular demand, usually shows the devoted couple anticipating a wedding in the near future with the supposition that they will live happy ever after. This First National Release, a John M. Stahl Production, is a direct departure from all precedent. It begins with a wedding. The ceremony is no sooner finished and the bride retired to dress for the honeymoon trip, when tragedy enters. From there on the action progresses with a sustained action, strongly developed suspense to an unexpected climax. The production has so many demanded elements of engrossing entertainment that the only weak spot in the plot may be excused. When Norma Huntley tells her husband of her war experience which forced her to become an unwilling mother and he recognizes himself as the guilty man, the question arises as to the probability of a previous mutual recognition.

The picture is beautifully staged. An elaborate wedding incident is correctly given according to the canons of etiquette prevailing in good society.

The cast is of the first order, comprising such finished artists as Lewis Stone and Barbara Castleton. The child of the story is played by three-year-old Richard Headrick, an extraordinarily talented and handsome youngster.

**Cast.**

Norma Huntley .....Barbara Castleton
Her Mother .....Adele Farrington
Her Father .....Winter Hall
Edward Berkley .....Lewis Stone
Tom Marshall.....William Desmond
Bobby .....Richard Headrick
Governess .....Mary Forbes

Story by Perry N. Yekroff.
Directed by Chester Roberts.
Photographed by Ernest Palmer.
Length, 6,091 Feet.

**The Story.**

On the day of her wedding, Norma Huntley begs her mother for permission to tell her fiance, Edward Berkley, of her secret. The mother refuses and the couple are married. While the wedding is progressing the woman who has cared for Norma's child in another part of the city is taken to the hospital. She sends the child to the Huntley home. Barbara has changed for her trip and is waiting for her husband when the child enters. Barbara, who had believed her baby dead, clasps him in her arms. Edward enters and stops her explanation, telling her that they will go on with their farce of a marriage, adopt the child and when he finds its father he will kill him. The couple go to the Berkley country home and Edward invites Tom Marshall, a mutual friend, whom he has grown to suspect, for the week end. During a storm Edward finds Tom and Norma in the hall and shoots Tom. He tells Norma that he knows Tom to be the child's father. Then Norma tells Edward that the father is an unknown soldier who attacked her when she was a nurse in Belgium. As she explains, Edward recognizes himself as the guilty man. He feels that death only is fit for him, but Norma insists that they must live and rear the child. Tom is only slightly wounded.

MOVING PICTURE WORLD
*Reviews Are the Best*

# Newest Reviews and Comments

## "Ladyfingers"

*Crook Story Starring Bert Lytell Is Vastly Entertaining and a Credit to Metro*

Reviewed by Edward Weitzel

In "Ladyfingers," starring Bert Lytell, Metro has one of the best crook stories ever shown on the screen. It is vastly entertaining. The production has been given a snap and vim that keeps the interest at a keen edge. The subtitles are unusually clever and hand a bad jar to the theory that the perfect moving picture is the one made without titles. Bayard Veiller, who directed the production, shows that his knowledge of dramatic composition is of great value in making the story move. In some respects, "Ladyfingers" is in a class by itself and points the way to a more natural and effective method of transferring a story to the screen. The tale is mere fiction, but the spirit of it is helpful, and there is an amusing audacity about the work of the author which has struck a responsive chord in the heart of the director and he has gone the scenario one better in devising unconvential bits of business. When the stern old grandmother of "Ladyfingers" looks down at him and his family and exclaims sadly, "Nothing but a miracle can unite us!" and then slips on the edge of the hill and slides swiftly into the centre of the group on the back breadth of her best black gown, it is a fine example of taking the shortest cut to a big laugh and a quick finish.

Bert Lytell as "Ladyfingers" makes a most ingratiating rascal of the handsome young crook, and Edythe Chapman as Rachel Stetherill plays a strong willed old woman of wealth with surprising power.

**The Cast.**

Robert Ashe (Ladyfingers) .....Bert Lytell
Enid Camden .....Ora Carew
Justin Haddon .....Frank Elliott
Rachel Stetherill .....Edythe Chapman
Lieut. Ambrose .....DeWitt Jennings
Robert Ashe (at age of four), Stanley Goethals

Story by Jackson Gregory.
Scenario by Lenore J. Coffee.
Directed by Bayard Veiller.
Cameraman, Arthur Martinelli.
Length, Six Reels.

**The Story.**

Because her only daughter had married against her wishes Rachel Stetherill, a rich old woman, cast her off and refused to help her daughter's child when the mother was killed in an accident. The boy was adopted by a bank burglar, English Harry Ashe, who noticed the child's delicate hands, and taught him how to crack safes. Twenty years later Robert Ashe, as he is known, opens a safe under the nose of Police Lieutenant Ambrose, who has been trying to send him up for years. He wins a prize offered by the safe company to any one who can open the strong box without the combination.

Justin Haddon, the lawyer of the Stetherill estate, is trying to locate the old lady's grandson. The lawyer, knowing that Enid, her ward, will inherit her money if the grandson isn't found, plans to marry the girl. In the meantime, "Ladyfingers" has met Enid and been attracted by her. Haddon determines to lure the young fellow to his grandmother's house when she is to wear her famous pearls, and let her find out that he is a thief. "Ladyfingers" comes to the house but does not fall into the trap set for him. His grandmother notices his resemblance to his dead father, and there are a number of interesting complications before he pays his debt to society by going to jail for two years and convinces Enid and his grandmother that he is through with the old life forever.

**Program and Exploitation Catchlines:**

Bert Lytell in a Novel and Amusing Crook Play Called "Ladyfingers" Will Delight His Admirers. A Metro Release.

**Exploitation Angles:** Put a little extra stress on this story, but don't sell it so hard you cannot possibly make good. Coax them in, but leave something to surprise them with and you'll not only do a nice business but profit later by being able to sell other shows on the strength of this.

## "The Hunch"

*S-L Production Presenting Gareth Hughes Contains Many Laughs—Released by Metro*

Reviewed by Edward Weitzel.

Starting with the familiar situation of the sporty young chap who is found after a night's spree asleep in the bath tub while his evening clothes decorates the furniture of his apartment, the S-L production, "The Hunch," featuring Gareth Hughes, develops into a lively farce containing many laughs. The principal characters and situations are cleverly handled, but there are several love making scenes between a pair of tiresome small town types that are badly overacted, and would not have helped the picture had they been well done. There are times when the acting has been speeded up too much, and less mad dashing about in certain scenes would have improved things, but the good fun in "The Hunch" more than offsets the weak spots.

Gareth Hughes, as J. Preston (Jimmy) Humphrey, gives the character an air of youthful ingenuousness and a serious belief in the cleverness of his wild cat schemes that is very amusing. Ethel Grandin is bright and attractive as Barbara Thorndyke, and John C. Steppling is big, blustering and humorous as her father.

**The Cast.**

J. Preston (Jimmy) Humphrey, Gareth Hughes
Barbara Thorndyke .....Ethel Grandin
John C. Thorndyke .....John C. Steppling
George Taylor .....Edward Flannagan
Sheriff Henry Clay Greene...Harry Loraine
Minnie Stubbs .....Gale Henry
Hodges .....William H. Brown

Story by Percival Wilde.
Scenario by R. J. Bergquist.
Directed by George D. Baker.
Length, Six Reels.

**The Story.**

After a night at a lively dinner party Jimmy Humphrey wakes up at home in the bath tub and his valet shows him his shirt upon which is written: "Buy Jerusalem steel." He determines to play the hunch, and tries to borrow the money necessary to buy five thousand shares from his future father-in-law. Believing that the tip came from an old financial enemy while drunk, Thorndike advances the money. The next day the stock tumbles and Thorndike orders Jimmy to make good the loss. In order to gain time and keep on playing his hunch, Jimmy plans to make Thorndike believe he has been murdered. A blood stained knife is left on the bank of a river, together with Jimmy's hat, and he is to join Ethel and a friend of theirs named George Taylor, at the Thorndyke summer home.

While on the road Jimmy is set upon by thieves, stripped of his clothing and given a tramp's outfit. He is then clapped into jail by a country sheriff as the murderer of Jimmy Humphrey and, before he is released, Barbara and Taylor are also locked up on the charge of being connected with the crime. When John Thorndyke arrives and releases the prisoners, it is discovered that "Jerusalem steel" has hit high mark, and Jimmy and Barbara receive the parental blessing.

**Program and Exploitation Catchlines:**

The Best "Hunch" to Give Your Patrons Is to Advise Them to See "The Hunch," a S-L Production, Featuring Gareth Hughes.

**Exploitation Angles:** Sell Gareth Hughes on the strength of his growing popularity, and sell the story by starting off with teasers reading: "Buy Jerusalem Steel," then hook it to the commencement of the play and keep them guessing. A man with the message written large across his shirt front will make a good perambulator.

## "Handcuffs or Kisses"

*Selznick Production Starring Elaine Hammerstein Has Strong Dramatic Story.*

Reviewed by Jessie Robb

The first release of the new series of pictures in which the Selznick Corporation is starring Elaine Hammerstein sets a high standard. The story and the leading character are a departure from the usual run of picture productions. The sociological aspects are strongly condemnatory of the modern reformatories for incorrigible girls, and, if the conditions exist as portrayed, they are a disgrace to civilization. The injustice to a young girl, railroaded into a penal institution, and her efforts to come back, make an appealing tale of human interest, enlisting the spectators' sympathy. An attractive love theme has been woven through the story.

The role of Lois Walton is sympathetically interpreted by Elaine Hammerstein. She is ably supported by a strong cast. The subtitling lacks skill in certain parts as attempts at versification and stiled utterances by the young heroine slow the action and make awkward reading.

**The Cast.**

Lois Walton .....Elaine Hammerstein
Mrs. Walton .....Julia Swayne Gordon
Violet .....Dorothy Chappell
Peter Madison .....Robert Ellis
Miss Strodd .....Alison Skipworth
Miss Dell .....Florence Billings
Leo Carstairs .....Ronald Schabel
Elias Pratt .....George Lessey
Lodyard .....Ronald Coleman

Story by Thomas Edgelow.
Scenario by Lewis Allen Browne.
Directed by George Archainbaud.
Length, Six Reels.

**The Story.**

Lois Walton, an orphan, lives with her aunt and cousin. The aunt, tiring of Lois, uses her influence to place Lois in a state reformatory, branding her as an unfit companion for her daughter. The reformatory proves a place of torture. There is a riot. During the investigation Lois is afraid to testify truthfully for fear of future punishment. Her obvious restraint arouses the interest of Peter Madison, the assisting attorney.

Lois is paroled as maid in the home of Dr. Birdhead, whose advances cause her to flee. She meets Madison at the station. He takes her to his apartment, pending a future investigation. Overhearing a conversation, Lois again flees. Unable to get a position as maid, Lois is hired by a Miss Dill as social secretary. The woman is keeping a gambling house and needs fresh young girls to interest the habitues. Leo Carstairs, a wealthy gambler, is attracted and promises Miss Dell a large sum if she will force Lois to marry him. But Madison meets her in time, breaks off the forced engagement and marries her himself.

**Program and Exploitation Catchlines:**

Do Reformatories Reform? Lois Walton, Played by Elaine Hammerstein, in Her Selznick Production "Handcuffs or Kisses," Answers the Question for the Public at Large.

## "Dodge Your Debts"

There are several humorous situations in this single reel Pathe comedy, featuring Gaylord Lloyd, although much of the business is not new and is reminiscent of earlier films. The story is of the burlesque type and is laid in a tough section of London among the costers, with Lloyd as a bill collector, dressed like an English school boy. He goes to collect a bill and has a hard time. Nothing daunted, however, he calls the police, instigates a battle between the police and the toughs, puts on a suit of armor so that he will not get hurt, and when both sides are buried in the shower of stones and bricks, calmly walks to the cash register and gets his money.—C. S. S.

# Newest Reviews and Comments

## "Dawn of the East"

*Alice Brady Stars in Russian-Chinese-American Drama. Realart Production*

Reviewed by Jessie Robb.

Of late, Alice Brady, Realart star, has been appearing in a series of foreign roles. In her latest vehicle, she assumes the part of a Russian noblewoman, driven from her country by the revolution. The photodrama comes near but never verges into melodrama. The action of the play calls for a great variety of scenes from China to Long Island. Really lavish and handsome sets have been provided.

This Russian role is one well suited to Miss Brady and she handles it discreetly. Michio Itow, a Formosan dancer, makes his screen debut as Sotan, the Eurasian villain, and deserves special mention for his good work. Kenneth Harlan, Harriet Ross and Sam Kim are prominent members of the competent cast.

**The Cast**

Countess Natalya.....Alice Brady
Roger Strong.....Kenneth Harlan
Sotan ..... Michio Itow
Mariya ..... America Chedister
Sonya ..... Betty Carpenter
Mrs. Strong.....Harriet Ross
Wu Ting.....Sam Kim
Liang ..... Frank Honda
Kwan ..... H. Takemi
Chang ..... Patricio Reyes

Story and Scenario by E. Lloyd Sheldon.
Directed by E. H. Griffith.
Photographed by Gilbert Warrenton.
Length, 5 Reels.

**The Story**

Countess Natalya, a Russian refugee, is singing and dancing in the Almond Blossom Cafe, to earn money for a passage to America and also to care for her invalid sister, Sonya. Her success is slight. One night she meets Roger Strong, an American diplomat, and his mother, both of whom she had formerly known.

Sotan, an art dealer, who is secretly plotting to restore the monarchy, arranges a marriage between Wu Ting, a wealthy Chinese, and Natalya. He tells Natalya that she can use the bethrothal money to flee to America after the escape from Wu Ting's house which he (Sotan) will arrange. Unknowingly Natalya is legally married to Wu Ting, by her signature to the receipt for the bethrothal money.

Once in America, Natalya is happily married to Strong. Then Sotan appears. He tells her she is Wu Ting's wife and threatens to tell Strong unless she gives him information regarding Strong's mission to Pekin. Before Strong hears of the affair, Natalya is lured to Sotan's art shop. There she is confronted by Wu Ting. She denounces Sotan to Ting and tells him of Sotan's monarchist plot. Ting, who is a strong republican, kills Sotan, and, in gratitude destroys the evidence of his marriage to Natalya, leaving her free.

**Program and Exploitation Catchlines:**
Caught in the Web of Oriental Intrigue and Cunning, the Beautiful Russian Countess Fights Her Way to Freedom and Happiness.

## "Torrid Tampico"

After the "Cruise to Vera Cruz," Burton Holmes and his party in "Torrid Tampico," distributed by Famous Players, proceed to Tampico, the boom city of Mexico, which is of especial interest account of being the port through which the fast supplies of Mexican petroleum are exported, and about which there have been columns published in the newspapers. But a few years ago Tampico was a sleepy city of about 20,000, now it has over 100,000 inhabitants. With the boom, there has come a strange mixing of old Spanish atmosphere and scenes and twentieth century ideas as exemplified in the Yankee skyscrapers, modern machinery and huge oil tankers which ply the waters of the Penuco River.—C. S. S.

## "Moral Fibre"

*Corinne Griffith in Photoplay Which Will Please Her Admirers. Vitagraph Production*

Reviewed by Jessie Robb.

In her latest Vitagraph Production, Corinne Griffith has a congenial role, well suited to her ability. It is a role of contrasts. In the beginning Miss Griffith disports herself as a young girl of fourteen. Later, she is seen as a poised young woman, a successful illustrator.

A well chosen cast of prominent players have been assembled to support the star. Further, the production has been carefully and artistically mounted. The picture is one of general audience appeal and will particularly please the feminine portion of the Griffith clientele, as the star wears many of the extreme and elaborate gowns for which she is noted.

**The Cast.**

Marion Wolcott.....Corinne Griffith
Grace Elmore.....Catherine Calvert
Jared Wolcott..... ..William Parks, Jr.
George Elmore .....Harry C. Browne
John Corliss.....Joe King
Nancy Bartley.....Alice Concord

Story by William Harrison Goadby.
Scenario by Webster Campbell.
Directed by Webster Campbell.
Length, 6 Reels.

**The Story**

Jared Wolcott keeps the general store in a country town. He lives with his young sister Marion. Mrs. Bartley, one of the summer colony, comes to the store with her friend, Mrs. Elmore, who is attracted by the country youth and flirts with him. Jared, who believes her unmarried, loves and asks her to be his wife. The truth stuns him, and, unable to bear the grief, he commits suicide. Marion vows to revenge her brother.

Years pass and Marion becomes a successful illustrator in New York. She is engaged to illustrate George Elmore's latest novel. At the Elmore country home where she is invited to spend the week-end, she discovers in Mrs. Elmore, the woman who caused her brother's death. Recently, she had met John Corliss and their acquaintance had developed into more than friendship.

That night at the Elmores, Marion leads Mrs. Elmore to believe that she (Marion) has won her husband's love. As she tells her, Corliss enters. He is Mrs. Elmore's brother. Marion leaves, after telling the Elmores who she is. Corliss follows her to her old home and they are re-united.

**Program and Exploitation Catchlines:**
She Devoted Her Life to Revenge Her Brother's Death — Then When Fate Played Into Her Hands—But See Corinne Griffith in a Role of Contrasts.

## "A Pair of Sexes"

Amusing complications when a husband mistakes another's twins for his and puts them on display for all his friends, make this two-reel Christie Comedy quite entertaining. Neal Burns and Viora Daniel are good in their respective parts of husband and wife, and the other favorite Christie players appearing in this short subject help to make it jazzy. It is good because it is not too broadly burlesqued. It appears on Educational's release schedule. —S. S.

## "Torchy a la Cart"

The success of this two-reel Torchy Comedy released by Educational and featuring Johnny Hines all depends on the kind of audience viewing it. Some will find it very funny and others will think the comedy far-fetched. It shows Torchy as guardian of the destinies of a lunch cart. All the old stunts to gain laughs are pulled, and an apparently new one—where Torchy, clad in mediaeval armor, "connects" himself to a "live" wire and speeds along a railroad track.—S. S.

## "Everything For Sale"

*May McAvoy Has Ingenue Role in Society Drama—Realart Production.*

Reviewed by Jessie Robb

As her second starring vehicle, Realart has provided May McAvoy with one of those society dramas, which will appeal to the class of patrons who enjoy seeing love's young dream, properly rewarded after enduring and overcoming many obstacles. The story is all about a sweet young miss, straight from finishing school, whom her ambitious and worldly aunt promptly proceeds to marry to the richest bachelor in sight. Of course, the girl loves the handsome and penniless young man and, equally of course, she marries him, while the bachelor consoles himself by marrying his discarded mistress. Thus every one is made happy and moral enough to satisfy any censor.

As Helen Wainwright, Miss McAvoy has a role all sugar. She is described as a "1921 flapper, latest model," but her amazing and incredible innocence and mental processes belong to the mid-Victorian era. With the extraordinarily fine cast, excellent direction and impeccable good taste in investiture, it is regrettable that a more intelligent story was not provided.

**The Cast.**

Helen Wainwright .....May McAvoy
Donald Scott .....Eddie Sutherland
Mrs. Wainwright .....Kathlyn Williams
Mr. Wainwright .....Edwin Stevens
Lee Morton .....Richard Tucker
Lillian Lord .....Betty S hade
Billy Mitchell .....Dana Todd
Sarah Calmm .....Jane Keckley

Story and Scenario by Hector Turnbull.
Directed by Frank O'Connor.
Photographed by Hal Rosson.
Length, 5 Reels.

**The Story.**

Helen Wainwright has returned from finishing school. At her debut her aunt, Mrs. Wainwright, sees that she makes an impression on Lee Morton, the richest bachelor in town, who believes that money will buy everything. But Helen has met her childhood sweetheart, Donald Scott. Morton discards his mistress, Lillian Lord, and becomes engaged to Helen. He sends Scott away on a business trip. The day of the wedding Scott returns successful and beaming with love for Helen. They take a trip to an island The boat drifts away and they are forced to spend the night together. Morton breaks off the engagement. Helen goes to him to explain but Morton tells her he intends to marry Lillian. Helen is more than glad, as this leaves her free to wed Donald.

**Program and Exploitation Catchlines:**
Shall a Girl Marry for Love or Money? Helen Wainwright Asked Her Heart that Question and the Answer Can Be Found in "Everything For Sale," a Realart Production in Which May McAvoy Stars.

## "Kwang-Chow-Fu"

The title of this Burton Holmes Travelogue is the real name for the city in China which is commonly known in this country as Canton. Imagine calling all that particular stuff Kwang-Chow-Fu silk or Kwang-Chow-Fu China! When China is mentioned immediately there springs to mind tea and laundry. But Mr. Holmes' camera, photographing views of Kwang-Chow-Fu, shows that these mental pictures are an exaggeration peculiar to the well-known American mind. It is seen that Canton is industrious, rapidly so, and that it is a bee hive of workers; and there isn't a dish of tea nor a laundry in sight. Neither does there seem to be a chop suey parlor. A view of Canton from a high place closely resembles an ant hill on a busy day seen through a powerful magnifying glass. Also Holmes has photographed some scenes of rare beauty and others of unusual interest. (Paramount).—F. T.

# Newest Reviews and Comments

## "High Heels"

*Gladys Walton Has Not Much to Do in Innocuous Story—Universal Picture.*

Reviewed by Fritz Tidden

"High Heels" is one of that kind of pictures of which about the only and surely the fairest criticism is to say that if you like this sort of stuff you will like "High Heels," which is Gladys Walton's most recent Universal release. It is a member of that class of films that will meet with undoubted success in some quarters and bitterly scorned in others. There is no middle distance.

Where "High Heels" will go the best is before audiences that have a passion for the hypersentimental, Pollyannish, "sweet" sort of story; and these audiences are legion, it is hardly necessary to state as the unusual sale of the Laura Jean Libby output will attest. When the picture was shown for review it was noticed that the main title did not contain the censorship license number. If this means that the board has not seen "High Heels" as yet, it may save an hour and a quarter's work if it will take the reviewers' judgment. There is nothing in the picture that will offend even the most particular board. It is probably the purest picture of the season. And it has a moral.

Gladys Walton, an unusually attractive and talented young lady, is not called upon to extend her acting ability, being cast in a role that is intrinsically ingenueish. The other members of the cast meet all requirements. So does the director.

**The Cast.**

Christine Trever .....Gladys Walton
Dr. Paul Denton .....Frederick Vogeding
Joshua Barton .....William Worthington
Cortland Van Ness.....Freeman Wood
Laurie Trevor .....George Hackathorn
Daffy Trevor .....Charles Debriac
Diffy Trevor .....Raymond Debriac
John Trevor .....Dwight Crittenden
Robert Graves .....Robert Dunbar
Amelia .....Ola Norman
Armand .....Jean Debriac

Story by Louise B. Clancy.
Scenario by Wallace Clifton.
Directed by Lee Kohlmar.
Length, 4,541 Feet.

**The Story.**

Christine Trevor is a spoiled and selfish society girl of eighteen, who merely tolerates her indulgent father and neglects her two brothers and sister. When her father dies suddenly, leaving them practically penniless, Christine almost deserts her family to marry a society parasite. Dr. Denton, a young physician friend of the family, is instrumental in preventing the marriage by appealing to the girl's better nature. He helps her build a home for the family out of the wreck of her fortune.

Her change from a flippant flapper to an understanding woman is quite sudden. She finds that her former sweetheart is a bounder. By risking her life she rescues a grouchy old neighbor and wins his love. He was the man who had wrecked the family fortune because he wished to take vengeance for a wrong committed upon him some years before. Christine finally realizes that Dr. Denton is in love with her and that she loves him.

**Program and Exploitation Catchlines:**

Gladys Walton Tramples on Men's Hearts in "High Heels."

The Flippant Flapper Comes Down Off Her High Heels. Gladys Walton in High Heels."

Gladys Walton Has a Good Kick in "High Heels."

**Exploitation Angles:** Pin this on Miss Walton, capitalizing her popularity with your patrons. Don't stress it too hard and you'll find they like it whereas if they were led to expect too much, the reverse might prove true.

## "Never Weaken"

*One of Harold Lloyd's Best, with Plenty of Real Laughs and Genuine Thrills*

Reviewed by C. S. Sewell.

Score another homer for Harold Lloyd. His newest comedy, a three-reeler distributed by Associated Exhibitors, "Never Weaken," is one of the very best of his career. It not only has laughs in abundance, but enough thrills for several episodes of a serial and shows Harold not only as a comedian, but a stunt artist.

During the early part of the film you may get the impression that it is going to be a conventional type of comedy as the action starts off along somewhat familiar lines, but even in this part, Lloyd's ability gets several laughs. His girl, employed by a surgeon, is fired because of lack of business. Harold, with the assistance of an acrobat, goes out and drums up a lot of business. Returning, he finds the girl in the arms of another who is promising to marry her. He determines that life is not worth living.

This is where the fun really starts, and the remainder of the situations in the hands of an artist of Lloyd's calibre provide one laugh after another. Although attempts at suicide are not usually humorous, the utter absurdities he introduces bring many chuckles. For instance, haggling over the spelling of sepulchre in his note to the girl, and pouring sugar into the poison because it does not taste good.

After two or three unsuccessful attempts, he rigs up a revolver so that it will go off if anyone opens the door, and then blindfolds himself. An incandescent globe falls to the floor with a loud report and simultaneously the end of an iron beam being swung into place for a skyscraper across the street, swings in the open window lifting Lloyd's chair out and upward. He believes he is shot and en route to heaven, and this impression is further verified when he hears a girl singing the angel's chorus. Peeping from under the bandage, he sees an angel on the corner of the building. One glance at the street, however, is sufficient, and his only thought is to get back to earth.

Scrambling on to the skeleton-work of the new building, his trouble commences. Skyscraper stunt stuff is not new, but the way Harold Lloyd does it is, besides he has introduced some entirely new angles. Walking gingerly along a narrow girder he steps confidently around a post on to another girder only to find it has been swung out of position; again, he steps on a greasy stick on a girder with disastrous results; then while moving gingerly along astride a girder he sits on a red-hot belt and things happen fast and furiously. At another time he grabs confidently at an upright only to have it swing out of the street. He also steps on a plank extending over the edge of the building and falls, but grabs a descending beam. After performing other stunts which are not only really humorous, but actually thrilling, somehow he lands on a construction elevator, with his eyes shut. As it goes down he believes he is falling. He won't even believe he is safe when he reaches the ground and crawls just as carefully along another girder until he lands at the feet of a policeman. The situation is saved by the appearance of the girl, who explains that the other fellow is her brother, a minister who has come to perform the ceremony. Especially clever is the ending showing Harold and the girl (Mildred Davis), seated on a beam which suddenly begins to rise. The fadeout shows him grabbing the girl and running away as fast as possible.

For hearty natural laughs, combined with real thrills, "Never Weaken" is hard to beat.

## "The Amazing Lovers"

*French and American Crooks Figure in Jans Picture That Is Novel in Plot. Produced by A. H. Fisher Features, Inc.*

Reviewed by Edward Weitzel.

The title, "The Amazing Lovers," does not convey the nature of the story in this Jans picture. It is a crook play with a surprise finish and a love interest that is novel and interesting. Most of the scenes are in the true melodramatic key, and there is something doing at all times, with French and American crooks having the run of Greenwich Village and a determined ex-soldier bent upon getting even with the man who ruined his father while the service man was fighting in France. There is nothing particularly amazing about the lovers, except that they do not find out that they love each other until after they are married. The ex-soldier gets his revenge and his wife's love and manages to steer clear of an old sweetheart, who has married during his absence but doesn't want that to interfere with the old arrangement.

A well balanced cast and capable direction have much to do with the picture's chief merits. There are a number of handsome exterior shots, and the atmosphere is always reasonably correct. Diana Allen is a tall young woman with a dazzling smile, which she overworks. There are secrets about the art of acting that have not, as yet, been opened by Miss Allen. But she is a real beauty and makes a good try at her role. Marc McDermott does a smooth villain in his usual highly polished manner, and such experienced players as E. J. Ratcliffe, John L. Shine and Sally Crute give a good account of themselves in other important roles.

**The Cast**

Yvonne La Rue .....Diana Allen
Professor John Breede .....Marc McDermott
The Squirrel .....Tatjana Irrah
Captain Marlowe .....Eugene Strong
Vera Cardine .....Sally Crute
Martin Cardine .....E. J. Ratcliffe
Professor Apollo Cawber....John L. Shine
LaGendre .....Gordon H. Standing
Operative .....James A. Ryan

Story by Charles A. Logue.
Directed by B. F. Rolfe.
Length, 4,600 Feet.

**The Story**

A band of American counterfeiters having agreed to manufacture a lot of queer French notes, they are being directed by the "Master Mind" of the crooks, who is known as Professor John Breede. The French crooks send over a beautiful young girl named Yvonne La Rue to receive the bad bills. She meets Captain Marlowe, an ex-soldier who has returned from France to find that his father has been ruined by Martin Cardine, a man who poses as the steady-going head of a legitimate business. In reality he is the backer of the band of native crooks. Marlowe is doubly enraged at Cardine when he learns that a former sweetheart of his has married his greatest enemy. By a curious turn in events, Marlowe is forced to marry Yvonne in order to prevent the authorities from deporting her, a hint as to the nature of her mission having reached them. Although married, the couple live as strangers, but each begins to develop a strong interest in the other. Breede and Cardine are unmasked, and Marlowe discovers that Yvonne is in reality a United States secret service agent who has been made to take the place of the real French emissary. A happy understanding occurs between the couple.

**Program and Exploitation Catchlines:**

**Exploitation Angles:** Play on the married couple who fell in love with each other after the ceremony, perhaps offering free seats to all who will give their own experience along similar lines. You won't need many seats. But do not overlook the rich coloring of the locale. That will sell, too.

# Newest Reviews and Comments

## "His Nibs"

*Chic Sale, Vaudeville Headliner, Scores Hit in New Type of Rural Character Comedy*

Reviewed by C. S. Sewell.

Altogether novel and very entertaining is "His Nibs," starring Charles (Chic) Sale, distributed by Exceptional Pictures Corporation. Here is a production that is entirely different from anything yet presented on the screen. While really neither drama nor narrative it holds the interest and amuses the spectators. It is a character comedy, or more correctly a multi-character comedy, as Chic Sale appears in seven distinct characterizations, each differing from the other and each one well done.

The entire production is a clever satire on a "rural picture show" and the leading character is "the proprietor, manager and operator of the Slippery Elm Picture Palace," better known as "His Nibs." While Mr. Sale gives a finished performance in each one of the types, his portrayal of "His Nibs" is one of the best characterizations ever seen on the screen. His make-up in this role is excellent, his humorous touches sure and his interpretation so real that even while you are enjoying the quaint side of his character you feel a strong sympathy for the old man.

Mr. Sale also appears as the local weather prophet, a rough sort of type; as the editor of the town paper, who is also the self-appointed censor of motion pictures; as the "country bumpkin," son of "His Nibs"; as the boy tenor who is the village wit and beau brummel; as the young lady who plays the piano in the picture palace and in the straight role of the hero of "He Fooled 'Em All," the "thrilling" screen drama interpolated into the action in the picture palace.

Next to the work of Chic Sale, the editing and titling by Arthur Hoerl is a feature of the production. This is particularly true with reference to the titles for the interpolated "film." There are a lot of laughs and quaint humor in which "His Nibs" tells the story he is showing on the screen. This part starts with a laugh when the old man explains that he has cut out all the titles because some folks annoy the others by reading them aloud and he will explain the scenes as they go on, and ends with another laugh when he explains after the hero has downed the villains that he cut out the rest of the picture as it was too mushy, but that the boy gets the girl and all turns out happily.

While the interpolated picture is complete, it has been handled in a serio-comic way and made incidental to the characterizations of Mr. Sale. There are frequent cutbacks to the old man in the projection booth showing the trouble he is having with the film and antiquated projection machine, and what the various other characters portrayed by Sale are doing in the audience. In fact, one of the scenes, which is a gem, is built on the awful scrapes the old man gets into when after putting the second "spool" of film in upside down, the third one rolls out into the street and he has to get the boy tenor to hold the audience while he chases way down the street after the "spool."

Mr. Sale's excellent reputation achieved as a protean artist in vaudeville caused much to be expected of him on the screen, and it is safe to say that he has fully lived up to the expectations. Although the star of a production of this kind naturally carries the greatest burden of the action because of the large number of characters he portrays, the producer has not depended on his work alone and in the film story he has been provided with an excellent cast of supporting players.

**The Cast**

Seven distinct types each portrayed by.. .....Charles (Chic) Sale

## "Late Hours"

A fantastical comedy with an odd twist is this single reel offering by Pathe, featuring Eddie Boland. While of the domestic type with a mother-in-law who butts in, there are some Arabian Nights scenes and the usual comedy chase in which Sunshine Sambo appears as a sleuth, with two dogs almost as large as he is. There are some amusing situations and as a whole it is up to the standard of the previous pictures in which this comedian has appeared. Eddie comes home late and, trying to evade his mother-in-law, falls down the cellar stairs. He discovers a trap door and going down finds an Arabian Nights cave and several pretty girls. He is seen and chased by a policeman and finally lands at home again. Recovering from the effects of the fall he finds it has all been a dream. Slow motion photography is introduced in certain scenes, but its effect is marred by over-use.—C. S. S.

## "The Flaming Trail"

Edgar Jones and Edna May Sperl are the featured players in this two-reel Holman Day production distributed by Pathe. The scenes are laid in the lumber country and while there are some pretty scenic shots the story is mediocre and the scenes intended to be thrilling have not been well handled. Like so many of the Holman Day films, there is a man with an ungovernable temper. This time it is the girl's brother. After an outburst of great vehemence, the hero persuades the girl to elope with him. They are followed by her brother. A pious man, known as the Mediator, tries to hold him while the pair seek to get away. It develops that he is the girl's father. In the melee a lamp is overturned and a forest fire results. The old man, without disclosing his secret, leads them to safety but the brother perishes in the flames.—C. S. S.

## "The Dog and the Bone"

The familiar fable of Aesop, wherein the greedy dog with a bone seeing his reflection in a pond and thinking it is another dog, drops his bone and loses it, furnishes the basis for this animated cartoon fable. Cartoonist Paul Terry has handled this subject in his usual clever manner. Fine animation and several amusing touches.—C. S. S.

The Girl.....Colleen Moore
The Girl's Father.....Joseph Dowling
Old Sour Apples.....J. P. Lockney
The Boy's Father.....Walt Whitman
The Boy's Mother.....Lydia Yeomans Titus
First Villain .....Harry Edwards
Titled and edited by Arthur Hoerl.
Photographed by W. H. Tuers and A. J. Stout.
Length, 5,145 Feet.

**The Story**

Practically the entire action takes place in the local picture theatre, during the evening performance, and the various village types portrayed by Chic Sale are shown in characteristic scenes. The "feature film" shows the boy being fired from his job in the general store. He goes to the city, is fleeced by fake promoters, gets a job as a dishwasher and in clothing much too big for him, finally captures the villains and saves the girl's father, who seeing his misfit clothing things he has adopted a disguise. "He Fools 'Em All" and lets them believe it.

**Program and Exploitation Catchlines:**

Chic Sale, a Newcomer to the Screen, Long a Vaudeville Headliner, is an Entirely New and Highly Amusing Type of Photoplay.

Did You Ever See One Actor Portray Seven Different Roles and Do Them All Well? Chic Sale Does This in "His Nibs."

A Picture That Is Entirely Different from Any You Ever Saw. It Will Amuse You With Its Quaint Humor and Entertain You Because of Chic Sale's Wonderful Character Work.

## "The Case of Becky"

*Constance Binney Vividly Portrays Dual Personality in Realart Picture*

Reviewed by Sumner Smith.

"The Case of Becky" probably gives Constance Binney, the Realart star, the best role the screen has yet afforded for her dramatic acting. While the film differs somewhat from Edward Locke's famous play as it was produced by David Belasco on the stage, it impresses as having lost nothing of its power of holding an audience spellbound by the sight of a girl who possessed two distinct personalities. Miss Binney brings out vividly the two sides to the character of this strange girl. She is alternately kind and loving and mischievous and ugly.

The star's support is better than adequate. Frank McCormack, Montagu Love, Glenn Hunter, Margaret Seddon and Jane Jennings are all well cast and capable. Their interpretations bring out very clearly the unusual appeal of the story—the appeal of a struggle between two men over the soul of a girl. The smooth continuity is the work of J. Clarkson Miller, and in the polished aspect of the picture can be seen the workmanship of Director Chester M. Franklin.

**The Cast**

Dorothy Stone (Becky)....Constance Binney
John Arnold.....Glenn Hunter
Dr. Emerson.....Frank McCormack
Professor Balzamo.....Montagu Love
Mrs. Emerson.....Margaret Seddon
Mrs. Arnold.....Jane Jennings
Adapted by J. Clarkson Miller from Edward Lock's Play.
Directed by Chester M. Franklin.
Photographed by George Folsey.
Length, 5,498 Feet.

**The Story**

Though he runs a sideshow at a country fair, Uriah Stone possesses very real powers of hypnotism. One of his subjects, feeling her death near, calls her daughter Dorothy to her and tells her to run away from the man, rather than fall under his wicked spell. Dorothy finds shelter in a little town with Mrs. Arnold and her son, John. For weeks she lives in peace and happiness. Then, one day, she admits her love for John to him and he puts the engagement ring on her finger. In an instant Dorothy becomes a snarling imp of Satan. Dr. Emerson, a nerve specialist, guesses the cause and takes her to his sanitorium. Uriah Stone traces her there and demands her. Papers show him to be her father. The doctor suspects he is Balzamo, who, years before, persuaded his wife to run away from him. Then follows a unique struggle in which two minds attempt to master each other. Balzamo's power is broken and Dr. Emerson turns his attention to the girl, finally restoring her mind. Balzamo confesses that Dorothy is not his child but Dr. Emerson's daughter by the woman who ran away. And John Arnold has not forgotten where he put the ring.

**Program and Exploitation Catchlines:**

This Girl Was a Strange Mingling of an Imp and an Angel Until the Celebrated Nerve Specialist Broke the Power of the Hypnotist Who Held Her Enthralled.

Constance Binney as a Dr. Jekyll and Mr. Hyde Girl in a Powerful Drama Based on the Dread Power of Hypnotism.

## "Pathe Review No. 126"

In this interesting reel novel use is made of slow-motion photography in scenes showing a puppy jumping and growling at a cat, both the attack and defense being clearly shown. Another section deals with the ruins at New Smyrna, Florida, relics of a forgotten age around which there have been built many legends. A section in Pathecolor show the weaving by Algerian natives of enormous straw hats to ward off the suns rays, while another section shows close-up views of various types of jellyfish. —C. S. S.

# Newest Reviews and Comments

## "Jane Eyre"

*Screen Version of Charlotte Bronte's Novel, Produced by Hugo Ballin, Is Slow But Faithful to the Original*

Reviewed by Edward Weitzel.

Time was when "Jane Eyre" was a standard attraction in the theatre. The novel is not widely read today. Its story has the prince of rotters as a hero—a man past middle life, who attempts to have a wedding ceremony performed between himself and a young girl while he has a wife living, an unfortunate creature who has lost her wits and is confined in the top story of the man's home. The maniac wife sets fire to the house and is burned to death, and the husband marries the girl he had tried to deceive. This flagrant piece of sentimentality has been put upon the screen by Hugo Ballin. The picture is slow in action, but faithful to the original. The quaint costumes and customs of 1837 are excellently reproduced. As acted by Mabel Ballin, the orphan girl, Jane Eyre, is an appealing figure. Norman Trevor is absolutely wooden as Fairfax Rochester. The rest of the cast is competent.

**The Cast**

Mr. Rochester .....Norman Trevor
Jane Eyre .....Mabel Ballin
St. John Rivers.....Crauford Kent
Grace Poole, a Servant.....Emily FitzRoy
Mason, Mrs. Rochester's Brother, John Webb Dillion
John Eyre, Jane's Uncle.....Louis Grizel
John Reed .....Stephen Carr
Miss Fairfax .....Vernie Atherton
Mrs. Rochester .....Elizabeth Aaeriens
Mr. Breckelhurst .....Harlan Knight
Burns .....Helen Miles
River's Maid .....Julia Hirley
Miss Ingram .....Sadie Mullen
Adele, Mr. Rochester's Ward, June Ellen Terry
Miss Mason .....Florence Flagler
Mr. Rochester's Maid.....Bertha Kent
Mrs. Reed .....Marie Shaffer

Directed by Hugo Ballin.
Length, Seven Reels.

**The Story**

The aunt of Jane Eyre hates her, and sends the orphan to a charity school. When the girl is old enough to earn her own living she obtains a position as governess to the young ward of Fairfax Rochester, an English gentleman past middle life, who treats her with great coldness at first but finally professes to love her. Jane returns his love and they go to church to be married. The ceremony is stopped when a man appears on the scene and announces that Rochester has a wife living. He admits this, and Jane leaves his house. Rochester's wife is a maniac and is confined in the top story of her husband's home. Shortly after this, she sets fire to the house and is burnt to death. Rochester loses his eyesight in the fire, and the house is destroyed. Jane hears of Rochester's misfortune and goes to him. She forgives him for trying to deceive her, and the pair are married. Rochester regains his sight.

**Program and Exploitation Catchlines:**

"Jane Eyre," the Famous Novel by Charlotte Bronte, Has Been Faithfully Put on the Screen by Hugo Ballin with Mabel Ballin in the Title Role.

**Exploitation Angles:** Play on the old renown of this story. Sell it anew to this generation on the argument that it is one of the stories one must know about.

## "Trolley Troubles"

Amusing stunts with a comedy trolley car that is up to all sorts of tricks, and can run off as well as on the track is the outstanding feature of this single reel Gaylord Lloyd comedy distributed by Pathe. The hero appears as a young man who gets into trouble with the police and in trying to elude them, dons a motorman's uniform and gets on a trolley car. All kinds of curious things begin to happen, various strange types of people get aboard and finally a very heavy man almost upsets the car. In trying to fix the trolley, Lloyd is shocked and cannot let go. The fat man and the girl come to his assistance and they get into the same predicament. Lloyd makes a hit with the girl, and a kind-hearted simp offers to run the car for him. He guides it up on the sidewalk and finally runs it into the drawing room of a palatial residence. There are several laughs in this number.—C. S. S.

## "From the Ground Up"

*Rupert Hughes Comedy with Tom Moore Is the Jolliest Sort of Fun. Produced by Goldwyn*

Reviewed by Edward Weitzel.

Once more Rupert Hughes has proved brilliantly, that it isn't exactly what you do; its the clever way you do it. "From the Ground Up" starts out to flaunt itself in the face of convention and sticks to that dangerous but enticing sport to the final curtain when it marries Miss Philena Mortimer, of good social standing, to Mr. Terence Giluley, once a "mucker" in the employ of an excavating company. Scrutinized in the light of cold reason, and it is apparent the thing never happened. Accepted as an entertaining piece of fiction, assisted tremendously by the crack'ing subtitles of the prince of comedy captioning and the we're-all-for-you personality of Tom Moore, and "From the Ground Up" reaches a lofty level of entertainment. If the bare story had been equal to the pithy comments of the author on the character of his men and women and society in general, it would be a case of giving too much for the money. Mr. Rupert Hughes is never so happy as when he is telling his brothers and sisters how foolish and useless are most of their social tenets.

The production gives the picture a fine chance to hit the bull's eye. Tom Moore revels in every phase of the hero's rise from valet to a steam shovel to the husband of a real lady, as he proudly boasts. Helene Chadwick is the young person who becomes Mrs. Giluley. Her attractions of mind and body make it easy to believe in the miracle she brings to pass.

**The Cast**

Terence Giluley .....Tom Moore
Philena Mortimer .....Helene Chadwick
Mr. Mortimer .....De Witt C. Jennings
Mrs. Mortimer .....Grace Pike
Carswell, Sr. .....Hardee Kirkland
Carswell, Jr. .....Darrell Foss

Directed by E. Mason Hopper.

**The Story**

The father of Philena Mortimer starts to erect a towering office building, and finds that he has not funds enough to finish it. His friend Carswell offers to help him out, if his daughter will marry his son. Philena dislikes the young man and refuses. Her father is wiped out financially. While the cellar is being excavated Philena is attracted to a Terence Giluley, a pick-and-shovel man, who works about a dredge. The young Irishman is forced to take a dollar from Philena in exchange for a mouth organ. The act inspires him with an ambition to rise to her social level—and then hand her back her dollar. By the time she is forced by poverty to go to a night school to learn stenography, Terence has climbed up to where he feels the need of going to night school himself. After that, it is a case of his sticking to it until he has an office of his own as a contractor. Philena applies for a situation, and Terence gives her one by making her his boss for life.

**Program and Exploitation Catchlines:**

"From the Ground Up" Is Another Rupert Hughes Picture Starring Tom Moore That Has About As Many Laughs As the Average Person Can Get Away with in One Evening. Its Subtitles Are Screams.

**Exploitation Angles:** Hook this into the Cosmopolitan story for all you can get out of it. Then play on Tom Moore and Rupert Hughes, both names meaning money.

## "Dangerous Paths"

*Ben Wilson Production Starring Neva Gerber Has Capital Heart Story. Released by Arrow Film Corporation*

Reviewed by Edward Weitzel.

Here is one of those heart story pictures that deal with the commonplace but vital side of existence. The characters in "Dangerous Paths" are small town folk, for the most part, and the sordid aspect of humanity is contrasted skilfully with the patience and fortitude to be found among the better element of the social order. Certain scenes treat realistically but not offensively of the career of a young girl who earns her living on the streets. The fact that the heroine never suspects the girl's business when she is befriended by her and taken to her home may seem overdrawn. The plot is developed in a dramatic manner, and there is a strong climax at the end.

Neva Gerber as Ruth Hammond is an excellent selection for the part, and Ben Wilson is a vigorous and earnest John Emerson. Edith Stayart acts Violet Benson with admirable restraint. The production is of good quality.

**The Cast**

Ruth Hammond .....Neva Gerber
John Emerson .....Ben Wilson
Violet Benson .....Edith Stayart
Silas Newton .....Joseph Girard
Noah Hammond .....Henry Van Sickle
Deborah .....Helen Gilmore

Directed by Ben Wilson
Length, 5,000 Feet.

**The Story**

Driven from her home in a small town by the harshness of her stepmother, Ruth Hammond goes to the city and tries to earn her living. She fails and is found, weak for want of food, on the steps of a church, by Violet Benson, a girl who has taken the downward path. Violet takes Ruth to her flat, and the country girl never suspects her friend's business until she is arrested while on the street with her. The pair are taken to court. The judge believes Ruth's story that she is innocent of the charge. Violet is fined and set free. Silas Newton, an elder from Ruth's town, who wanted to marry her, is in the court room and offers to look after the girl. He takes her to his hotel and attempts to assault her. He is thrown out of the hotel. When he gets back home he tries to ruin Ruth's character. Ruth returns with Violet, and the neighbors receive them with indignation. John Emerson, the minister of the church where Ruth goes, takes the girls to his home. Before his congregation he clears Ruth's character and shows that Violet is her half sister. Ruth's stepmother is severely punished when she learns what her harshness to her own daughter has done. The minister and Ruth are married.

## "Peasant Life in Central France and the Silk Industry of Lyons"

In the mountainous district of Cantal is the picturesque village of Vic-sur-Sere, noted for its mineral waters. It is seventy-five miles from a railroad so it cannot be expected to be up-to-date. The peasants who are seen harvesting their crops are therefore doing it in the way their forefathers of many generations ago did, and there is very little modern machinery used to help them out.

When you are escorted film-wise through the silk factories of Lyons you cease to marvel at the high price of the finished product. For there are so many hands through which the silk passes and so much expert labor used in its production that it is evident the price to the consumer must be high in order that the factories can profit. Lyons, the centre of the silk industry, is one of the largest and richest cities of France.—T. S. daP.

# CURRENT FILM RELEASE DATES

*Numbers following titles of pictures indicate pages on which consensus of reviews appeared. "R" refers to Reviews. "C" signifies pages where may be found resume of reviewer's opinions. "Ex." indicates pages on which have appeared stories of the exploitation of that production. Unless otherwise specified, all subjects are five-reel dramas.*

## FOX FILM CORP.

**SPECIAL.**

Over the Hill. 10,700 Ft. R; Vol. 46, P-623.
A Connecticut Yankee in King Arthur's Court. 7,600 Ft. R; Vol. 48, P-805; C; Vol. 49, P-135.
Thunderclap. 6,700 Ft. R-730.
Shame. 8,200 Ft. R-789; C-885.
Perjury. 7,400 Ft. R-932; C-273.
Footfalls (Tyrone Power). R-448; C-649.
The Last Trail.
The Queen of Sheba. 9,559 Ft. Vol. 49. R-879; C-947.

**WILLIAM FARNUM.**

His Greatest Sacrifice. R-205; C-267. 6,500 Ft.

**PEARL WHITE.**

Beyond Price. R-326.

**TOM MIX.**

After Your Own Heart. R-828; C-885.
The Night Horseman. R-318; C-397.
Trailin'.

**DUSTIN FARNUM.**

The Primal Law. R-575; C-759.

**BUCK JONES.**

To a Finish. R-929; C-397.
Bar Nothing. 4,311 Ft.
Riding With Death.

**WILLIAM RUSSELL.**

Singing River. R-731; C-163.
The Lady from Longacre.

**SHIRLEY MASON.**

Lovetime. R-439; C-589.
Ever Since Eve. R-732; C-49.
Queenie. 5,174 Ft. R-693; C-759.
Jackie.

**TWENTIETH CENTURY BRAND.**

What Love Will Do (Walker-Murphy).
Little Miss Hawkshaw (Eileen Percy). R-807.
While the Devil Laughs. C-273.
Cinderella of the Hills (Barbara Bedford).
Bucking the Line. (Maurice Flynn).
The Jolt. (Murphy-Walker).
Whatever She Wants (Eileen Percy).
Bar Mothers (Buck Jones). R-809.

**SERIALS.**

Fantomas (Twenty Episodes). R; Vol. 48, P-215.

**CLYDE COOK.**
(Two Reels Each).

The Sailor.
The Toreador. R-446.
The Chauffeur.

**AL ST. JOHN SERIES.**
(Two Reels Each).

Small Town Stuff.
The Happy Pest.
The Indian.

**MUTT AND JEFF CARTOONS.**
(One Reel Each).

Shadowed. R-693.
Turkish Bath.

**SUNSHINE COMEDIES.**
(Two Reels Each).

Say It With Flowers. 1,754 Ft.
The Book Agent. 1,762 Ft. R-811.
Singer Midget's Side Show. 1,762 Ft.
One Moment, Please.
A Perfect Villain.
Love and War.
The Big Mystery.
Long Live the King.

## PIONEER FILM CORP.

Indiscretion (Florence Reed—Six Reels).
Beyond the Crossroads (Ora Carew—Six Reels).
Liquid Gold (Guy Empey—Six Reels).
Luke McLuke's Film-osophy.
Sonny Series.
A Western Adventurer (William Fairbanks). R-540.
The Mystery Mind (15 Episode Serial).
Oh, Mary, Be Careful! (Madge Kennedy). R-321; C-759.
The Forgotten Woman (Pauline Stark).
A Millionaire for a Day (Arthur Guy Empey).
In Society (Edith Roberts).
Wise Husbands (Gail Kane—Six Reels).
The Leech (Claire Whitney—Six Reels).
Peeps Into the Future (Six Two-reelers).
His Brother's Keeper (Martha Mansfield).

## FAMOUS PLAYERS-LASKY

**July.**

The Woman God Changed (Cosmopolitan Prod.). 6,306 Ft. R-538; C-803.
Too Much Speed (Wallace Reid). 4,629 Ft. R-750; C-789.
The Mystery Road (Paul Powell-British Production). R-635. 4,956 Ft. C-695.
Life (Wm. A. Brady Prod.). R-Vol. 47, P-247, C-Vol. 47, P-580. 4,838 Ft.
Behind Masks (Dorothy Dalton). 4,147 Ft. R-340; C-395.
The Lost Romance (Wm. DeMille Prod.). 6,443 Ft. R-325.

**August.**

The Princess of New York (Donald Crisp-British Prod.). 6,000 Ft. R-450; C-759.
The Whistle (Wm. S. Hart). 5,389 Ft. R-Vol. 49; P-627; C-705.
Passing Thru (Douglas MacLean-Ince Prod.). 4,594 Ft. R-320; C-529.
The Conquest of Canaan (Thomas Meighan). 7,015 Ft. R-441; C-493.
Wealth (Ethel Clayton). 5,141 Ft. R-237; C-789.
Crazy to Marry (Roscoe Arbuckle). 4,693 Ft. C-789.

**September.**

The Hell Diggers (Wallace Reid). 4,277 Ft. R-95; C-273.
The Great Moment (Gloria Swanson). 6,372 Ft. R-635; C-695.
At the End of the World (Betty Compson). 5,729 Ft. R-929; C-49.
Dangerous Lies (Paul Powell-British Prod.). 5,355 Ft.
The Golem (Special). 5,398 Ft. R-116; C-291.
The Affairs of Anatol (Cecil DeMille Prod.) 8,806 Ft. R-446; C-529.

**October.**

Footlights (Elsie Ferguson). 7,078 Ft; R-808.
Cappy Ricks (Thomas Meighan). R-96; C-163. 5,926 Ft.
The Great Impersonation (George Melford Prod.). 6,658 Ft. R-693; C-759.
Experience (George Fitzmaurice Prod.). 6,560 Ft. R-827; C-49.
After the Show (Wm. DeMille Prod.). 5,884 Ft. R-810.
Beyond (Ethel Clayton). 5,248 Ft. R-219; C-397.
Three Word Brand (W. S. Hart). 6,638 Ft. R-694; C-759.

**ARBUCKLE COMEDIES.**

A Desert Hero.
The Garage.

**MACK SENNETT COMEDIES.**
(Two Reels Each).

Are Waitresses Safe?
An International Sneak.

**BURTON HOLMES.**
(One Reel Each).

Toledo and Segonia. R-810.
Marvelous Manhattan.
The Cruise of the Vera Cruze. R-810.
Boro-Bodor and the Bromo. R-810.
Torrid Tampico.
Kwang-Chow-Fu.
Nice and Cannes.
Mexican Oil Fields.
In Batik Land.
Across the Grand Canyon.

**PARAMOUNT MAGAZINE.**

Issued Weekly (One Reel Each—Contains magazine subjects and cartoon).

## UNITED ARTISTS

Nov. 28—The Mark of Zorro (Douglas Fairbanks). Ex. Vol. 47, P-613; Vol. 48, P-933; C-P, P-1002; Ex. Vol. 48, P-62; Vol. 48, P-161.
Jan. 9—The Love Light (Mary Pickford—Eight Reels). Vol. 48, P-466; C-R, P-538. Ex. Vol. 49, P-60.
March—The Nut (Douglas Fairbanks) R-309; Ex. Vol. 48, P-1043.
Dream Street (D. W. Griffith Production). Vol. 49, R-876; C-387.
Through the Back Door (Mary Pickford). R-439; C-495.
Carnival (Harley Knoles Prod.). 6,000 Ft. R-113; C-395.
The Three Musketeers (Douglas Fairbanks). R-211; C-397.
Disraeli (George Arliss). R-96; C-163.
Little Lord Fauntleroy (Mary Pickford). 9,984 Ft. R-573; C-649.

## PATHE EXCHANGE INC.

*Pathe Review (One-Reel Educational) and Topics of the Day (One-half Reel) Issued Weekly. Pathe News (Topical) Issued Every Wednesday and Saturday. George B. Seitz and June Caprice star in "The Sky Ranger" Serial. Juanita Hansen is star of "Yellow Arm" Serial. Charles Hutchison is star of "Hurricane Hutch."*

**Week of August 21.**

No. 10 of the Yellow Arm (The Water Peril).
The Secret of Butte Ridge (Tom Santschi—2 Reel Drama).
The Mountain Lion (Bob and Bill Series—1 Reel).
Name the Day (Pollard Comedy—1 Reel).
Move On (Harold Lloyd Reissue—One Reel).
The Donkey in the Lion's Skin (2-3 Reel Cartoon Fable).

**Week of August 28.**

No. 11 of the Yellow Arm (Pawns of Power).
The Mayor of Misery (Edgar Jones—2 Reel Drama).
Stop Kidding (Eddie Boland—1 Reel Comedy).
By the Sad Sea Waves (Harold Lloyd Reissue—1 Reel).
Mice at War (2-3 Reel Cartoon Fable).

**Week of September 4.**

No. 12 of the Yellow Arm (The Price of a Throne).
The Wolver (Tom Santschi—Two Reel Drama).
The Jail Bird (Snub Pollard—One Reel Comedy).
Over the Fence (Harold Lloyd—One Reel Reissue).

**Week of September 11.**

No. 13 of the Yellow Arm (Behind the Curtains).
My Lady O' the Pines (Holman Day—Two-Reel Drama).
On Their Way (Eddie Poland—One-Reel Comedy).
The Fashionable Fox (2-3 Reel Cartoon Fable).
One-quarter Inch (Harold Lloyd One-Reel Reissue).

**Week of September 18.**

No. 14 of the Yellow Arm (The False Goddess).
Mother O' Dreams (Tom Santschi—Two Reel Drama).
The Civet Cat (Bob and Bill Series—One Reel).
The Hermit and the Bear (2-3 Reel Cartoon).
Late Lodgers (One Reel Comedy—Pollard).
Bashful (Harold Lloyd Reissue—One Reel).

**Week of September 25.**

No. 15 of the Yellow Arm (The Miracle).
No. 1 of Hurricane Hutch (The Secret Cipher).
The Chink (Eddie Boland—One-Reel Comedy).
The Hare and the Tortoise (Two-third Reel Cartoon Fable).
Netting the Leopard (One Reel—Major Allen—Hunting Film).
Rough Seas (Gaylord Lloyd).

**Week of October 2.**

No. 2 of Hurricane Hutch (The Cycle Bullet).
Lorraine of the Timberlands (Tom Santschi—2-Reel Drama). R-806.
Gone to the Country (Pollard—1-Reel Comedy). C-806.
The Lucky Number (Gaylord Lloyd—1-Reel Comedy).
The Wolf and the Crane (⅔ Reel Cartoon Fable).

**Week of October 9.**

No. 3 of Hurricane Hutch (The Millionth Chance).
Venus and the Cat (2-3 Reel Cartoon Fable). R-807.
Wings of the Border (Holman Day—2-Reel Drama).
Sweet By and By (Eddie Boland—1 Reel Comedy). C-811.
A Zero Hero (Gaylord Lloyd—1 Reel Comedy). R-811.

**Week of October 16.**

No. 4 of Hurricane Hutch (Smashing Through).
The Honor of Ramirez (Tom Santschi—two reel drama).
The Frog and the Ox (⅔ reel Cartoon Fable).
Didge Your Debts (Gaylord Lloyd, one reel Comedy).
Law and Order (Pollard, one reel Comedy).
The Skunk (Adventures of Bob and Bill, one reel).

# CURRENT FILM RELEASE DATES

## EDUCATIONAL FILMS CORP.

Kinograms (Sundays and Thursdays).

**Selig-Rork.**

The Northern Trail. R-111.
The Policeman and the Baby. R-111.
The Ne'er to Return Road. R-808.

**Chester Comedies.**
(Two Reels).

Snooky's Wild Oats. R-112.

**Christie Comedies.**
(Two Reels).

Nothing Like It. R-829.
Exit Quietly. R-692.

**Torchy Comedies.**

Torchy's Promotion.
Doggone Torchy. R-447.

**Mermaid Comedies.**

Robinson Crusoe, Ltd. R-111.
Holy Smoke. R-339.

**Vanity Comedies.**

Ninety Days of Life. R-439.
Chicken Hearted. R-831.

**Robert C. Bruce Series.**

Voices of the Sea. C; Vol. 49, P-629.
The Merry Little Put Put. R-326.

**Chester Outing Scenics.**

The Red Trail's End.
Music in the Air. R-830.

**Gayety Comedies.**

Here Pro Tem. R-235.
Assault and Flattery. A-439.
Wild and Willy. R-732.

**Chester Screenics.**

From Dear to Dam.
Buzz-z-.

**Miscellaneous.**

Golf (Slow Motion).
Dixie. R-643.

**Punch.**

The Love Egg. R-111.

## ARROW FILM CORP.

**Features.**

The Sheriff of Hope Eternal (Jack Hoxie). R-115.
The Star Reporter.
The Stranger in Canyon Valley.
Dangerous Paths (Neva Gerber).
The Yankee Go-Getter (Neva Gerber).
God's Country and the Law (Curwood Productions).
Screenart Series.
The Broken Spur (Jack Hoxie). R-321.
Five Westerns starring Roy Stewart and Marjorie Daw.
Six Jack Hoxie Features.
Five Society Dramas starring Neva Gerber.
Nan of the North (Ann Little).
Fifty-two two-reel Comedies.
God's Country and the Woman (Curwood Prod.).
Love, Hate and a Woman (Grace Davison).

**Serials.**

The Blue Fox (Anna Little). R-539.
Thunderbolt Jack (Jack Hoxie).

**Comedies.**

Broadway Series.
Hank Mann Series.
Spotlight Series.
Eighteen Single Reel Spotlights (Violet Joy and Billy Fletcher).
Fourteen Two-Reel Broadway (Eddie Barry, Harry Gribbon, Helen Darling).
Twelve Two-reel Cruelywed (Lilie Leslie, Paul Wiegel).
Twelve Two-reel Speed Neely Edwards, Charlotte Merriam).
Fourteen Two-reel Mirthquakes (Bobby Burns).

**Novelty.**

Sport Pictorials (One Reel Each).

## ASSO. EXHIBITORS

**FEATURES.**

The Devil (George Arliss).
What Women Will Do (Anna Q. Nilsson).
The Rider of King Log (Special). C-495.
The Road to London (Bryant Washburn). R-642; C-47.

**HAROLD LLOYD COMEDIES.**
(Two Reels Each).

Now or Never.
Among Those Present.

**PLAYGOERS PICTURES.**

The Butterfly Girl. R-97.
Women Who Wait.
They Shall Pay. R-208.
Home-Keeping Hearts.
The Family Closet.
Discontented Wives.

## W·W·HODKINSON

**ERNEST SHIPMAN.**

God's Crucible (All Star). R-319; C-529.

**BENJAMIN B. HAMPTON—GREAT AUTHORS' PICTURES.**

The Spenders (Claire Adams). Vol. 47, P-769; C-R, Vol. 48, P-194.
A Certain Rich Man. R-809.

**ZANE GREY PICTURES, INC.**

The U. P. Trail (All-Star—Seven Reels). R-434; Vol. 47, P-386; C-R, P-580.
The Man of the Forest. R-434, C-603.

**J. PARKER READE, JR., PRODUCTIONS.**

Love Madness (Louise Glaum—Seven Reels). R; Vol. 45, P-1067; C-R, P-1211.
The Brute Master (Hobart Bosworth). R; Vol. 47; P-639; C-R, P-852.

**ROBERT BRUNTON PRODUCTIONS**

The House of Whispers (J. Warren Kerrigan). R; Vol. 47, P-1080; Vol. 48, C-R, P-46.
The Coast of Opportunity (J. Warren Kerrigan). R; Vol. 47, P-1080.

**IRVIN V. WILLAT PRODUCTIONS.**

Down Home.
Partners of the Tide. R; Vol. 49, P-515; C-R, P-581.
The Face of the World. R-538; C-539.

**J. L. FROTHINGHAM PRODUCTIONS.**

The Breaking Point (Bessie Barriscale). R; Vol. 48, P-729; C-R, Vol. 49, P-31.
The Other Woman (Six Reels). R; Vol. 49, P-627; C-R, P-705.

**ROCKETT FILM CORPORATION.**

The Truant Husband.
Keeping Up With Lizzie (Enid Bennett). R-324; C-387.

**HUGO BALLIN.**

Pagan Love.
East Lynne. R; Vol. 49, P-415; C-R, P-469.
The Journey's End. R-113; C-589.

**RENCO FILM CORPORATION.**

Lavender and Old Lace. R-92; C-149.

## VITAGRAPH

**SPECIAL PRODUCTIONS.**

The Heart of Maryland. R; Vol. 49, P-629; C-R, 823.
The Son of Wallingford.

**ALICE JOYCE.**

Her Lord and Master (Six Reels). R-754, C-947.
The Scarab Ring.
The Inner Chamber (Six Parts). R-94; C-273.

**CORRINE GRIFFITH.**

It Isn't Being Done This Season. R; Vol. 49, P-414; C-273.
What's Your Reputation Worth? R-759; C-R 823.
The Single Track.
Moral Fibre.

**EARLE WILLIAMS.**

The Silver Car. R-541; C-47.
Lucky Carson.
Bring Him In.
A Master Stroke. C-273.

**ANTONIO MORENO PRODUCTIONS.**

Three Sevens. R; Vol. 49, P-991; C-49.
The Secret of the Hills.

**ALICE CALHOUN'S PRODUCTIONS.**

Closed Doors. R-433; C-803.
Peggy Puts It Over.
The Rainbow.
The Matrimonial Web.

**WILLIAM DUNCAN.**

Where Men Are Men. R-450; C-529.
Steelheart. R-450; C-529.

**LARRY SEMON COMEDIES.**

The Bakery. R-642.
The Fall Guy.
The Bell Hop.

**JIMMY AUBREY COMEDIES.**

The Nuisance.
The Back Yard.
The Applicant.
The Riot.

**SERIAL.**

The Purple Riders (Joe Ryan—Fifteen Episodes). Vol. 49; R-877.

## AMERICAN FILM COMPANY

The Blue Moon. Vol. 48, P-99.
Their Mutual Child (Margarita Fisher—Six Reels).
Sunset Jones (Charles Clary and Irene Rich). R; Vol. 49, P-995; C-49.
Payment Guaranteed (Margarita Fisher). R; Vol. 49, P-991.

## REALART PICTURES

Ducks and Drakes (Bebe Daniels). R; Vol. 49; P-628; C-R, P-705.
The Outside Woman. R; Vol. 49, P-627; C-947.
The Little Clown (Mary Miles Minter). 5,031 Ft. R; Vol. 49, P-877, C-947.
The House That Jazz Built (Wanda Hawley). 5,225 Ft. R; Vol. 49, P-990; C-387.
The Magic Cup (Constance Binney). R-86; C-267.
Sheltered Daughters (Justine Johnstone). R-209.
Two Weeks With Pay (Bebe Daniels). R-541; C-699.
A Kiss in Time (Wanda Hawley). R-846; C-291.
The Land of Hope (Alice Brady). R-114; R-236.
Such a Little Queen (Constance Binney). C-589.
Moonlight and Honeysuckle (Mary Miles Minter). R-830; C-885.
Don't Call Me Little Girl (Mary Miles Minter). R-113; C-291.
A Private Scandal (May McAvoy). R-847; C-291.
The March Hare (Bebe Daniels). R-538; C-695.
A Heart to Let (Justine Johnstone). R-636; C-695.
Little Italy (Alice Brady). R-539; C-695.
Her Sturdy Oak (Wanda Hawley). R-828; C-885.
One Wild Week (Bebe Daniels). R-451.
Little Italy (Alice Brady).
The Land of Hope (Alice Brady). R-114. C-695.

**SEASON 1921-1922.**

Room and Board (Constance Binney). R-319; C-273.
Her Winning Way (Mary Miles Minter). R-576; C-649.
Everything for Sale (May McAvoy).

## R-C PICTURES

What's a Wife Worth? (Cabanne Production—Six Parts). R-432.
Good Women (Gasnier Production—Six Parts). R-208; C-803.
Nobody's Kid (Mae Marsh). R-322; C-695.
If Women Only Knew (Six Parts). R-542; C-885.
Beach of Dreams. R-541; C-189.
Black Roses (Sessue Hayakawa. R-88; C-149.
Salvage (Pauline Frederick). R-433; C-803.
Cold Steel (Six Reels). R-538; C-699.
Live and Let Live (Cabanne Production—Six Reels). R-537; C-47.
The Greater Profit (Edith Storey). R-115; C-695.
When Lights Are Low (6 Parts). (Sessue Hayakawa). R-236; C-789.
The Sting of the Lash (Pauline Frederick). Six Reels. R-931; C-397.
Shams of Society (Walsh-Fielding Prod.). Six Parts.
A Wife's Awakening (Gasnier Prod.). Six Parts. R-94; C-397.
Moon Madness (Edith Storey). C-273.
The Foolish Age (Doris May).
The Barricade. R-807.

## FEDERATED EXCHANGES

Screen Snapshots.

**SPECIALS.**

Hearts and Masks. R-209.
The Servant in the House. Vol. 46, P-248.
Dangerous Toys. R; Vol. 49, P-989.
God-Bad Wife.

**MONTE BANKS COMEDIES.**

Bride and Gloom.
In and Out.
Peaceful Alley. R-830.
Squirrel Food. R-692.
Fresh Air. R-811.

**HALLROOM COMEDIES.**
(Two Reels).

Friday the Thirteenth. R-237.
We Should Worry. R-436.
We'll Get You Yet.
After the Dough.
Two Faces West.
Meet the Wife. C-807.
Put and Take. R-808.

**Serial.**

Miracles of the Jungle.

**CHESTER COMEDIES.**

Snooky's Twin Troubles (2 Reels). R-830.

# CURRENT FILM RELEASE DATES

## UNIVERSAL FILM MFG. CO.

**JEWELS.**

Reputation (Eight Reels—Priscilla Dean). R-205; C-267.
Outside the Law (Six Reels—Priscilla Dean). R, Vol. 48-465.
No Woman Knows (7 Reels). R-447; C-529.
Red Courage (Hoot Gibson). Length, 4,481 Ft. R-808.

**JEWEL COMEDIES.**

Blue Sunday (Lyons-Moran).
Roman Romeos (Lyons-Moran).
A Monkey Movie Star (Joe Martin).
Robinson's Trousseau (Lee Moran).

**SPECIAL ATTRACTIONS.**

A Daughter of the Law (Carmel Myers). R-828; C-835.
Open Shutters (Edith Roberts). R-931; C-49.
The Shark Master (Frank Mayo). R-210.
The Rowdy (Gladys Walton). R-320; C-529.
Action (Hoot Gibson). R-211; C-397.
Moonlight Follies (Marie Prevost). R-449; C-529.
The Rage of Paris (Miss Dupont). R-573; C-649.
Go Straight (Frank Mayo). R-811.
Red Courage (Hoot Gibson). 4,481 Ft. R-808.

**SERIALS.**

The Diamond Queen (Eileen Sedgwick).
The White Horseman (Art Acord).
Do or Die (Eddie Polo).
The Terror Trail (Eileen Sedgwick).
Winners of the West (Art Acord). R-575; C-649.

**WESTERN DRAMAS.**
(Two Reels Each.)

The Danger Man (Jack Perrin).
Range Rivals (M. K. Wilson).
The Rim of the Desert (Jack Perrin).
Roaring Waters (George Larkin).
The Cowpuncher's Comeback (Art Acord).
The Call of the Blood (Art Acord).
The Fight Within (George Larkin).
Raiders of the North (George Larkin).
In the Nick of Time (Jack Perrin).

**CENTURY COMEDIES.**
(Two Reels Each).

High Life (Harry Sweet). R-831.
The Clean Up (Baby Peggy Jean).
Hold Your Breath (Charles Dorety).
Stealin' Home (Harry Sweet).
Brownie's Little Venus (Brownie, the Dog).
High Life Ha(rry Sweet). R-811.
A Week Off (Charles Dorety).
Brownie's Baby Doll (Brownie the Dog.)
Mama's Cowpuncher (Harry Sweet).

**STAR COMEDIES.**
(One Reel Each).

His Unlucky Berth.
The Misfit Pair.
No Clothes to Guide Him.
Where Is My Wandering Wife?
Hubby Keeps Home.
Whose Little Baby Are You?
Should Husbands Do Housework? R-693.
Should Husbands Mind Babies.

**SERIES.**

The Return of Cyclone Smith (2 Reels Each).

## ASSO. PRODUCERS

Devotion. R-340; C-493.

**THOMAS H. INCE PRODUCTIONS.**

Lying Lips (House Peters-Florence Vidor—Six Reels). R; C-R, Vol. 49, P-31.
Mother O' Mine. R-747; C-47.
Cup of Life. R-318; C-397.

**J. PARKER READ, JR.**

A Thousand to One (Hobart Bosworth—Six Reels). R; Vol. 47, P-1082; C-R, Vol. 48, P-164.
I Am Guilty (Louise Glaum). R-85; C-149.
Greater Than Love. R-829; C-885.

**ALLAN DWAN PRODUCTIONS.**

A Perfect Crime (Monte Blue). R; Vol. 49, P-45.
A Broken Doll. R-751.

**MAURICE TOURNEUR PRODUCTIONS.**

The Last of the Mohicans (Barbara Bedford—Six Reels). R; Vol. 47, P-589; C-R, P-714; Ex. Vol. 48, P-827.
The Foolish Matrons. R-114; C-189.

**MACK SENNETT PRODUCTIONS.**

A Small Town Idol (Ben Turpin). R; Vol. 48, P-967; C-R, Vol. 49, P-31.
Home Talent. R-752; C-189.
She Sighed by the Seaside (Two Reels).
Made in the Kitchen (Two Reels).
Call a Cop (Two Reels).
Love's Outcast (Two Reels—Ben Turpin). R-729.

**J. L. FROTHINGHAM.**

The Ten Dollar Raise. R-323; C-387.
Pilgrims of the Night. R-831; C-885.

## FIRST NAT'L EXHIBITORS

Gypsy Blood (Pola Negri). R-321; C-387.
Playthings of Destiny (Anita Stewart).
Courage (Sidney Franklin). R-536.
The Sky Pilot (Cathrine Curtis Productions). R; Vol. 49, P-994; C-47.
Scrap Iron (Charles Ray—7,500 Ft.). R-641; C-803.
Peck's Bad Boy (Jackie Coogan). R-87; C-49.
Bob Hampton of Placer (Neilan Production). R-90.
Golden Snare (Curwood Production). R-438; C-943.
Stranger Than Fiction (Katherine MacDonald).
Salvation Nell (Pauline Stark). R-234; C-395.
The Sign on the Door (Norma Talmadge). R-541; C-789.
Nobody (Jewel Carmen-Roland West Prod.). R-636; C-695.
The Child Thou Gavest Me (Stahl Prod.).
A Midnight Bell (Charles Ray). R-831; C-885.
Toonerville's Fire Brigade 2 Reels). R-880.
Wedding Bells (Constance Talmadge). R-930; C-397.
Serenade (R. A. Walsh Prod.). R-320; C-397.
Wife Against Wife (Whitman Bennett Prod.).
One Arabian Night (Pola Negri). R-574; C-759.
The Playhouse (Buster Keaton).
Bits of Life (Marshall Neilan Special).
The Idle Class (2 Reels—Chaplin). R-574.

**"BIG FIVE" ATTRACTIONS.**

Passion (Pola Negri—Nine Reels). R; Vol. 47, P-513; C-R, P-714; Ex. Vol. 48, P-67-1048.
Sowing the Wind (Anita Stewart—Six Reels). R; Vol. 48, P-392; C-R, P-668.
The Kid (Charles Chaplin—Six Reels). R; Vol. 48, P-390; C-R, P-668; Ex. Vol. 49, P-55, 155, 158.
Man—Woman—Marriage (Dorothy Phillips—Nine Reels). R; Vol. 48, P-391; C-R, P-668.
The Oath (R. A. Walsh Prod.).

## METRO PICTURES CORP.

Feb. 7—Passion Fruit (Doralina—Six Reels). R; Vol. 48, P-596; C-R, P-1033.
Extravagance (May Allison). R; Vol. 49, P-410; C-R, P-469.
Mar. 28—Puppets of Fate (Viola Dana—Six Reels). R; Vol. 49, P-992, C-47.
April 11—A Message from Mars (Bert Lytell—Six Reels). R; Vol. 49, P-518, C-47.
April 25—Uncharted Seas (Alice Lake—Six Reels). Vol. 49, R-880, C-149.
Coincidence. R-209; C-387.
The Last Card. R-747; C-47.
Home Stuff. C-47; R-747.
Fine Feathers. R-847; C-493.
Over the Wire (Alice Lake). R-116; C-943.
The Man Who (Bert Lytell). R-438; C-589.
Life's Darn Funny (Viola Dana). R-634; C-695.
The Conquering Power (Rex Ingram Prod.). R-339; C-493.
Big Game (May Allison—6 Reels). R-829; C-49.
A Trip to Paradise (Bert Lytell). 6 Reels. R-92.
The Match Breaker (Viola Dana). R-92; C-163.
The Infamous Miss Revell (Alice Lake). R-209; C-529.
Junk (Bert Lytell).
There Are No Villains (Viola Dana). R-94; C-163.
Ladyfingers (Bert Lytell).
The Golden Gift (Alice Lake).
The Idle Rich (Bert Lytell).
The Fourteenth Lover (Viola Dana).

**NAZIMOVA PRODUCTIONS.**

Camille. R-446; C-539.

**S-L PRODUCTIONS.**

Garments of Truth (Gareth Hughes—Six Reels). R-209. C-397.
The Hunch (Gareth Hughes—Six Reels).
Little Eva Ascends (Gareth Hughes).

**REX INGRAM PRODUCTIONS.**

The Conquering Power. R-339; C-493.
Turn to the Right.

## L-J-SELZNICK ENTERPRISES

**ELAINE HAMMERSTEIN STAR SERIES.**

The Miracle of Manhattan. R-92; C-267.
The Girl from Nowhere. R-539; C-163.
Remorseless Love. R-827; C-49.
Handcuffs or Kisses.

**EUGENE O'BRIEN STAR SERIES.**

Gilded Lies. R-878; C-387.
The Last Door. R-431; C-539.
Is Life Worth Living? R-541; C-49.
Clay Dollars.

**OWEN MOORE STAR SERIES.**

The Chicken in the Case. L-5,261 Ft. R; Vol. 48, P-728.
A Divorce of Convenience. R-639; C-163.

**CONWAY TEARLE STAR SERIES.**

Bucking the Tiger. R-206; C-387.
The Fighter. R-830; C-163.
After Midnight. R-575.

**SPECIAL PRODUCTIONS.**

The Sin That Was His (William Faversham). L-5,600 Ft. R; Vol. 47, P-641; C-R, P-1002.
Red Foam (Ralph Ince Special). L-5,500 Ft. Vol. 49, P-192; C-163.
Who Am I? R-440; C-49.
Conceit (All Star).
A Man's Home (All Star). R-649; C-759.
The Greatest Love (Vera Gordon).
The Highest Law (Ralph Ince).

**REPUBLIC.**

The Great Shadow (Tyrone Power).
Man's Plaything (Grace Davidson and Montague Love).
Mountain Madness (Ed Coxen and Ora Carew).
The Gift Supreme (Bernard Burning).
Children of Destiny (Edith Hallor).

**SHORT SUBJECTS.**
(Released by Select).

William J. Flynn Series.
Chaplin Classics.
Selznick News.
Kaufman Masterpieces.

**REVIVALS.**

Poppy (Norma Talmadge).
Up the Road With Sallie (Constance Talmadge).
Scandal (Constance Talmadge).
The Lone Wolf (Hazel Dawn and Bert Lytell).

## GOLDWYN DISTRIBUTING

Hold Your Horses—L-4,610 Ft. R; Vol. 48, P-730; C-R, P-1033.
What Happened to Rosa—L-4,148 Ft.; R; Vol. 49, P-880; C-947.
Roads of Destiny (Pauline Frederick). 4,955 Ft.; R; Vol. 49, P-629; C-R, P-705.
The Concert (All Star). R; Vol. 49, P-46; C-R, Vol. 49, P-135; 5,574 Ft.
Don't Neglect Your Wife (Gertrude Atherton Prod.). 5,574 Ft. R; Vol. 49, P-409. C-695.
A Tale of Two Worlds (Gouverneur Morris Prod.). 5,649 Ft. R; Vol. 49, P-415; C-R, P-469.
Cabinet of Dr. Caligari (German Impressionistic Film). 5,157 Ft. Vol. 49; C-R, 823.
Snowblind (All Star). R-542.
Made in Heaven (Tom Moore). R; Vol. 49, P-995; C-149.
Wet Gold (Williamson Prod). R-437; R-439.
Head Over Heels (Mabel Normand).
Boys Will Be Boys (Will Rogers). R-208.
An Unwilling Hero (Will Rogers). C-789; R-440.
Beating the Game (Tom Moore). 5,058 Ft. R-448; C-529.
The Man from Lost River.
Be My Wife (Max Linder). R-750; C-163.

**SEASON 1921-1922.**

All's Fair in Love (4,979 Ft.).
Ace of Hearts (5,884 Ft.).
For Those We Love (5,752 Ft.).
Invisible Power (6,613 Ft.). R-694; C-759.
Dangerous Curve Ahead (5,551 Ft.).
The Old Nest (7,899 Ft.).

# CURRENT FILM RELEASE DATES

## MISCELLANEOUS RELEASES

### AMERICAN FILM CO.

The Man from Medicine Hat (Helen Holmes).
Quick Action (William Russell).
Sally Shows the Way (Mary Miles Minter).
The Moonshine Menace (Helen Holmes).
High-Gear Jeffrey (William Russell).
Youth's Melting Pot (Mary Miles Minter).
A Crook's Romance (Helen Holmes).
A Rough-shod Fighter (William Russell).
The Loggers of Hell-Roarin's Mountain (Helen Holmes).
Silent Shelby (Frank Borzage).

### KINETO COMPANY OF AMERICA, INC.

The Four Seasons (4 Reels). R-694.

**Kineto Reviews**

(Released Through National Exchanges, Inc.)
(One Reel.)

Trip of the U. S. S. Idaho.
Boy Scouts.
Was Darwin Right?
Primitive Life in Tennessee
Combating the Elements.
Bear Hunting in California.
A Naturalist's Paradise.
Let's See the Animals.
Holy City.
Panama.
Vegetarian.
Water Babies.
Beauty Spots.
Acrobatic Flies.

### CHARLES URBAN'S MOVIE CHATS

(Released Through State Rights Exchanges)
First Series from No. 1 to 26, inclusive (One Reel).
Second Series from No. 27 to 52 inclusive (One Reel).

### EXCEPTIONAL PICTURES CORP.

October—Martin Johnson's "Jungle Adventures." R-449; C-649.
November—His Nibs (Chic Sale).

### U. S. NAVY

Our Navy in Action (Two Reels). R-751.

### NATIONAL EXCHANGES, INC.

Welcome Children.
Shadows of the West (Hedda Nova)
The Lotus Blossom. R-809
The Great Reward (Serial—Francis Ford and Ella Hall).
King Cole Comedies (One Reel Each—Bobby Burns).
Kineto Reviews (One-Reel Educational).
Rainbow Comedies (Edna Shipman and John Junior) (Two Reels Each).

### F. B. WARREN CORP.

The Blot (Lois Weber Production) R-930; C-163.
Quo Vadis (Reissue) (6 Reels). R-95; C-397.
Good and Evil (Lucy Doraine). R-447; C-649.
Girl from God's Country (Nell Shipman) R-448; C-529.

### TEMPLE PRODUCING COMPANY

Johnny Ring and The Captain's Sword. 4,670 Ft. R-95.

### RUSSELL PRODUCTIONS

Frank Briadwood Series (Two Reel Westerns).
Leo Maloney Series (Two Reel Westerns).

### CAPITAL FILM COMPANY

Lone Hand Wilson (Lester Cuneo).
Fritzi Ridgeway Series (Two Reel Westerns)
Neal Hart Series (Two Reel Westerns).
Helen Gibson Series (Two Reel Westerns)
Al Jennings Series (Two Reel Westerns).
Capital Two Reel Comedies.
Witches Lure (All Star Cast).

### WARNER BROTHERS

Why Girls Leave Home (Anna Q. Nilsson) R-210; C-273.

### TRI-ART PRODUCTIONS.

The Beggar Maid (2 parts).

## STATE RIGHT RELEASES

### ADVENTURES OF TARZAN SERIAL SALES CORP.

Adventures of Tarzan (Serial—Fifteen Episodes) (Elmo Lincoln-Star).

### AFFILIATED DISTRIBUTORS

The Lonely Heart (Kay Laurell).

### ASSOCIATED PHOTOPLAYS

The Wolverine (Helen Gibson).
Western Hearts (Art Straton and Josie Sedgwick).
Ghost City (Helen Holmes).
Crossing Trails (Pete Morrison).
Too Much Married (Mary Anderson).

### AYWON FILM CORP.

The Fighting Breed (Snowy Baker). R-930
The Jack Rider (Big Boy Williams). R-930.
The Vengeance Trail (Big Boy Williams) R-451
The Shadow of Lightning Ridge (Snowy Baker). R-451.

### BLANCHFIELD

The Tell Tale Eye (Allen Russell).

### C. C. BURR

Burn 'Em Up Barnes (Johnny Hines). R-211.

### CANDLER PICTURES

The World and the Woman (Jeanne Eagles). R-574.

### EQUITY PICTURES

Mid-Channel (Clara Kimball Young) R; Vol. 46, P-[illegible]; C-R, P-[illegible].
Straight from Paris (Clara Kimball Young). R-876.
The Black Panther's Cub (Florence Reed) R; Vol. 48, P-1[illegible].
Hush (Clara Kimball Young). R-87; C-149.
Charge It (Clara Kimball Young). R-848; C-163.
Heedless Moths (Audrey Munson). R-748.

### EXPORT AND IMPORT FILM COMPANY.

Wild Animal Serial (15 Episodes—Selig Productions)

### C. B. C. FILM SALES

The Victim.
Dangerous Love.
Captivating Mary Carstairs (Norma Talmadge Reissue).
Screen Snapshots (One Reel, Semi-monthly—Through Federated Exchanges).
Hallroom Boys Comedies (Two Reels—Twice a Month—Through Federated Exchanges).
Star Ranch Westerns (Two Reels—Twice a Month).

### GEORGE H. DAVIS

Isobel, or The Trail's End. R; Vol. 47- P-645; Ex. Vol. 49, P-156.
The Heart of the North (Roy Stewart) R-2[illegible]; C-649.

### THE FILM MARKET

The Supreme Passion (Six Reels) Vol. 48, P-184; C-R, P-581.
The Ne'er-Do-Well (Reissue—Seven Reels).
The Spoilers (Reissue—Nine Reels).
Jimmy Callahan Comedies (Twelve Two-Reelers).

### FILM DISTRIBUTORS LEAGUE
(Reissues)

Sept. 18—American Aristocracy (Douglas Fairbanks).
Sept. 25—The Gun Fighter (Wm. S. Hart).
Old Folks at Home (Sir Beerbohm Tree and Mildred Harris).
Going Straight (Norma Talmadge)
Bond of Fear (Roy Stewart)
Matrimaniac (Douglas Fairbanks and Constance Talmadge).
Truthful Tulliver (Wm. S. Hart).
The Primal Lure (Wm. S. Hart). R-93.

### GRAPHIC

Mother Eternal (Vivian Martin — Seven Reels). R; Vol. 49, P-990; C-45.

### JANS PICTURES

Man and Woman. R-447; C-529
The Amazing Lovers.

### VICTOR KREMER

The Stampede (Texas Guinan).
I Am the Woman (Texas Guinan).
When Love Is Young (Zena Keefe)
Winding Trail (Buck Manning)

### PACIFIC FILM COMPANY

George Ovey Comedies (Single Reel—Every Two Weeks).
Vernon Dent Comedies (Single Reel—Every Two Weeks).
Irene Hunt Newspaper Stories (Two Reels—Every Two Weeks).
The Call of the Wild. R-323.

### PLYMOUTH PICTURES, INC.

Minta Durfee Comedies (Mrs. Roscoe Arbuckle—Five Two-Reel Pictures).
Every Woman's Problem (Dorothy Davenport). R-312; C-R, 823.

### PRIZMA INCORPORATED

Danse Du Ventre.
The Sweetest Story Ever Told.
Gardens of Normandy. C; Vol. 49, P-625
A Day with John Burroughs. C-754.

### PRODUCERS' SECURITY CORPORATION

When Dawn Came C-R Vol 49, P-360, R, Vol. 49, P-[illegible].
Diane of Star Hollow R-850, C-47.
On the Trail (Two Reels). R-438.
Square Deal.
Welcome to Our City.
The Right Way (Six Reels).
Mr. Bingle (Daddy Dumplins).
The Soul of Man (Six Reels).
Mr. Potter of Texas.
The Lost Battalion (Six Reels).
Arabian Nights (Six Reels).
Cissy Fitzgerald Comedies (Two Reels)
Elephant Comedies (Two Reels).
Tricked (Two Reels).
Patsy's Jim (Two Reels).
The Rope's End (Two Reels).
Corporal Jim's Ward (Two Reels).

### REELCRAFT PICTURES

**Sun-Lite Comedies**

Bride and Broom. R-732
Baby-Baby.
Mother's Lamb.
Don't Mary.
Tuning Up.
Washed Out
Hot Cakes.
Scream Street.
Lion Liars.

**Mirth Comedies**
(Two Reels Each)

Sweet Daddy.
Chick Chick. R-634.
Vacation.

### RIALTO PRODUCTIONS.

Holy Smoke (Funnyface). R-810

### RAINBOW FILM CORPN.

A Girl's Decision. R-93; C-397.

### RADIOSOUL FILMS

You and I. R-310; C-R, Vol. 49, P-860.

### RUSSELL PRODUCTIONS.

Shadows of Conscience (Russell Simpson). 7 Reels.

### STOREY PICTURES, INC.

Shadowland Screen Review (Every two Weeks).
Burlesque Photoplays (Elsie Davenport) (Once a Month). (2 Reels Each)

### M. B. SCHLESINGER

Things Men Do. R; Vol. 49, P-628.

### SUNNYWEST FILMS

Judge Her Not (Jack Livingston).
Wolves of the Range (Jack Livingston).
Shadows of the Law (Fritzi Ridgeway).
A Hated Lover.
Reclaimed (Mabel Julienne Scott).
Fifteen Two-Reel Shorty Hamilton Westerns.

### SONORA FILMS

The Twice-Born Woman. R-235; C-739.
Tradition. R-441; C-273.

### SUNRISE PICTURE CORPORATION

The Price of Silence (Peggy Hyland). Vol. 48, P-15[illegible]. C-R, P-282.

### WESTERN PICTURES EXPLOITATION

A Dangerous Pastime.
That Something. R-758.
Scattergood Stories (Two Reel Comedies).

### WESTERN PICTURES CORP.

Partners of the Sunset (Allene Ray)
Lady Luck (Allene Ray).

### WILK AND WILK
**(Lee Kids Comedies)**

The Circus Imps.
The Dixie Madcaps.

### WORLD FILM CORPORATION

Whispering Shadows (Lucy Cotton).
The Wakefield Case (Herbert Rawlinson). R-757; C-49.
Judgment! (Foreign Prod.). R-692; C-759.

# PROJECTION

## By F. H. RICHARDSON

### *There Is No Excuse*

Not long ago, we attended a Sunday evening performance in a high-class theatre in a certain town, which during the week runs a mixed program of high-class vaudeville and pictures. On Sunday, however, the program is entirely pictures, and in order to make up for the lack of vaudeville, a very long program is used.

On the evening in question, the projection was good, with the exception that there was no apparent effort on the part of the projectionist to regulate the speed of projection to that value which would give the most artistic effect, and during the run of a topical, certain scenes were out of frame, and every one of them ran clear through without being framed. This particular performance ended with a very excellent feature, towards the end of which there is an exceedingly well-staged fight between two men, which lasts, including cut backs showing the police coming, etc., for a considerable time.

### *Jumped Out of Frame*

Almost at the beginning of this scene, the picture jumped out of frame very badly. At a guess we should say that two feet of the bottom of the picture showed at the top of the screen.

Because of the former misframe performance, we pulled out our watch to see how long it would run out of frame, and from the time we pulled out the watch until the picture was finally reframed was exactly five minutes.

We did not go up to see the projectionist, because we hold that there can be no possible excuse for such a thing as this. The manager was absent, but later we reported the matter to him and still later the following letter came from the projectionist:

Brother Richardson: I have been informed by the business agent of our local that you reported to the manager of the ——— theatre, that on Sunday, September 11th, the picture was out of frame for five minutes.

Now Brother Richardson, I will admit that I am open to criticism, and glad to receive advice from any one who is well up in the projection world and who has its interests at heart. Don't you think, however, that you exaggerated the time, and that you did me an injustice by going direct to the manager, instead of coming to me?

You were present at the performance and saw the length of show I had. To be exact, it was seventeen reels, and I had no boy to rewind, and no one to double the reels for me, therefore, I was compelled to do the work of two men. I am only the relief man, working there Sundays only. During the week I am in another house. Do you realize that your action, while it was perhaps meant well, almost cost me a day's work? I realize that none of us are 100 per cent. perfect.

#### *Seventeen Reels*

No man can keep his eyes upon the screen all the time when he has seventeen reels to put on and has to double them into 2,000 foot reels, besides examining and rewinding the film.

I might also say that the first picture was in rotten condition; also I had to rewind my own reels. The equipment in that theatre consists of two antiquated Simplex Projectors, with a chain drive take-up geared for reels with large hubs—2,000 foot reels. There is a Speedco Arc controller and two Wotten generators.

Personally I would have been glad to have met you, had you come to the projection room and introduced yourself. I would also have been glad to have you criticize my work, and I believe that method of procedure would have gotten better results. Please, for the sake of other men, look before you leap. If you have any other criticism of my work last Sunday, I would be glad to hear it.

Hoping you realize the wrong done to me, I am, yours for better projection.

### *Notice to All*

PRESSURE on our columns is such that published replies to questions cannot be guaranteed under two or three weeks. If quick action is desired remit four cents, stamps, and we will send carbon copy of department reply as soon as written.

For special replies by mail on matters which, for any reason, cannot be replied to through our department remit one dollar.

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Address Moving Picture World, either 516 Fifth Avenue, New York City; Garrick Building, Chicago, Ill., or Wright & Callender Building, Los Angeles, Cal.

### *A Very Long Show*

I shall answer you this way: You ask if I realize the injustice done to you; also you would suggest that I "look before I leap."

In the first place, I knew perfectly well that you had a very long show, though there was no evidence apparent on the screen that the films were in bad condition. No, old man, I don't think that I have done you any injustice at all, but if I have, has it occurred to you that you did the artists who appeared on your screen a very great injustice by allowing them to be cut in two in the middle, dangling "half and half" before a theatre full of people for more than five minutes? Also do you realize that you did the people in that theatre, who had not paid to see that kind of thing, an enormous injustice?

You see, my good Brother, you make the mistake of looking only at YOUR side of it, where there are other sides. You did the owner of the theatre a very great injustice, though I don't sympathize any with him, because he should have known that no man is going to handle a seventeen reel show in the best possible way, unless he is given necessary help.

It is neither right nor decent to ask a projectionist to project a seventeen reel show the rewind and double up reels.

### *Was One of the Outraged Ones*

I did not come to see you, my friend, for two reasons. One was that I was so darned mad after I had looked at that performance that I could not have talked to you decently. The other reason was that where there is such an enormously flagrant offense as this I hold that the theatre management has a right to and ought to know it, and I was one of the outraged ones, because I had bought five tickets for that performance.

I am glad to help you in any way I possibly can. I believe that I have given proof of this through my efforts during many years of hard work, but a picture out of frame for more than five minutes—well, old man, that I would not excuse from my own son, if he were a projectionist and I saw him doing a thing of that kind. I would jump on him so quickly that it would make his head swim, because he has no right to accept a working condition compelling him to outrage a theatre that way, nor should the local itself tolerate such a condition.

Think it over, old man, and see if you are not compelled to admit, down in the bottom of your soul, that Richardson is right in this matter. I am sorry if it hurt you, but I am very much more sorry that you, who seem to be, judging from your letter, a man of considerable underlying good sense, would permit yourself to do a thing of that kind.

### Cameron's Case Dismissed

The suit brought by James R. Cameron against F. H. Richardson for alleged criminal libel has been dismissed by the court.

### *Department a Great Help*

Earl Boyer, projectionist, Liberty Theatre, Haevener, Okla., writes:

In the innermost recesses of my gizzard there is a feeling that I owe the department a letter. I have been a subscriber to the Moving Picture World only a short time, but during that time the projection department has been a great help to me. Guess I am one of those two-years-behind-the-times men that James Hart said he was, but we silent ones are coming to the front. It may take a long time to arrive, but we'll get there just the same.

I have been handling two Power's 6B projectors for about two years. Our picture is a thirteen footer, the projection distance 87 feet, 3 inches. We use a 35 ampere Hertner transverter, which places our projection arcs in series during change over.

May I ask your opinion of a chap calling himself a projectionist who punches or cuts holes in the film for a reel end alarm? My own view is that if the projectionist will stay where he belongs and watch his screen, there will be no need of such crude work. I have the Handbook and find it the thing around the projection room. Don't think I could get along without it. This is my first letter, but you may look for another most any time now. In closing, let me express my very best wishes to the department and its editor.

### *Almost Useless*

It is almost useless to express an opinion of film butchers. All that I can say is that they give proof of the fact that they have a superabundance of gall when they call themselves projectionists.

I am glad that Brother Hart woke some of you silent ones up. Seems to me you ought to be able to realize that you really owe something to the department which has been doing all it could to help you for many years, and the least you can do is to send in an occasional letter.

With regard to reel end alarms, suppose you try this. Get a little ordinary varnish. Cut it down tolerably thin with turpentine, and varnish three or four frames at the point where you want the alarm. It has been suggested to me that this will cause a reflection of light from the spot which will show all over the projection room, though, of course

it won't work where the light beam from the condenser is inclosed. Try it out, and let us hear what you think of it. They tell me it won't show on the screen at all, and I think while this may not be entirely true, still it won't show enough to be really noticeable.

### *S. M. P. E. Meeting*

The Society of Motion Picture Engineers will meet in Buffalo, N. Y., in the front part of November. The program promises to be very interesting. N. N. Ott, of the Spencer Lens Company, Buffalo, N. Y., is preparing a paper dealing with optical glass. Dr. W. E. Story, Jr., has been making some tests comparing the relative efficiency of large and small condensers (presumably meaning large and small diameters).

He will give a talk on this subject and if you ask me, this talk ought to be both instructive and very interesting. Harry Levey, of the Harry Levey Corporation, is preparing a paper on Industrial Mechanigraphs, which will be accompanied by a film demonstrating his work. L. A. Jones, of the Eastman Kodak Company, will give a talk on studio lighting as it affects the eyes of those working in studios. F. H. Richardson will read a paper dealing with the film reel, its present faults and giving suggestions for needed improvements.

Charles P. Watson, of the Novograph Film Corporation, will read a paper on the Analysis of Motion. A. D. Cameron, of the General Electric Company, will give a talk on the commercial applications of the high intensity arc. C. A. B. Halvorson will give a demonstration of the "Point Source of Light." N. N. Ott of the Spencer Lens Company, will talk on the manufacture of lens glass and its conversion into lenses. C. F. Jenkins will give a demonstration of pictures he has taken with his high speed camera at the rate of 1,500 pictures per second. Dr. A. B. Hitchins, of the Ansco Company will read a paper on testing and maintaining photographic quality of cinematographic emulsions.

### *In Charge of Projection*

L. W. Giger, Winston-Salem, N. C., inclosing $3.00 for renewal of subscription says:

I am sending you a photograph taken September 1, which was the last of the free summer shows given every Tuesday and Thursday during school vacation. The free show for children starts at 10 A. M. It consists of educational and scenic pictures, which usually last about one hour and thirty minutes.

I am employed by the Piedmont Amusement Company, which operates four theatres in Winston-Salem. I am in charge of the projection end of things, and by the aid of the Handbook and lens charts I have the optical trains of the projectors lined up O. K. . I would not take any amount of money for the Handbook or lens charts if I were unable to get another copy of them.

In the Auditorium we have a Hertner 50-50 Transverter, two Simplexes and a spot; in the Pilot a G. E. motor generator set and two Power's projectors; in the Broadway a Westinghouse motor generator set, and two Motiograph projectors; in the Elmont we take A. C. through a Ft. Wayne Compensarc and have two Power's projectors.


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### *Marred by Wiring*

The free show stunt looks to me like a good one; also I might add that the front of your theatre is very pretty indeed, but its beauty is sadly marred by the wiring. If it were my house, I would not permit such a crude job of wiring as is shown. Make the light company run the wires concealed, or if not concealed, at least let them put them up at least half way decently.

I am glad that you like the Handbook and lens charts. Both the book and the charts were the result of great and very trying labor. We tried to give you something that was really worth while, and the fact that both have withstood the criticism of years is pretty conclusive evidence that they are good.

### *Machine and Projector*

More and more we are coming to understand the tremendous force that psychology wields in the affairs of men. I do not wish to preach a sermon this morning, but I am interrupting important business because a thought has occurred to me which I believe ought to be laid before you. I have been endeavoring, with more or less success (sometimes I think less, rather than more), to induce the various manufacturers of projection apparatus to abandon the term "motion picture machine," and substitute therefor either motion picture projector, or just simply projector.

In the mind of the average man this, at first glance, seems either foolish and entirely silly, but you may take it from me, gentle reader, that it is neither the one thing nor the other. It is, instead, a matter of very large importance.

Speak to the average exhibitor or theatre manager of a motion picture machine, and he instantly and immediately, though unconsciously, visualizes projection as a more or less purely mechanical operation, and down in the bottom of his mind is the idea that "any fool can run a machine." *This has the effect of cheapening the whole proposition of projection in the mind of the exhibitor.*

#### *On the Other Hand*

On the other hand, speak to the exhibitor of a projector, and instantly, though unconsciously, the mechanical idea is eliminated, and he visualizes not a machine, but the projection of pictures.

Silly, do you say? Well, let us see a moment how those things work. Recently the whole country has been more or less torn up and excited over what we call the daylight saving law. And what is the daylight saving law?

Answering my own question, it amounts to just this. We do not in the least degree mind getting up an hour earlier than has been our custom, provided the clock says it is the usual time. In other words, if we have been getting up at 8 o'clock, we are perfectly willing to, and do not even notice that we are getting up at seven if the clock has been changed and says it is eight. That is nothing in the world but an application of psychology. It is utterly idiotic, but a good many millions of us know that it is the FACT.

Do not turn up your nose, my friend, at these psychological effects. Cut out the machine end of it and speak of the projector. Cut out the "operator" and speak of projectionist. Do not talk about "coops" and "booths," but of projection rooms, because these various things, while they may sound silly, the fact nevertheless remains that the substitution of the modern terms for the old ones will work vast benefit to the profession of projection.

*THE AUDITORIUM, WINSTON-SALEM, N. C.*
*Showing the children who attended one of the free Tuesday and Thursday shows*

### *From Clearfield, Pa.*

Dorsey Davis, Clearfield, Pa., says:

I am still a reader of the department from which I derive much valuable information. Although I have been projecting for about nine years, there is still a lot for me to learn.

I am employed as chief projectionist of the Globe and Driggs Theatres in this place. At the Driggs we get fine results using two Power's 6B projectors, and a Hallberg 50-70 ampere converter, pulling about 50 amperes at the arc. The optical line-up, two 6½ inch condensers, spaced 1-16 of an inch apart. The distance from center of the front condenser to aperture is 17½ inches. Objective lines are 5½ inch E. F., using 3⅝ inch working distance.

I have the revolving shutter set at aerial image, and trimmed down to actual requirements. This gives me a flickerless picture, even at 55 feet per minute. The distance of projection is 86 feet, and the angle about fifteen degrees, with the screen tilted slightly.

Have recently installed a framing light inside of each mechanism. These light automatically when the gate is open, and even a very dense film may be threaded in frame,

although the lights are only 1½ volts, connected to a dry cell.

*Made His Own Rewind*

I have a motor rewind of my own making. This is belted to the right hand projector motor through a countershaft, with the speed reduced to a 140 R. P. M. at rewind, and at this speed about four minutes is required to rewind a thousand feet of film. Because of the great reduction, the rewinder takes such a very small amount of power that I do not believe it produces any undue strain on the motor, even when the projector is running.

The only objectionable feature is that I must throw off the belt at the motor every other reel, or else leave the rewind running. I may, however, devise some sort of clutch which will do away with this objection. I neglected to mention that the rewind is located at the front of the projection room, and directly between the two projectors. A bad place for it, you will say. Yes, but not so bad either, because I usually have to do the rewinding and inspecting myself, and I surely would be a lot more hampered in my work than I now am if the rewind were at the back of the room.

*A Man With Ideas*

Here is the kind of a leter that I like to get. It is from a man who has ideas, and who is not afraid to set them forth, even though he knows he may possibly be criticized. The only criticism is the fact that I suspect he is using a Hallberg Economizer, in which case his condenser is right, but the distance wrong, though he says "Converter." If he is using a motor generator set, pulling 50 amperes at the arc, then he should have a 6½ inch collector, and a 7½ inch converging lens, and his distance would be about right.

As to the location of the rewind, well, there are things to be said on both sides of that proposition. My position is that with projection rooms thoroughly fire-proof, and the port shutters carefully made, and properly fused, there is no danger to an audience from a projection room fire, if there is ample means for the smoke to escape somewhere else then into the auditorium.

Of course, placing a rewind in that position looks more dangerous, but as a matter of fact it isn't. There is a lot of hokum about fire danger as applied to the modern projection room. I am, of course, in favor of anything that conserves the safety of the audience, or the property in the projection room for that matter, but when it comes to hair-splitting, and the hair-splitting may gain only an infinitesimal additional element of safety, and may in practice operate to work injury in other lines, then I draw the line.

*Davis Scheme Good*

If the room is in charge of a reasonably careful man, who thoroughly understands his business, and if the conditions are such that the projectionist is compelled to do his own rewinding, then the scheme of Brother Davis strikes me as a good one. I also agree with him that with the rewind speed cut down as his is, there is no danger of overstraining the projector motor, always provided, of course, the bearings be in good shape, and kept well-oiled.


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My compliments to you, Brother Davis, come again.

*Wants Longer Shutter Shaft*

The Coalville Opera House sends in a subscription and says:

Do you know anyone who is making a longer shaft for the Power's 6A revolving shutter?

The one I have is not long enough to allow me to place the shutter where it will cut the light beam at its smallest point. I have a faint flicker which I am unable to eliminate. I think that by getting a longer shutter shaft I may be able to overcome it.

Line-up is as follows: Power's 6A with Power's Inductor, with Paramount New Condensers; Snaplite projection lens, and Extralite shutter. The distance of projection is 90 feet, with a 10 degree angle of projection, and the screen is an Argus Beaded screen.

In the third edition of the Handbook, page 146, you describe what I believe to be my trouble with regard to the flicker. If you know of anyone who makes such a shutter shaft, kindly request them to send me one, c. o. d.

*Made by Nicholas Power Company*

The Nicholas Power Company will supply you with a shutter shaft. I will have them communicate with you at once, but I would not want to have the shutter shaft sent c. o. d. until the company knows exactly what it is you need.

You will, however, please understand that there is no earthly benefit in placing the shutter at the narrowest point of the beam unless you reduce the width of the main shutter blade. In other words, the only benefit (but a very large one some time) in setting the shutter at the narrowest point of the beam is to enable you to use a shutter blade of less width. I have described the method of doing this in the department a number of times.

You are using 60 cycle A. C., therefore you have a two-wing shutter. If this is true, it is not at all certain that the setting of the shutter at the narrowest point of the beam will stop your flicker trouble though it is possible you will be able to reduce the width of the shutter blade and thus get more light.

*If a Two-Winger*

If the shutter is a two-winger, and you do this, you should reduce both blades equally, in order to keep the shutter balanced both mechanically and optically.

For 60 cycles A. C. you should use two 6½ inch plano-convex condenser lenses, spaced with not to exceed 1-16 of an inch between the apex of their curved surfaces and with 18½ inches from the center of the condenser to the film.

This latter, however, is on the presumption that the amperage is 60, but as a matter of fact, it is probably only approximately 60, because your line voltage may not be exactly 110, or the inductor may not give exactly 60 at 110.

The variation, however, will probably not be much, and the results will be approximately correct. If the spot is more than 1¾ inches in diameter, change the distance from the condenser to the film until it is about that or a little less. In fact, with A. C. I think you can get along with a 1½ inch spot, and a 1½ inch spot will give decidedly more light than one of greater diameter.

*A Friend To All*

F. R. Wolcott, Syracuse, N. Y., says:

Friend Richardson: You seem to be a friend to all, so I am going to get in on it, and omit formalities.

It is a rainy day, and I have employed it by digging deeply into the projection department of several back numbers. I have read about the old timers, and let me tell you I am some old timer myself. I was born in 1862, and started life making photographs and old wet plates. I am a nut on pictures, and the older I become the bigger nut I become on the subject.

But what will interest you I think is one projector I have which, I believe, is of the same model you picture as the first "commercial projector." While you do not say the projector is of the Beater type, I think it is. The illustration shows a wood base. Well, mine had a cast iron base, which permitted of adjustment of the lamp and condensers. I have only the mechanism of the projector now, but think I could get the base from a man I gave it to several years ago, and if you should ever be pulling off an exhibition of relics, I should be glad to ship it to you if you think it would be of sufficient interest.

I also have some old films, at least one of which bears Thomas Edison's copyright mark 1897-8. They are in good running condition. If you ever pull off anything and think they would be of interest, let me know a few days ahead, and I will see that you get them.

*Should Be Preserved*

It strikes me some one should collect these old relics and preserve them for the inspection of future generations. Motion pictures have become a tremendous factor in the affairs of men, and they will become yet more tremendous as time passes.

It does seem that these relics ought not to be let disintegrate and become lost.

A certain amount of interest attaches to the old Edison Spool Bank that we pictured recently, and to the projector owned by Brother Wolcott. I wonder if Friend Wolcott would be willing to get his projector together again and send it here, provided I can make an arrangement with the New York Museum of Natural History for a permanent exhibition of relics of the motion picture industry.

I wonder also if Friend Cobb would be willing to do the same thing. If both these gentlemen will do this and will donate some of the film, I will undertake the contract of starting a permanent exhibition in the New York Museum of Natural History, which is a tremendously large institution and of international reputation, and I will myself contribute a good many samples of early films.

What do you say, gentlemen, to this proposition? You would of course, be permitted to place on the projector a card saying it was presented to the exhibition by you.


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# Better Equipment

*Conducted by* E. T. KEYSER

# *Make Fire Prevention Week a Regular Occurrence, Not an Annual Celebration*

FIRE prevention week was undoubtedly a good idea. So was the Saturday night bath of our ancestors. But it does seem as if we had all gotten a long ways past both.

In plain English, it is much better to assiduously clean up all debris and take extra precautions against fire one week in the year than not to do it at all and the results of such effort, like that of the weekly ablution are bound to beneficially hang over into the succeeding week.

A much better method, however, is to make every day in the year one of fire prevention effort, by building a house as nearly absolutely fire proof as possible, by refusing to accumulate debris for twenty-four hours and by keeping a careful watch on the workable condition and proper distribution of one's fire extinguishing apparatus.

*The Safest Places of Amusement*

With a house constructed of fire proof material, with panic proof doors at the entrance and exits and the latter properly indicated, with seats properly spaced, aisles of generous width, and a well-trained body of attendants, the moving picture theatre is about the safest place of amusement attended by the American public.

Regulations effecting arrangements and methods of procedure in the projection room go far to make it so and if anything unforeseen happens within the projectionist's precinct, the automatic dousers, the fused port shutters, the safety film cabinets, and the vents to the outer air are all most admirable precautions against serious conflagrations occurring in the picture house, and all effort that is or could be made during fire prevention week to see that all preventive and extinguishing appliances are in perfect working order should be part of the every day program, as it undoubtedly is in our representative picture houses both large and small.

*Make Constant Inspection*

It is not enough to install a sufficient number of fire extinguishers. They should be so distributed as to save time at a critical moment and be constantly inspected to make sure that each and every one is in perfect working condition.

Safety doors should be tested at regular intervals, and all fire fuses and shutter ports should be always ready to operate at the desired temperature.

Not only should a sprinkler system be installed but there should be no doubt at any time that it will operate instantly and effectively when needed.

In short, after you have made your fire prevention week one of the utmost possible care and vigilance, continue to repeat the same precautions every week in the year and every day in the week.

*VOICING THE MONSTER ROBERT-MORTON PIPES*
***At the Van Nuy's plant of the American Photo Player Company***

## *These Mammoth Pipes Create 64-Foot Waves*

THE accompanying illustration shows the voicing of 32 foot bombarde Robert-Morton organ pipes at the Van Nuys factory of the American Photo Player Company. These pipes are for installation in mammoth Robert-Morton organs when comprising part of the specifications.

Possibly this is the first time that pipes of this character have been voiced on the outside of a factory building and would therefore create a considerable amount of interest to your readers both from the magnitude and novel character of manufacture.

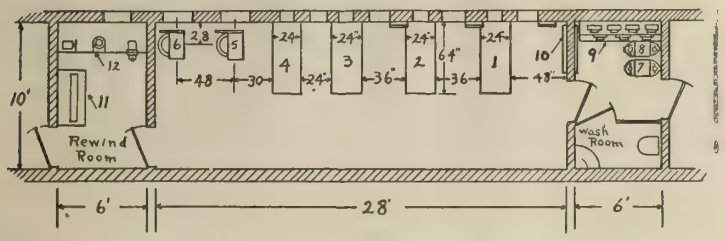
The length of the sound wave produced by the largest pipe measures approximately sixty-four feet and there are sixteen complete vibration periods per second. The tone produced is so deep that the majority of people are not able to identify the pitch within several notes, but are simply aware of a very powerful and deep roar which causes partitions and floors to vibrate even though they be of reinforced concrete or of equally solid construction.

*A Good Story*

The name is undoubtedly derived from the same root as the verb to "bombard" and these pipes will be used to enhance the effects of battle scenes, riots, tempests, thunder storms, shipwrecks, et cetera. Pipes such as these are used in storm pieces; a good story is told by a leading exhibitor of Los Angeles who wondered why the audience tittered during his storm fantasia. He found that his interpreta-

# LET THE U-T-E PLAN YOUR PROJECTION ROOM

## NO PART OF YOUR THEATRE IS MORE IMPORTANT THAN YOUR PROJECTION ROOM—




PLAN OF IDEAL PROJECTION ROOM, BY U-T-E

yet it is usually the last to be considered in the design and construction of a theatre. What you are marketing is picture projection and if it is not up to the standard, your business will suffer, however beautiful and well appointed your theatre may be. We have known cases and you have too, where the "eleventh hour" consideration of the projection room has resulted in cutting into the curve of a beautiful arch, or removing a section of the balcony, an expensive procedure, besides permanently mutilating the artistic beauty of the auditorium. In other cases the projection room has been installed in awkward positions so that the angle of projection is bad. Why not start right? Ask those competent to give you advice before you start.

**The U-T-E represents those best able by long practice and experience to help you in planning your theatre. Let the U-T-E co-operate with your architect from the inception of your project.**

**Equipment is another important item to consider and here again the U-T-E can serve you best. U-T-E —is the guarantee to you of good pictures with service.**

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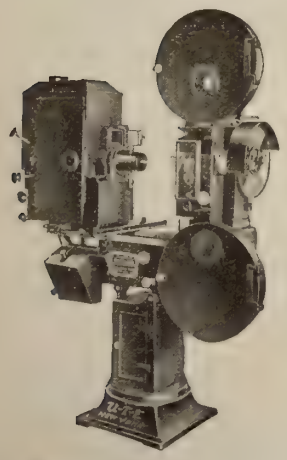

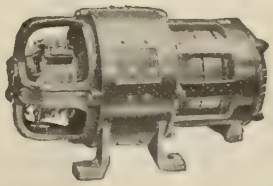

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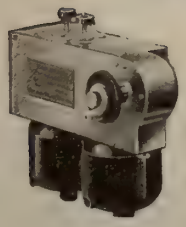

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tion had been so dramatic that a member of the audience had opened his umbrella and rolled his collar up. Possibly this occurred previous to the passage of the 18th amendment.

Irrespective of the three shifts employed on Robert-Morton work preparatory to the completion of new factory buildings the exterior work on the delicate and accurate process of voicing pipes exhibits the confidence of the builders in the California climate.


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# *Being Only Human, the Equipment Man Appreciates the Following Kind Words*

IN the October 1 issue of this department appeared an editorial entitled "Empty Your Cash Drawer Into Your House."

The following comments have been received from various readers who evidently appreciated the same.

Cleveland, Sept. 28, 1921.

Moving Picture World:

The writer has just finished reading your article, entitled "Empty Your Cash Drawer Into Your House" in the October 1 issue of Moving Picture World.

It is an excellent article and really should have wide publicity among all exhibitors and moving picture theatre owners.

The writer knows very well that moving picture houses in the down-town section of our city are doing a capacity business, due to the fact that they have good projection of their pictures, pleasant interiors, good music and the patrons' comfort is well looked after. The theatres are well ventilated and there are ushers to show you to your seats and the entire performance progresses without interruption.

**All-Important Matters**

These things you mention in your aticle are all-important although not realized by a great many exhibitors and play an important part in the moving picture theatre business today. Why is it that people will travel many miles to attend a theatre? It is not simply because of the features that are being shown, but because the public is well taken care of. There also are neighborhood theatres in this city, who are running their houses similar to the down-town theatres and they are also experiencing large patronage. This is all due, as mentioned above, to the convenience and personal attention to each patron.

These services and accommodations may be small, but they really are a big thing after all.

There is no doubt, but that a little money spent in adding to the attractiveness and comfort in the moving picture theatres will mean big returns.

Very truly yours,
The Globe Machine & Stamping Company,
B. G. Krause.

Houston, Texas, Sept. 30, 1921.

E. T. Keyser, Editor,
Equipment Section,
Moving Picture World.
Dear Sir:

Your article on page 586 of the October 1 issue of the Moving Picture World we believe to be most timely and agree with you heartily on all the points enumerated.

We believe a large number of exhibitors in our territory would be in much better shape today had they not spent the earnings during 1920 as fast as they could get them in hand. Sporting a new six cylinder car has not been of much assistance to them toward increasing attendance during the past eight or nine months.

We believe, however, they have been taught a lesson and that when the good times come this fall they will invest a large portion of the profits in new equipment.

Trusting you will continue the good work along the lines mentioned, we beg to remain,

Yours very truly,
Southern Film Service, Inc.,
E. H. Tassey, Manager.

Akron, Ohio, October 1, 1921.

Moving Picture World.

We have read the article, "Empty Your Cash Drawer Into Your House" in the October 1 issue, with considerable interest and, though you may draw criticism from many exhibitors for telling them how to spend their money, we feel that your article is very appropriate at this time. If the scheme outlined is followed out by exhibitors, it will not be long before they will reap the benefits and thank you for the suggestions.

Yours very truly,
E. J. Vallen Electric Co.,
E. J. Vallen.

Chicago, Ill., Sept. 30, 1921.

Editor, Equipment Section,
Moving Picture World.

We have read the article, "Empty Your Cash Drawer Into Your House," which appeared in the October 1 issue of the Moving Picture World, very carefully and you are right. The old saying is "tell the people what you have to offer—let **them** know what **you** are doing for them."

Very truly yours,
Capital Merchandise Company.

Buffalo, N. Y., Sept. 27, 1921.

Moving Picture World,
New York City.

Your article on "Empty Your Cash Drawer Into Your House," in this week's issue is not only interesting, but should prove very beneficial to all exhibitors and we hope those who have read it will take the hint and follow your advice.

Very truly yours,
Becker Theatre Supply Co.,
A. Becker

Minneapolis, Minn., Oct. 5, 1921.

My dear Mr. Keyser:

Please know that we very much appreciate the good sound common sense expressed in your article, "Empty Your Cash Drawer Into Your House," which appeared in the October issue of the Moving Picture World.

Very truly yours,
S. A. Louis,
Rialto Theatre Supply Company.

New York, Sept. 26, 1921.

Dear Mr. Keyser:

In the writer's opinion, your article entitled, "Empty Your Cash Drawer Into Your House," appearing in the October 1 issue of the Moving Picture World, rings the bell.

Write more of it, Keyser.

Yours very truly,
The Precision Machine Co., Inc.,
W. C. Francke,
Asst. General Manager.

Cincinnati, Ohio, Sept. 27, 1921.

Dear Mr. Keyser:

The writer has read over the article on page 586 of your October 1 issue with much interest. It is a splendid article and should do a lot of good.

Very cordially yours,
The Newman Manufacturing Co.
W. N. Mackey.


We built one of the first picture houses

Since then, we have passed the hundred mark—our latest theatre being the new $2,000,000 Stanley in Philadelphia.

We know how a moving picture house should be structurally designed as well as planned to make it practical. Our experience is your insurance.

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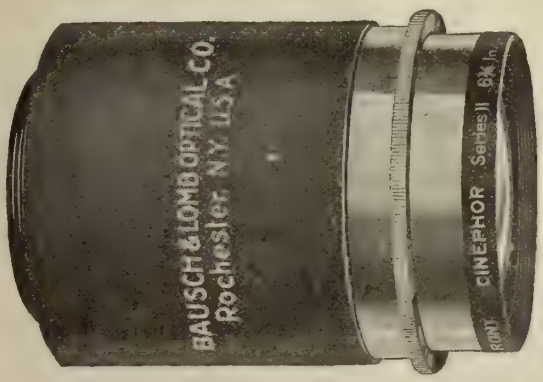


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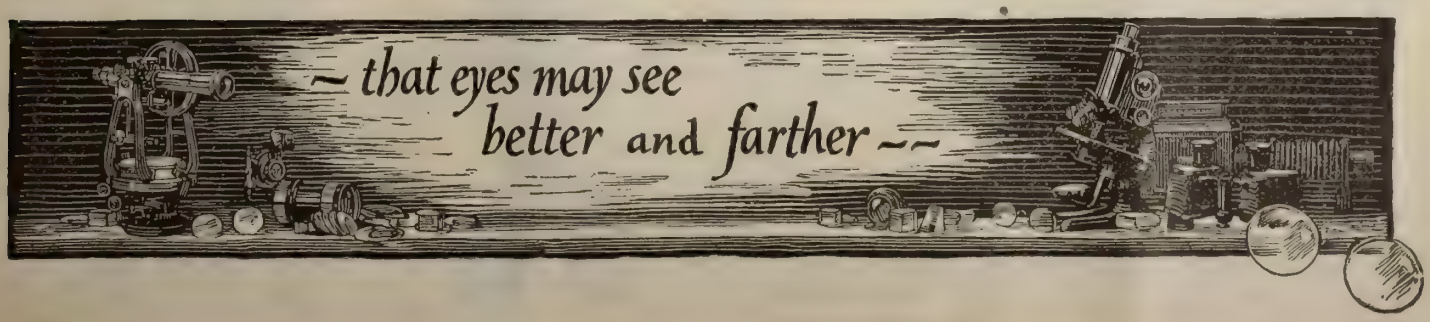

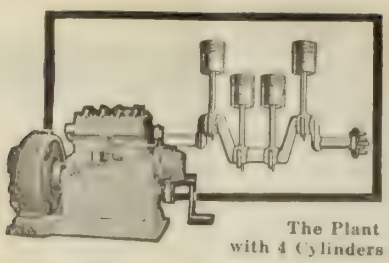

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Built from 22 years' engine making experience. Hundreds in use the world over. Specially efficient for motion picture work, either permanent or traveling. Also for circuses, carnivals and traveling shows.

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# *Winnipeg's New Starland Is a Well Designed, Handsome Picture House*

STILL another modern and handsome moving picture theatre was added to the attractions of Winnipeg, Manitoba, when the 2,000 seat New Starland, Main street, was formally opened to the public on Monday, October 3, by Manager Ralph Miller for Kenneth M. Leach, who is the lessee of the new house.

The cost of the theatre, which was started last May on the site of a former Starland Theatre, has been placed at $300,000 by A. R. McNichol of Winnipeg, the builder of the structure.

This is the third house to be opened in Winnipeg by the Leach interests, the others being the Lyceum and the new College theatres. One who took a prominent part in designing various features of the New Starland was Oral D. Cloakey, general manager of Leach theatres in the Canadian West, who guides the operation of the Lyceum.

Cloakey was formerly identified with the Allens and opened Allen theatres in Vancouver, B. C., Cleveland, Ohio, and elsewhere during the past year or two. He designed the stage which is to be used for musical offerings, prologues, etc. The drapes for the stage are hand painted in oils, being executed by R. H. Van Kirk of Winnipeg.

*Structural Features*

Structural features of the New Starland comprise a marble foyer, double box office in the entrance, a striking front elevation in cut stone and brick, the latter being laid alternately in different colors, marble stairs, interior woodwork in birch, a balcony seating 800, two stores on each side of theatre entrance and large billiard parlor in the basement. Special equipment comprises a $15,000 pipe organ and a battery of three electric-drive Simplex projection machines in a projection room which is located just above the entrances to the orchestra floor. The walls of the projection room are of solid concrete.

The policy of the theatre is to change programs three times weekly at prices ranging from 11 cents to 35 cents, performances to run continuously from noon to 11 p. m. General admission for adult patrons at evening shows is 25 cents.

Music is provided by a novelty orchestra of six and by the big concert organ, the organist being H. St. John Naftel, formerly at the Capitol Theatre, Winnipeg. The opening attraction was "A Thousand to One," starring Hobart Bosworth. Various floral gifts were received by Manager Miller, including a huge bouquet from the Manitoba Exhibitors' Association.

*Who Built the House*

The contracting firm was the Sutherland Construction Company, Limited, Winnipeg, and the architect George MacPherson of Winnipeg. Local firms provided practically all materials and carried out construction and installations. All painting, glazing and decorating was done by the Taylor Painting and Decorating Company, Limited; plastering and ornamental relief by Thos. Edwards; stage setting by R. H. Van Kirk, local artist; Everlastic floor tile by R. Y. Kilvert & Co., representing the David E. Kennedy Company; marble tile and terrazzo was supplied and installed by the Winnipeg Marble and Tile Company, Limited; Canadian Sheet Metal and Roofing Company supplied the galvanized ventilation pipes; Arthur English installed the plumbing, heating and ventilating equipment; MacDonald Bros. Sheet Metal and Roofing Company constructed the marquee; Schumacher-Gray Company, Limited, provided and installed all electrical equipment; the Winnipeg Brick Company supplied all face brick, and the Radford, Wright, Wilson Company supplied the millwork.

## *Lasky Studio Is Now Completely Re-Wired*

Frederick S. Mills, electrical illuminating engineer at the Lasky studio, is about to proceed with the project of wiring stage four to supply current right on the spot for motion picture scenes filmed on that stage for Paramount pictures.

This is the last link in the project of rewiring the entire four stages of the studio, begun some months ago. The wiring of the first three stages was completed and number four was the only one yet remaining.

It is also planned to make a covered glass stage of stage four, which has heretofore been an open stage.

In connection with the new wiring system, several other important units of electrical equipment were installed, including new transformers, a new generator, unit, a large switchboard, and a specially constructed low tension switchboard.


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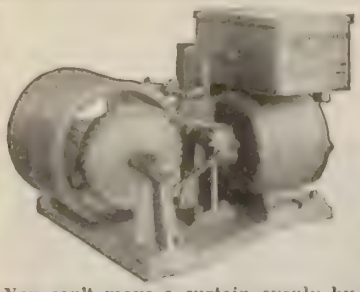

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Let us send you the names of a few of them.

You can't move a curtain evenly by hand like you can with the Vallen Automatic Curtain Machine.
You need a proper track whether you have a machine or not. We Make the Proper Track.

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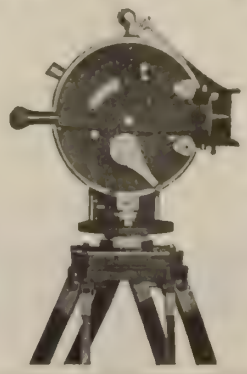

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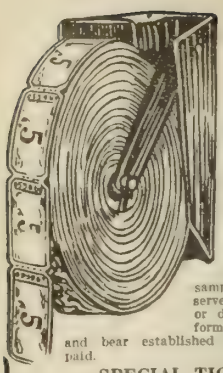

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# *Three Simplexes Are Installed in The Bronx's New Franklin Theatre*

WITH B. F. Keith's boy band of several hundred playing, and a host of distinguished stars of the stage and screen present, the new B. S. Moss Franklin Theatre, Prospect and Westchester avenues, Bronx, New York, recently opened with a record breaking audience.

The house covers almost an entire city block and seats 3,500 people.

Three type "S" Simplex projectors equipped with motors and Simplex mechanical speed controls are star features of the projection room equipment.

Many novel features are incorporated in this new theatre which add to the comfort and convenience of the patrons, players and employees alike. On the mezzanine promenade a first-aid room is located with a nurse in attendance, while the players' dressing rooms are equipped with bathrooms and electrical appliances for makeup. An elevator from the dressing rooms to the stage is an innovation in theatre building.

*Planned by B. S. Moss*

The stage itself is large enough to care for the biggest attractions, being fifty-two feet wide and thirty feet deep.

The house was planned by B. S. Moss after his affiliations with the B. F. Keith Circuit and the cooperation of E. F. Albee was sought in the matter of decoration and furnishing.

Feature films and Keith Vaudeville will be the theatre's policy, with changes twice a week.

With the installation of Simplex Projectors in the Franklin, the total number of theatres now on the Keith, Proctor and Moss circuits in greater New York using Simplex projectors is twenty-five.

## *The Best Directory*

KANSAS STATE AGRICULTURAL COLLEGE.

Manhattan, Kansas
September 27, 1921.

Moving Picture World,
New York City.

This department has just started on a program of film production for our visual instructional work, and the writer is anxious to obtain the addresses of dealers of manufacturers of accessories for the making of the films, such as tanks, rewinders, printing, perforating and measuring machines, dyes, etc.

I wonder if you were not in a position to supply me with this information, and if so, would be kind enough to give me the names and addresses of a few firms who handle such articles.

I assure you I would be very grateful for the trouble, and thank you in advance for same.

Very truly yours,
F. E. Colburn,
Head of Department of Illustrations.

September 30, 1921.

Mr. F. E. Colburn,
Illustration Dept.,
Kansas State College,
Manhattan, Kansas.

Dear Sir:

The very best reply which we can make to your inquiry of the 22nd instant is to mail you the two latest issues of the Moving Picture World in which you will find the advertisements of the concerns whom you desire to reach.

The Moving Picture World is the buyer's guide of the film industry, and its advertising columns constitute a directory of the best and most reliable concerns catering to exhibitors, producers and laboratories.

Very truly yours,
Moving Picture World,
Per Keyser.

## *Picture Theatres Projected*

LOS ANGELES, CAL.—H. W. Chotiner has plans by Walker & Eisen for theatre to be erected on Vermont avenue, to cost $100,000.

OAKLAND, CAL.—George Roos contemplates erecting theatre at Grand avenue and 23rd street.

FAIRFIELD, CONN.—Joseph I. Flint, town clerk, will erect moving picture theatre, with seating capacity of 800.

NEW CANAAN, CONN.—New Canaan Theatre Company, Inc., has plans by Bernard Doehrer for two-story theatre and store building, 50 by 120 feet.

DOVER, DEL.—Houston Amusement Corporation has been organized, with $100,000 capital, to conduct places of amusement.

WILMINGTON, DEL.—Liberty Company of America, Inc., has been organized, with $100,000 capital, to conduct places of amusement.

WILMINGTON, DEL.—Boulevard Theatre Company, Inc., has been organized, with $1,500,000 capital, to exhibit moving pictures.

LA CINEMATOGRAFIA ITALIANA ED ESTERA

Official Organ of the Italian Cinematograph Union

Published on the 15th and 30th of Each Month

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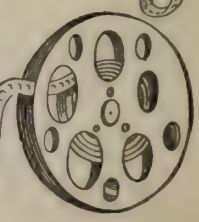

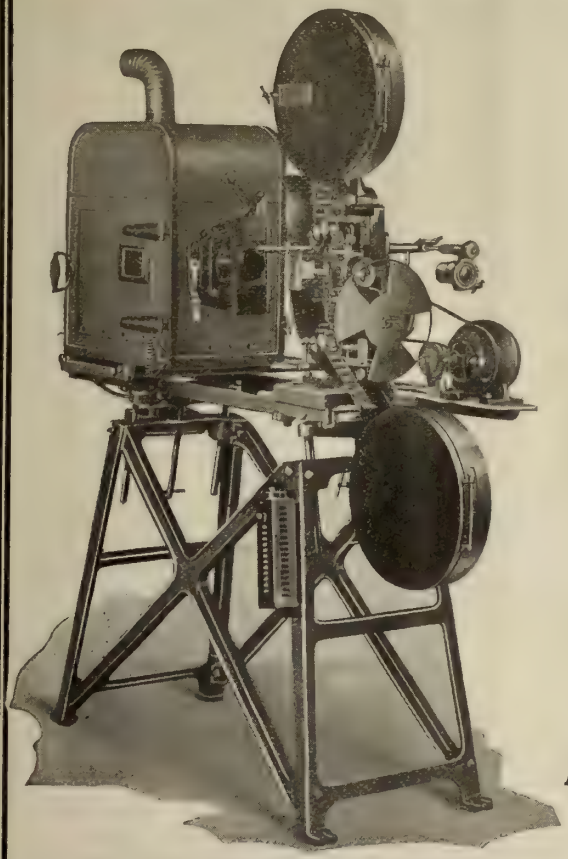

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We invite correspondence with a view of bettering your projection.

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VIOLINIST conductor wishes house specializing musical features. Varied picture, operatic experience. Formerly concertmaster and director well-known organizations. Details, programs, clippings gladly submitted. Box 229, M. P. World, New York City.

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SALE OR lease theatre best town North Carolina, fully equipped, running high-class pictures, vaudeville, road shows. Capacity 700. Population 12,000. Party must have $5,000. Box 230, M. P. World, New York City.

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OPERA CHAIRS from war camps, booths, machines and entire equipment furnished at half original cost. Write your requirement. J. P. Redington, Scranton, Pa.

### CAMERAS, ETC., FOR SALE.

ONE 400-FOOT PHOTO CINE complete with Universal tripod, $175. One 400-foot Photo Cine with automatic dissolving shutter and iris, with Bell & Howell tripod, $250. Extra magazine with each camera. National Film Publicity Studios, 4718 Delmar Boulevard, St. Louis, Mo.

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# *Foy's Neighborhood Theatre, Inc. Has Opened a New House in Dallas*

A NEW neighborhood theatre, for the benefit of moving picture patrons who do not wish to traverse the distance to the heart of the city to see a film, has been opened by the Foy's Neighborhood Theatres, Inc., in Dallas.

The house is situated across the street from the Coliseum in the State of Texas fair grounds and cost $60,000, equipment included.

The interior is finished in light gray with walls bordered in imitation of Caenstone dado.

On the right is a stairway, leading to the ladies' parlor and retiring room, where a mother can rest in comfortable wicker chairs, or the sub-deb can stop a moment to powder her nose or rearrange her hair. And while the mother rests or the sub-deb makes her toilet, both may watch the picture through a square opening which has been cut for this purpose.

And in order that the men should not feel slighted, a stairway on the left leads to a large and comfortable smoking room, where they may enjoy their cigars and the picture at the same time.

The smoking room widens into a large projection room, which is equipped with two Power's projectors, of the latest type, costing $1,600.

The seating capacity is 826. Mahogany chairs outlined in gold are placed on a slope of ¾ of an inch to the foot. Plenty of room will be left between seats.

Ed. Foy, Sr., personally supervised the installation of a magnificent $15,000 pipe organ, equipped with harp, bells, chimes, xylophone, and vox humana. Mrs. Cleve Hildebrand, for three years with the Columbia Theatre, will be organist.

The box office contains the latest equipment, including automatic ticket machine. Lightning coin changer and a burglar proof safe. And to quench the thirst of patrons is a fountain which supplies iced water.

Vari-colored lights at the top of the five pilasters on either side of the auditorium will give soft and pleasing lighting effects.

And under the stage is an air chamber, 16 x 54 feet, which in the summer distributes cooling breezes and in the winter keeps the chill from getting into one's bones.

---

MADISON, FLA.—Lemuel Crandall is new manager McKissack Theatre.

CHICAGO, ILL.—Jones, Linick & Schaefer, 336 South State street, have plans by Henry L. Newhouse, 4630 Prairie avenue, for one-story brick and reinforced concrete McVickers moving picture and vaudeville theatre, 100 by 190 feet, to be erected at 25 West Madison street.

CHICAGO, ILL.—Janet Theatre Company, 617 West North avenue, has been organized, with $10,000 capital, by Michael B. Morris and others.

MINONK, ILL.—Royal Theatre will be remodeled.

DARLINGTON, IND.—Jesse S. Ward is manager Sunshine Theatre.

MICHIGAN CITY, IND.—Michigan City Theatre Corporation, Starland Building, has plans by Henry L. Newhouse, 4620 Prairie avenue, Chicago, for rebuilding Tivoli Theatre, store and office building (damaged by fire), 125 by 60 feet, located on Franklin street, between Fifth and Sixth streets, to cost $225,000. Will be of brick, reinforced concrete and terra cotta construction.

WATERLOO, IA.—Arthur E. Weld is new manager Strand Theatre.

HUTCHINSON, KAN.—J. W. Sanders has purchased De Luxe Theatre.

LIBERAL, KAN.—New theatre has opened under management of Henry V. Tucker.

TOPEKA, KAN.—Syndicate Amusement Company will erect new theatre. Address M. Crawford, president.

HARLAN, KY.—J. P. Stevens Company, I. O. O. F. Building, Cincinnati, O., has contract to erect two-story theatre, store and office building, 120 by 45 feet, for Harlan Theatre Company, to cost $37,000.

LOUISVILLE, KY.—Malcom Weisger, Danville, has plans by Joseph & Joseph, Atherton Building, for one or two story brick moving picture theatre, 50 by 120 feet, to be erected on Tenth street, between Court House and Clements Building, to cost $50,000.

BALTIMORE, MD.—Govans Amusement Company, 16 East Lexington street, has plans by Oliver B. Wight, Munsey Building, for one story brick theatre, 50 by 100 feet, to be erected at Govans Station, to cost $50,000.

BALTIMORE, MD.—Irvington Theatre Company, 16 East Lexington street, has plans by Oliver B. Wight, Munsey Building, for one story brick theatre, 50 by 100 feet, to be erected in Irvington District, to cost $50,000.

MANSFIELD, MASS.—Mansfield Amusement Company has been organized, with $100,000 capital, to conduct moving picture houses.

JACKSON, MICH.—A. M. E. Community Church will erect edifice, including auditorium for showing moving pictures. Address Rev. A. T. Redding.

HERMAN, NEB.—Herman Amusement Company will open new theatre.

BAYONNE, N. J.—Jacob Rockstein, 511 Broadway, has plans by Carl I. Goldberg, 437 Broadway, for three story brick theatre, store and office building to be erected at southwest corner 25th street and Broadway, to cost $500,000.

BUFFALO, N. Y.—Lincoln Theatre will be enlarged.

BUFFALO, N. Y.—R. L. Long has taken over Waldon Theatre. House will be redecorated and other improvements made.

NEW YORK, N. Y.—Manfreed Amusement Company, Inc., 11 West 116th street, has plans by Maurice Deutsch, 50 Church street, for alterations to 2½ story theatre at 11 and 13 West 116th street, to cost $40,000.

CINCINNATI, O.—C. W. Best has sold his moving picture theatre to G. W. Summers, Unionville, Mo.

CUSHING, OKLA.—Cushing Amusement Company has been organized, with $5,000 capital, by S. J. Berton, T. A. Higgins, F. R. Span

WATONGA, OKLA.—Brown's new moving picture and vaudeville theatre has opened.

KLAMATH FALLS, ORE.—Hart Brothers, Sacramento, Cal., have contract to erect theatre, with seating capacity of 800, for H. P. Poole, to cost $75,000.

WASHINGTON, PA.—John W. Cowper, 600 Oliver Building, Pittsburgh, has contract to erect ten story brick and concrete theatre and hotel building on South Main street and extend from East Cherry to Washington street, to cost $1,200,000.

BRADLEY, S. D.—Moving picture theatre owned by Dean Richards burned. Will probably rebuild.

MEMPHIS, TENN.—W. E. Graves will convert buildings at Madison and Cleveland streets into moving picture theatre.

SHEBOYGAN, WIS.—Ernst Hoefer has purchased site for erection moving picture theatre.

LITTLE FALLS, N. Y.—Palace Theatre Corporation has plans by Carl Haug & Son for new two-story brick and limestone exterior trim moving picture theatre, 72 by 122 feet, to be erected on North Main street.

BARBERTON, O.—William Bernard Construction Company has contract to erect one-story brick and reinforced concrete moving picture theatre, 24 by 100 feet, for G. Woria, to cost $80,000.

CINCINNATI, O.—United Theatre Company, 1604 Broadway, New York, has plans by George L. and C. W. Rapp, 190 North State street, Chicago, for contemplated theatre to be erected at 525 Walnut street, to cost about $750,000.

BRADDOCK, PA.—Ben Burke, 860 Braddock avenue, has plans by Henry S. Bair, Vandergrift Building, Pittsburgh, for one-story brick theatre and office building to be erected at 840-46 Braddock avenue, to cost $250,000.

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BY AUSTIN C. LESCARBOURA

*Managing Editor, Scientific American*

An instruction book for

—the non-theatrical worker who uses motion pictures for pleasure or profit;
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—those who desire the best form of entertainment in club, school or church.

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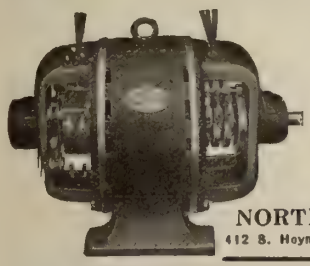

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*The Peerless*
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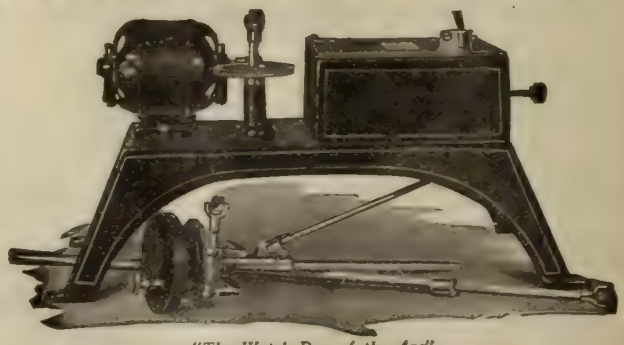

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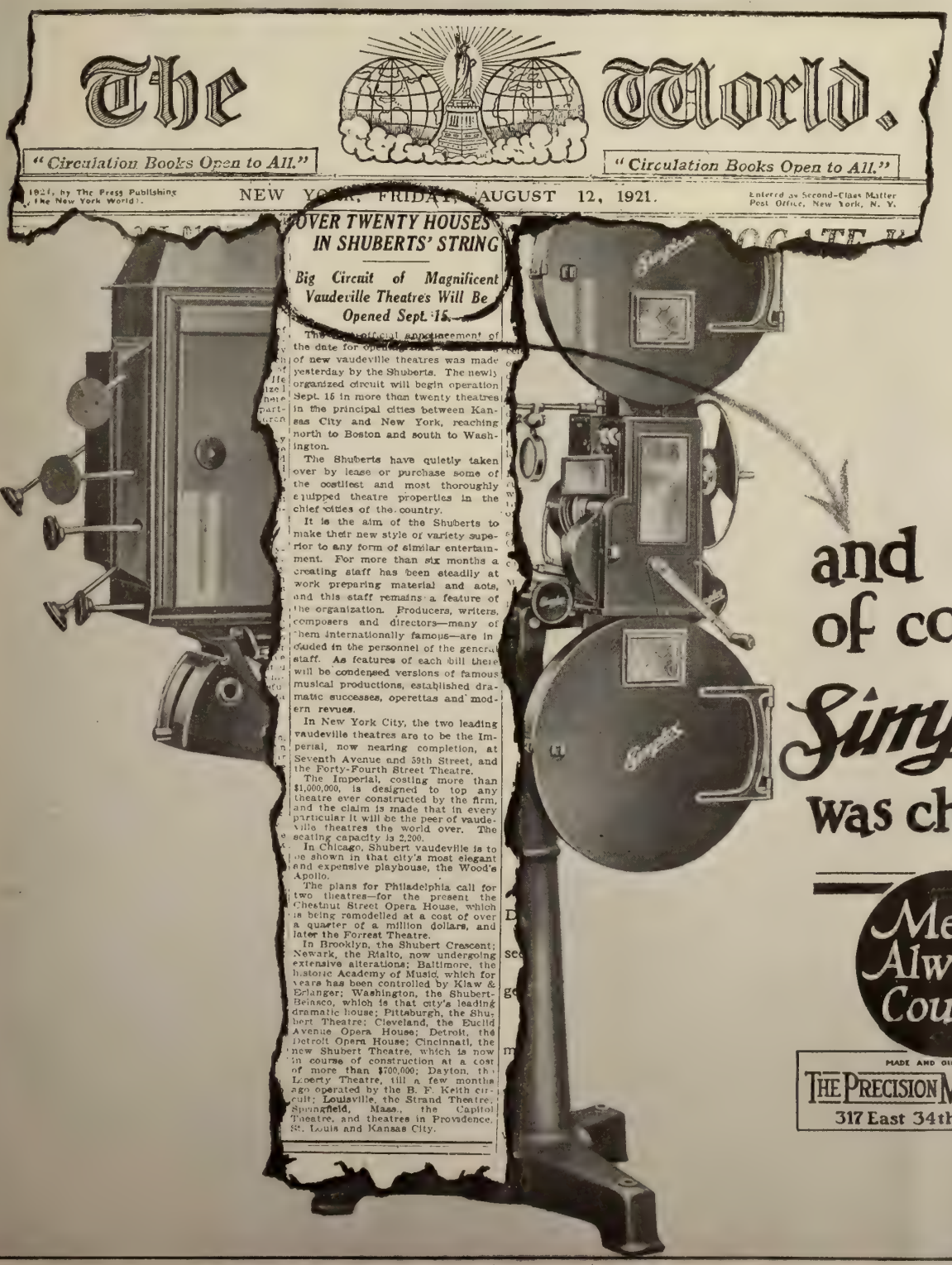

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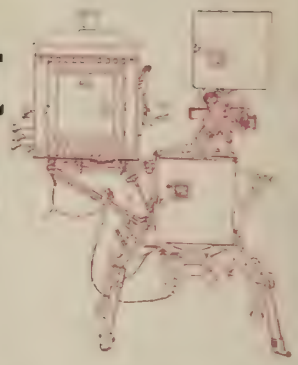

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*Published by* CHALMERS PUBLISHING COMPANY

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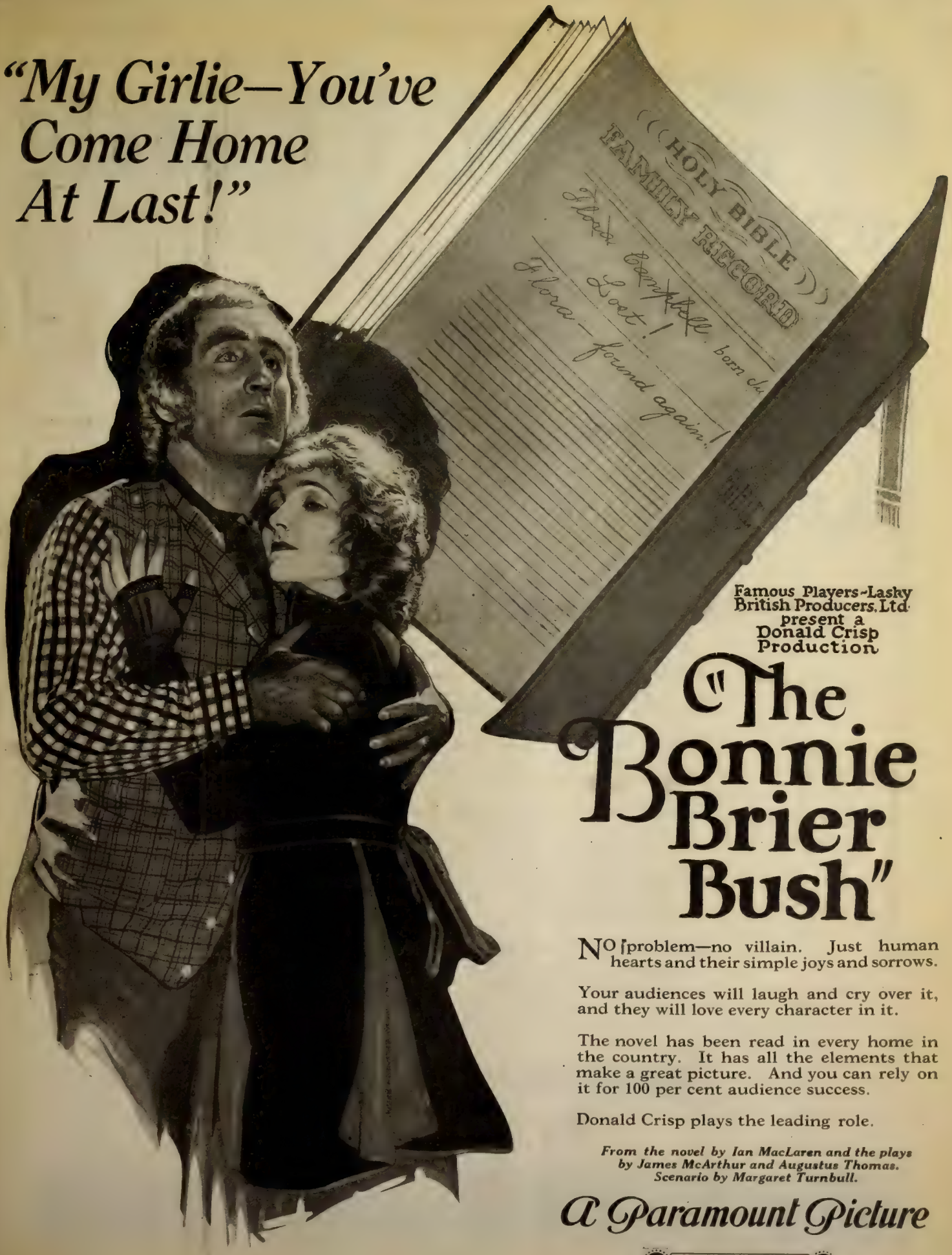


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Betty Compson in "At the End of the World"
"Dangerous Lies" with David Powell
"The Golem"
Cecil B. DeMille's "The Affairs of Anatol"

## OCTOBER

Elsie Ferguson in "Footlights"
Thomas Meighan in "Cappy Ricks"
George Melford's "The Great Impersonation" with James Kirkwood
George Fitzmaurice's "Experience" with Richard Barthelmess
William deMille's "After the Show"
Ethel Clayton in "Beyond"

# Here's

WE said "Better Pictures" and we gave you Better Pictures. The productions already released this season have made box-office history.

Now look at the pictures to come in the next three months. Every one of them is a box-office winner. "A steady, dependable supply of the highest class pictures" is what we promised. Here it is:

# NOVEMBER

**William S. Hart in "Three Word Brand"** . . . .
A William S. Hart Production by Will Reynolds. Adapted and directed by Lambert Hillyer. Photographed by Joe August, A. S. C.

**George Loane Tucker's "Ladies Must Live"** . . . .
With Betty Compson, from the novel by Alice Duer Miller. Presented by Mayflower Photoplay Corp.

**Donald Crisp's "The Bonnie Briar Bush"** . . . .
From the famous novel by Ian MacLaren and the plays by James McArthur and Augustus Thomas. Scenario by Margaret Turnbull.

**"The Sheik," with Agnes Ayres and Rudolph Valentino**
George Melford's production of the best seller by E. M. Hull. Scenario by Monte M. Katterjohn.

**Jack Holt in "The Call of the North"** . . . . .
From the novel "Conjuror's House" by Stewart Edward White and the play by George Broadhurst. Directed by Joseph Henabery. Scenario by John Cunningham.

# Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION

# GETTING BETTER

# What you'll Get—

## DECEMBER

**Thomas Meighan in "A Prince There Was"** . . . .
From George M. Cohan's play and the novel by Darragh Aldrich. Directed by Tom Forman. Scenario by Waldemar Young.

**Ethel Clayton in "Exit the Vamp"** . . . . . .
By Clara Beranger. Directed by Frank Urson.

**Wallace Reid, Gloria Swanson and Elliott Dexter in "Don't Tell Everything"** . . . . . .
A Sam Wood Production. By Lorna Moon.

**Pola Negri in "The Last Payment"** . . . . . .
Tentative title of a great modern story in which the world famous star of "Passion" and "One Arabian Night" does her finest work.

**William S. Hart in "White Oak"** . . . . . .
A William S. Hart Production, by William S. Hart. Adapted for the screen by Bennet Musson, directed by Lambert Hillyer. Photographed by Joe August, A. S. C.

**Gloria Swanson in "Under the Lash"** . . . . .
Adapted from the novel "The Shulamite" by Alice and Claude Askew and the play by Claude Askew and Edward Knoblock. Directed by Sam Wood. Scenario by J. E. Nash.

**William deMille's Production "Miss Lulu Bett"** . .
With Lois Wilson, Milton Sills, Theodore Roberts and Helen Ferguson. From the novel and play by Zona Gale. Scenario by Clara Beranger.

**Betty Compson in "The Little Minister"** . . . .
From the famous novel by J. M. Barrie. A Penrhyn Stanlaws Production.

## JANUARY

**Wallace Reid in "Rent Free"** . . . . . .
By Izola Forrester and Mann Page. Directed by Howard Higgin. Scenario by Elmer Rice.

**"One Glorious Day" with Will Rogers and Lila Lee** .
By Walter Woods and A. B. Barringer. Directed by James Cruze.

**Cecil B. DeMille's "Fool's Paradise"** . . . . . .
By Beulah Marie Dix and Sada Cowan, suggested by Leonard Merrick's story "The Laurels and the Lady"

**Agnes Ayres in "The Lane That Had No Turning"** .
By Sir Gilbert Parker. Directed by Victor Fleming. Scenario by Eugene Mullin.

**"Love's Boomerang" with Ann Forrest and David Powell** . . . . . .
A John S. Robertson production by Dion Clayton Calthrop.

**Betty Compson in "The Law and the Woman"** . . .
A Penrhyn Stanlaws Production, adapted from the play by Clyde Fitch.

**George Fitzmaurice's "Three Live Ghosts"** . . . .
With Anna Q. Nilsson and Norman Kerry. Scenario by Ouida Bergere. From the play by Frederick S. Isham.

*Paramount Pictures*

EVERY MONTH

# The Biggest Name

It is the name of the company that, with rivet-like precision, has aimed one big picture success after another at the exhibitors and their public.

On September 11th, Rupert Hughes' "The Old Nest" was released. Within one month this remarkable picture had broken attendance records in every state in the union, had won over to motion pictures those who had denounced pictures from the pulpit, the platform and the press. "The Old Nest" goes marching on, an achievement that is a glory to a great producing organization, and a picture that is helping all motion pictures.

On October 2nd came "Dangerous Curve Ahead," with Success following it tenaciously—a picture that writers write about, a production that for simplicity and cleverness cuts out for itself a new path in accomplishment.

And now, as we scurry to our press, the great sensational love romance, Sardou's "Theodora," the most significant, impressive and spectacular production that the whole

# in Pictures Today!

world has ever known is playing to the utmost capacity at a legitimate theatre in New York, the Astor. The crowds that are turning out to this thrilling picture are so great as to demand added police protection for the lobby.

There is no past in this business. There is only the present and the future. We all are interested only in what is happening and what will happen to-morrow.

To-day the biggest name in the picture business is that of the organization that has delivered these great successes—the name that stands for such pictures as "Poverty of Riches," "The Man From Lost River" and "Doubling for Romeo."

In the near future you will see a very great picture indeed. It is called "The Sin Flood," and those who have seen it in advance are superlative in their praise.

For months we have warned you to watch Goldwyn. Keep watching now! It is the biggest name in pictures to-day—Goldwyn!

"I ACCUSE"
ABEL GANCE'S
SENSATIONAL PRODUCTION
A TREMENDOUS INDICTMENT
OF MODERN CIVILIZATION
UNITED ARTISTS CORPORATION
MARY PICKFORD · CHARLIE CHAPLIN · DOUGLAS FAIRBANKS · D.W. GRIFFITH
HIRAM ABRAMS · PRESIDENT

# Mary Pickford in "Little Lord Fauntleroy"

*from* FRANCES HODGSON BURNETT'S *famous story*

SCENARIO BY BERNARD McCONVILLE PHOTOGRAPHY BY CHARLES ROSHER

DIRECTION BY ALFRED E. GREEN AND JACK PICKFORD

*This wonderful production is now booking at all* UNITED ARTISTS CORPORATION *offices*

*Exceptional Pictures*

*presents*

# CHARLES (CHIC) SALE

Living Seven Different Characters

*in*

# "His Nibs"

wherein, probably for the first time in the history of the industry one artist portrays seven distinct roles, for Mr. Sale gives the breath of life to

Theo. Bender
*better known as "His Nibs"*

Elmer Bender, *his son*
*crack marble player and "His Nibs'" assistant*

Wally Craw
*who likes pictures, but hates "playin' and bellerin'"*

Mr. Percifer
*Editor of "The Weekly Bee" and self-appointed censor*

Miss Dessie Teed
*village organist and pianist*

Peelee Gear, Jr.
*the wit of the community*

The Boy
*hero of "He Fooled 'em All" 'a thrilling drama of the fight for fortune and a girl'*

"HIS NIBS" is destined to create a new motion picture star, who, already beloved of the American public, will bring a patronage winning personality to the motion picture theatre

**EXCEPTIONAL PICTURES CORPORATION**

ALEXANDER BEYFUSS
VICE-PRESIDENT AND GENERAL MANAGER

EXECUTIVE OFFICES
1540 BROADWAY, NEW YORK CITY

EXCEPTIONAL PICTURES

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# REASONS WHY

You will share in the biggest profits in our history when you book

# 5 28 33

Nazimova in Camille

Rex Ingram's The 4 Horsemen of the Apocalypse

Rex Ingram's The Conquering Power

Rex Ingram's Turn to the Right

Rex Ingram's The Prisoner of Zenda

and the 28 other sure-fire money making features - - starring

Bert Lytell Alice Lake

Viola Dana Gareth Hughes

Remember

METRO WEEK

November 20-27

METRO PICTURES CORPORATION

Jury Imperial Pictures, Ltd., Exclusive Distributors thruout Gt. Britain. Sir Wm. Jury, M.Dir.

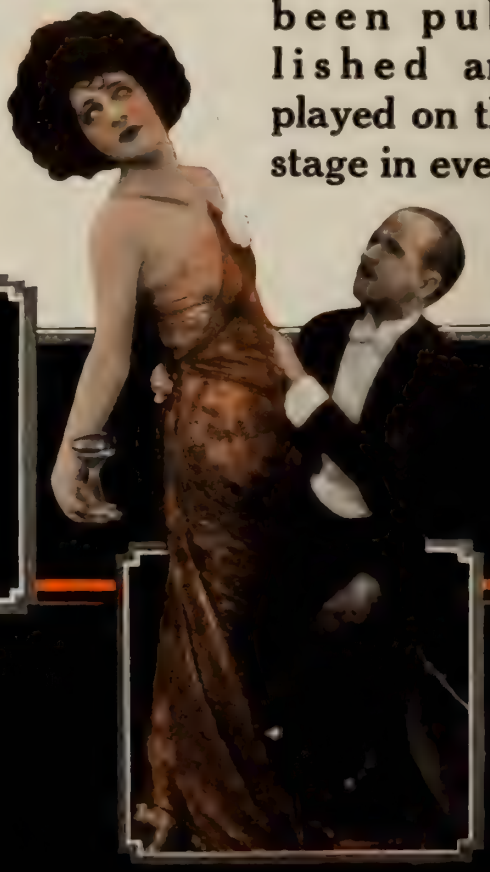
NOW READY

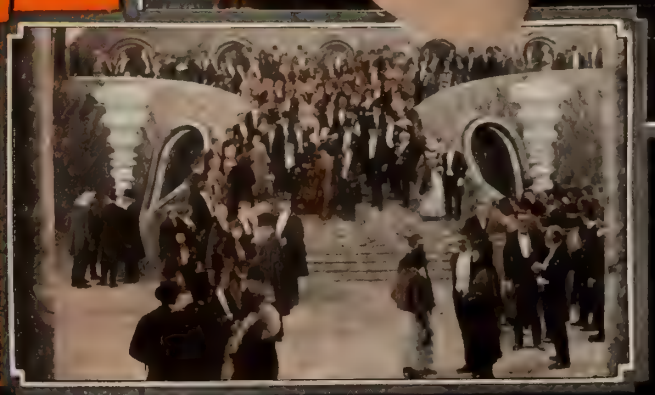
# NAZI
# *in* CAM

## 25,00

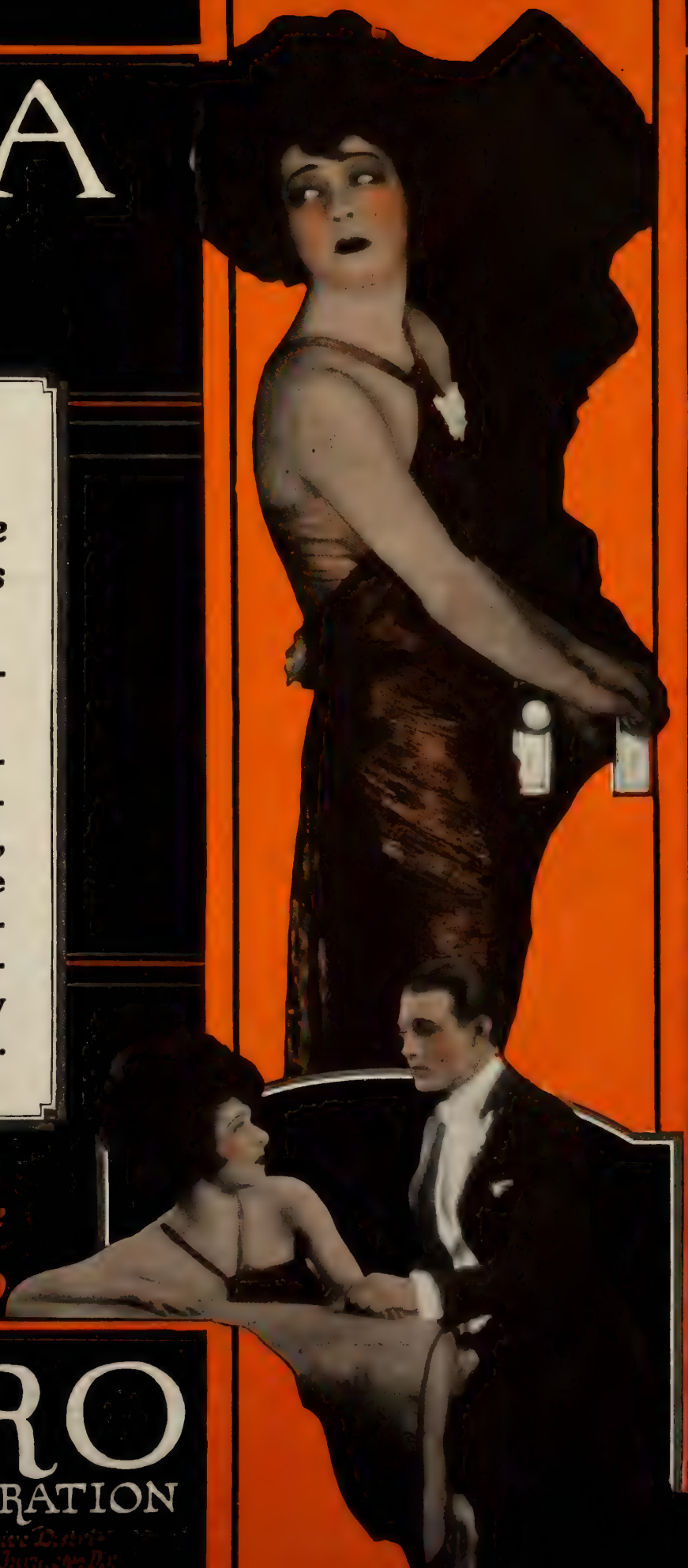
***people who have seen or read the book are great***

**The story of "CAMILLE" is known to more people than that of "THE FOUR HORSEMEN OF THE APOCALYPSE." It has been published and played on the stage in every**





# MOVA
# ILLE



## 0,000

***Camille on the stage waiting to see this production***

**language with unprecedented success.**

**With the supreme NAZIMOVA as the star, the magnificence of the production, the fame of the book, the unequalled exploitation values, this superb picturization of this famous story insures PACKED HOUSES.**

*Adapted by* JUNE MATHIS
*from the* DUMAS *masterpiece*
*Directed by*
RAY C. SMALLWOOD

# METRO
PICTURES CORPORATION

*Jury Imperial Pictures, Ltd., Exclusive Distributors thru out Gt. Britain, Sir Wm. Jury, etc., Dir.*

# TWICE

*Referring to* REX INGRAM
THE EVENING MAIL *said* —

"When 'The Four Horsemen of the Apocalypse' scored, wonder was expressed if he could ever equal the work."

*And when, after*
*The* 4 HORSEMEN
OF THE APOCALYPSE

*Came his second* — THE
CONQUERING POWER

*Rea Murphy declared in the* DRAMATIC MIRROR

"Once again Rex Ingram has hit the bull's eye."

E!

FOR BOOKINGS SEE THE NEAREST EXCHANGE OF

# METRO

PICTURES CORPORATION

*Adaptation of both pictures by* JUNE MATHIS *photography by* JOHN F. SEITZ

Remember

METRO WEEK Nov. 20-27

Bert
LYTELL
opens a treasury of thrills in the dramatic, heart-gripping romance of a young crook with hands as deft as a woman's and a heart as stout as a man's
LADYFINGERS
his latest photoplay, and best
A BAYARD VEILLER production
Adapted by LEMORE J. COFFEE from JACKSON GREGORY'S story
Remember
METRO WEEK Nov. 20-27
METRO

# WHICH WAS ?

# The INFAMOUS MISS REVELL

and why was she so branded ?

*In her new photoplay by that name*

# ALICE LAKE

*gives an answer, and the most striking portrayal of her striking career*

Story by W. CAREY WONDERY Adapted by ARTHUR J. ZELLNER

Remember
METRO WEEK Nov. 20-27

METRO

Jury Imperial Pictures, Ltd.
Exclusive Distributors thru-out Gt. Britain. Sir Wm. Jury, Managing Director.

STEPS to RECORD RECEIPTS

SEE YOUR NEAREST EXCHANGE

SATURDAY

FRIDAY

THURSDAY

WEDNESDAY

TUESDAY

MONDAY

SUNDAY

NOV. 27

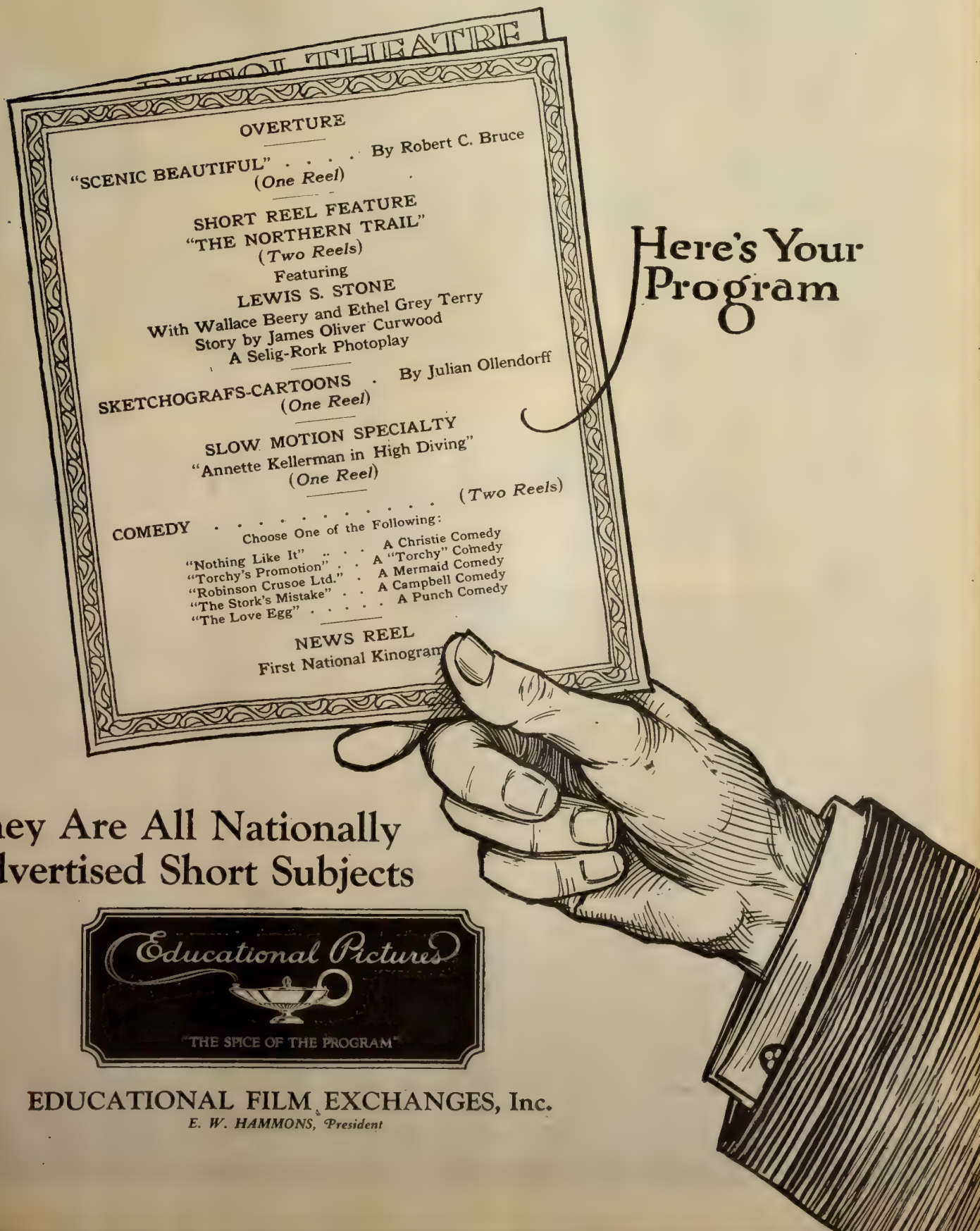
NOV. 20

REMEMBER THE DATE

# METRO WEEK

NOVEMBER 20-27

# TRY A SHORT SUBJECT PROGRAM FOR ONE WEEK




Here's Your Program

## They Are All Nationally Advertised Short Subjects

Educational Pictures

"THE SPICE OF THE PROGRAM"

EDUCATIONAL FILM EXCHANGES, Inc.

*E. W. HAMMONS, President*

LARRY
"IN THE RENT COLLECTOR"
Audiences are delighted when this rent collector makes his appearance. A comedy as timely as it is funny.
"IN THE BAKERY"
This is the comedy of which reviewers said: "Real fun in a real bakery —and not a custard pie thrown!"
None of the other usual or obvious things in this comedy either. It is certainly one of the most amusing of Larry Semon's occupational comedies. This comedy has been headlined by nearly every theatre that has played it.
VITAGRAPH
ALBERT E. SMITH PRESIDENT

SEMON
IN
„THE BELL HOP„
Now Helping to Lengthen the Line in Front of the Box-Office
You can just imagine the field for fun enjoyed by a bell-hop—a youth, sometimes an irresponsible one, in the midst of much dignity and splendor.
But can you imagine how funny Larry Semon could make this role? The reviewers were right—it's a hotel-full of fun!
IN
"THE FALL GUY"
"One long laugh. New tricks, clever photography. Fully up to Semon's high standard."—New York Telegraph.

# THE MOST STUPENDOUS WESTERN EVER SCREENED

*Here are a couple of shots right out of the film that will remove any last grain of doubt as to the kind of action you get in this super production.*

Carl Laemmle presents

# HARRY CAREY

in

# "The FOX"

Directed by Robt. Thornby

# UNIVERSAL — JEWEL

Century
Comedies
with
BROWNIE
The most wonderful Dog in the world
RECENT RELEASES
With Baby Peggy
"PLAYMATES"
"PALS"
"BROWNIE'S LITTLE VENUS"
"BROWNIE'S BABY DOLL"
With the Century Comedians
"SOCIETY DOGS"
"ALFALFA LOVE"
"GOLFING"
COMING
"TIN CANS"
"AROUND CORNERS"
Released through
UNIVERSAL
A Hundred Laughs—
that's a Century

R-C PICTURES

# DORIS MAY in

## A Hunt Stromberg Production

**Bingham & Cohen:** "Different from the old line of comedies and satisfactory to flappers and grown-ups alike. Laughs are spontaneous and ring true. You have a great picture in 'The Foolish Age.'"

**S. Barret McCormick:** "You've accomplished something truly worth while in the realm of modern farce. 'The Foolish Age' is a thoroughly enjoyable audience picture of rare entertainment qualities. My very best wishes for continued success."

**Max Ascher:** "After the audience preview of Doris May in 'The Foolish Age,' my opinion is that it's the best comedy-drama I have had the pleasure of seeing. They get ten dollars' worth of laughs, and it's a picture that's just a bit better than the one you thought was best. Keep the good work up—and you have one of the best bets in the business."

R-C PICTURES REG. U. S. PAT. OFF.

**Eugene Roth and J. A. Partington:** "Have just booked your delightful picture, 'The Foolish Age,' featuring Doris May, who we believe is one of the coming stars. 'The Foolish Age' is splendidly cast, well directed and will surely please every audience. Congratulations for continued success."

**National Board of Review:** "The National Board of Review feels that the producers of 'The Foolish Age' are to be complimented on their success in the field of legitimate satire on American society and customs. The picture is more than a mere comedy of situations. It is a comedy of manners containing a number of interesting criticisms of present-day foibles. The entertainment value is excellent, the dramatic interest well sustained, the acting excellent, the productional-directorial qualities excellent. (This recommendation in the form of a special praiseworthy report sent throughout the country.)"

**NOTE:**

The Great Showmen whose authorized endorsements are printed herewith represent, those who have seen "The Foolish Age" to present date.

PRESENTS

# "THE FOOLISH AGE"

Directed by William A. Seiter
Photographed by Bert Cann

"Doris May in a real flippant comedy of youth.—Her first picture as a star, and a darn good picture.—Incidentally, 'Bull' Montana has the star part of his career.—Looks like a sure-fire audience picture.—It contains a lot of good laughs and funny incidents.—There aren't so many of these good comedy babies floating around this season that you can afford to miss cashing in on them when they do stick their heads up—and this one has a lot of goods."

Wid's

"It is a sparkling little comedy which DORIS MAY has for her first starring adventure.—There is no lapse in the sparkling action. The reception scene is a sure gloom chaser.—The direction and action are entirely competent.—DORIS MAY has proved she is capable of stardom."

Motion Picture News

"A production starring Doris May in a quick moving farce of good quality. 'The Foolish Age' is a quick moving farce of good quality, and will amuse the chap and his girl who do not go to the movie theatre to do any heavy thinking. Doris May is sightly and pleasing to look at as the wealthy young heiress who feels she has a mission to up-lift the down-trodden, and the director has kept her capable support at the right tempo. As a consequence, there is always something doing and it is generally amusing."

Moving Picture World

R-C PICTURES REG. U.S. PAT. OFF.

"One of those polite comedies that never approach the custard pie era and minus anything as vigorous as slapstick. These things are not missed.—It proves again that screen comedies can be produced without vulgarity and made funny.—The scene at the dance is a wallop and brings the audience right out of their seats.—Pains have been taken to make the background obviously of great refinement."

Exhibitor's Trade Review

" 'The Foolish Age' is light, rollicking entertainment and a delicious study in contrasts. Can you imagine a more amusing combination than Doris May and Bull Montana?"

Morning Telegraph

NOTE:

Not since "23½ Hours' Leave" has a comedy-drama attracted so wide and favorable attention. "The Foolish Age" is right now on the verge of becoming the most talked-about, full-of-fun-and-money ATTRACTION since "23½ Hours' Leave." Where will YOU be when the money comes rolling in?

*Announcing*

# SECOND NATIONAL PICTURES CORPORATION

SIGNALIZING a new epoch in motion picture production and distribution, Second National Pictures Corporation has been formed to market a series of special motion pictures which will be released to exhibitors on an equitable basis. The company invites correspondence from independent producers and distributors interested in obtaining the maximum results on the basis of minimum effort and cost.

Watch for further announcements from

**SECOND NATIONAL PICTURES CORP.**

**140 WEST 42ND STREET, NEW YORK CITY**

- do you remember the problem of Married Life, the danger points of "Dangerous Curve Ahead"?

- surely you recall the eternal drama of the Home in "The Old Nest"!

*- there is a greater problem in Life, a greater drama in Marriage, a newer theme*

- and now Goldwyn presents

Leroy Scott's

*most interesting screen story*

# POVERTY of RICHES

# *The poverty of riches*

Success · Money · Position · Luxury

Are these the most important things in life ?

Are the rich ever poor ~ the poor ever rich ?

On the very day when John Colby was told that he was made head of his firm, his wife was told she could never have a child. And Colby, a success in business, knew that he was a failure in life.

Leroy Scott's remarkable drama hits an angle of life which is real and close to nine out of ten of your patrons. It is the most sensational photoplay of the year !

## Goldwyn presents

# POVERTY

*A Reginald Barker Production*

# *The riches of poverty*

Children · A Modest Home · A Fair Income

These spell contentment. These are the important things in life. These are the riches of the poor.

And Tom Donaldson, still a poorly-paid clerk in the offices of the friend who had out-grown him, knew that it was he who had won happiness ~~ John Colby had merely won success.

A great cast ~ Leatrice Joy, Richard Dix, John Bowers, Louise Lovely, Irene Rich, Frankie Lee, Lucille Ricksen ~

**A Goldwyn Picture**

# OF RICHES

*By Leroy Scott ~ Directed by Reginald Barker*

GOLDWYN PRESENTS
REGINALD BARKER'S PRODUCTION
POVERTY OF RICHES
BY LEROY SCOTT
DIRECTED BY REGINALD BARKER
A GOLDWYN PICTURE

*William Fox presents*

# AL ST. JOHN

*in a series of grouch-dispelling two-reel comedies*

*Now ready*

## FAST AND FURIOUS

*Now playing*

## SMALL TOWN STUFF

Mr. William Fox takes pleasure in announcing that another of the Special Super-Features to be presented by him during this season is now ready for release:—

OVER THE HILL
A VIRGIN PARADISE
A CONNECTICUT YANKEE
IN KING ARTHUR'S COURT
THUNDERCLAP
SHAME
PERJURY
FOOTFALLS
ZANE GREY'S
THE LAST TRAIL
QUEEN OF SHEBA

Directed by the man who directed
A CONNECTICUT YANKEE
IN KING ARTHUR'S COURT
Emmett J. Flynn
Story by
Emmett J. Flynn
and
Bernard Mc Conville

# Shame

an intensely dramatic story depicting a theme entirely novel to pictures and filled with all the elements of appeal that spell opportunity to the showman and patronage to the theatre.

*Address*

SPECIAL FEATURE DEPARTMENT

FOX FILM CORPORATION

West 55th Street, New York City

Telephone, Circle 6800

To—

*Mr. A. R. Boyd, Vice-Pres.,*
*Mr. Frank Buhler, Gen. Mgr.,*
THE STANLEY COMPANY OF AMERICA,
Philadelphia, Pa.,

*Mr. Aaron Jones,*
JONES, LINICK AND SCHAEFER CIRCUIT,
Chicago, Ill.

*Mr. Alfred S. Black,*
ALFRED S. BLACK CIRCUIT,
New England.

*We congratulate you for recognizing the tremendous box-office possibilities of our production*

# "WHY GIRLS LEAVE HOME"

*by booking it over your circuits and aligning yourselves with such enterprising showmen as*

*B. S. MOSS, WILLIAM FOX and S. Z. POLI*

*who are now playing our feature in their theatres with Record - Breaking Results*

**HARRY RAPF**
Producer

**WILLIAM NIGH**
Director

**WARNER BROTHERS**
Distributors

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# EXHIBITORS!

***IF WE ARE NOT REPRESENTED IN YOUR TERRITORY WIRE US.***

***(MINIMUM WEEK-RUN BOOKINGS OR MORE)***

# WARNER BROTHERS

**1600 Broadway**
**New York**

When You Buy An Arrow Picture You Buy The Best There Is In Motion Picture Entertainment.

W. E. Shallenberger,

# 52 Arrow-Comedies

A bang up output of hilarious comedies—sold on a franchise basis, one each week. Celebrated stars, master producer.

# 4 Arrow-Peter B. Kyne *features*

A series of four pictures from the pen of this great author. The first—"A Motion to Adjourn"—Stars Marjorie Daw and Roy Stewart. Produced by Ben Wilson.

# 4 Arrow-James Oliver Curwood

Four splendid red-blood north-woods subjects written by Curwood the master. "God's Country and the Law," the first of the series. Produced by Pine-Tree Pictures, Inc.

# 2 Arrow-Ann Little Serials

"The Blue Fox" and "Nan of the North," a pair of 15 episode serials of unparalleled thrills. The lovable Ann Little stars in both. They're winners. Produced by Ben Wilson.

**Stick To Independent Pictures—They Are Produced, Bought And Sold Solely On Merit. They Are The Real Money-Makers.**

W. E. Shallenberger,

# 26 Arrow-Sport Pictorials

Current sport pictures produced by *Jack Eaton*—edited and titled by *Grantland Rice*. They deal with outdoor sports and pastimes. Featured in New York's big houses.

# 6 Arrow-Jack Hoxie Specials

Here is the never-failing Jack in a half a dozen feature specials. A wide range of subjects—every one a Hoxie triumph. Produced by Ben Wilson.

# 4 Arrow-Grace Davison *features*

Society dramas in which Miss Davison adds to her already large following. "Love, Hate and a Woman" is the first of these successes. Produced by J. G. Pictures Corporation.

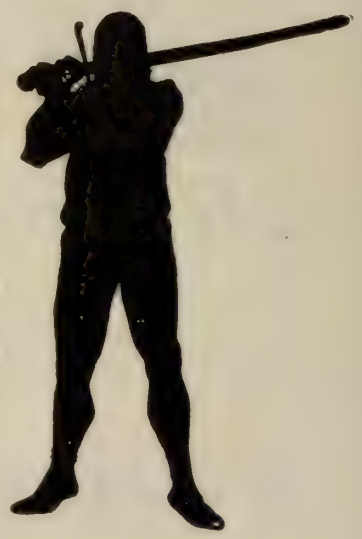
# 4 Arrow-Neva Gerber *features*

"A Yankee Go-Getter" and "Dangerous Paths" are the first of this great series. *James Morrison* plays opposite Miss Gerber in the first; *Ben Wilson* in the second. Produced by Berwilla.

**All of These—and Many More**

# The "JUDGMENT!" of the Press

Every reviewer who has seen **"Judgment!"** acclaims it as **the big picture** of the year.



## *Read What They Say:*

**WID'S:**

Engrossing historical drama . . . it is intensely absorbing and holds attention from beginning to end . . . the director has created a suspense that builds to a climax that never gives a hint as to what the outcome will be.

**DRAMATIC MIRROR:**

"Judgment!" . . . distinguished from the average big feature by splendid technical directing, remarkable photography, a unity of plot and action that is keyed with suspense. It is a photoplay that undoubtedly will rank with the foremost pictures of the year.—*Henry Irving Margolies.*

**EXHIBITOR'S TRADE REVIEW:**

The sets are magnificent . . . the cast superb . . . the continuity is smooth throughout . . . the titles compare favorably with the finest ever written . . . the suspense reaches such a climax in the last reel as to bring audiences to the edges of their seats.—*Monte W. Sohn.*

**MOVING PICTURE WORLD:**

In "Judgment!" the World Film Corporation has a production that in many respects ranks with the finest screen portrayals . . . the acting of Ellen Richter could hardly be surpassed . . . makes the part stand out as one of the greatest screen impersonations.—*T. S. daPonte.*

**MORNING TELEGRAPH:**

The picture has a somber old world quality that makes it all seem very real . . . Ellen Richter as "Mary" gives a ruthless and brilliant performance . . . the supporting cast is fine and the picture on the whole absorbingly interesting.

**EXHIBITOR'S HERALD:**

While hundreds of foreign films are being shipped back without seeing the light of American projection machines, lovers of really good pictures are to be congratulated that "Judgment!" was not caught in the exodus . . . one of the best and most interest-holding yet shown.

**MOTION PICTURE NEWS:**

The picture has been produced in a fine atmosphere and is especially commendable in its detail . . . the costuming is good and sets provided excellent . . . the story builds steadily to its climax and the continuity is flawless.

—*J. S. Dickerson.*

**ROGER FERRI in The Exhibitor's Trade Review**

World Film Corporation bids fair to make history. . . We don't hesitate a moment in predicting a record-breaking run for this picture wherever shown . . . as a spectacle it has the edge on **"Deception"** . . . for acting it outdoes and out-shines **"Passion"** . . . the story is far more interesting than either **"Deception"** or **"Passion,"** for unlike either there is a happy ending . . . there is suspense, the kind that makes for box office business . . . the star is one who we believe will electrify the country as did Pola Negri . . . properly exploited **"Judgment"** should shatter box office records . . . it's the sort of production we'll rave about for weeks and urge every friend to see.

## *INDEPENDENT BUYERS—*
## *Show Your JUDGMENT!*

**Wire or phone for projection appointment**

# WORLD FILM CORPORATION

**MILTON C. WORK, President**

**130 WEST 46TH STREET, NEW YORK CITY**

PLAYGOERS PICTURES PRESENTS

# J. P. McGOWAN

IN

# DISCONTENTED WIVES

## A HERALD PRODUCTION

A fashionable wedding in her father's mansion and then she found herself in the squalid mining cabin of the man who sought to wrest from Nature, the gold he would lavish upon his tender wife.

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## "AMONG THOSE PRESENT"
## "I DO"

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That the exhibitors never had, or never played, a series of three comedy productions as popular or as profitable as the Harold Lloyd attractions "Now or Never", "Among Those Present" and "I Do". Secure your share of their success and

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Production

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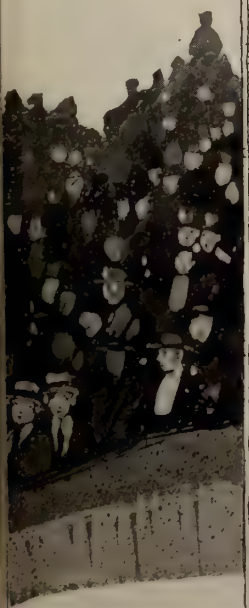

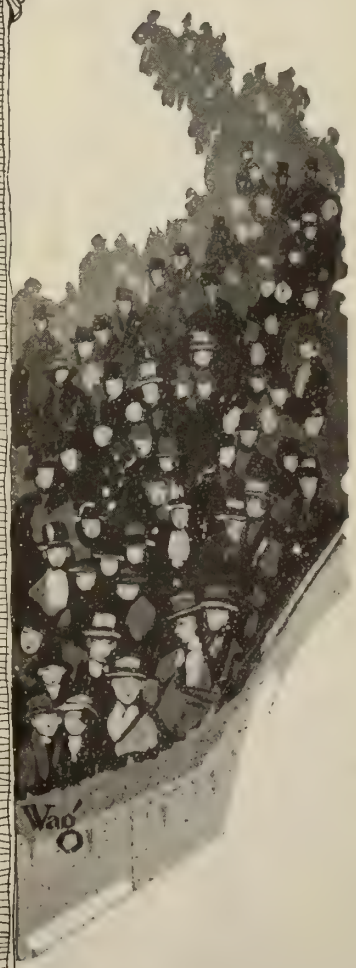

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She wanted to be square, so she told her husband what was torture to drag from her heart. Her confession was the climax to a life drama that burned like a branding iron.
Daring, realistic, powerful like De Maupassant's story

URBAN POPULAR CLASSICS

KINETO COMPANY of AMERICA INC.

Editorial by Wm. A. Johnston on

# "THE FOUR SEASONS"

in Motion Picture News, Oct. 8, 1921

## Kineto's First Feature Conspicuous Success

A SUBJECT of extraordinary merit is Kineto's first feature, "The Four Seasons." Conceived and executed by Charles Urban and Raymond L. Ditmars, it is distinctive in the sense that it visualizes Nature's great dramatic scheme —a scheme fashioned by the Divine Playwright and which has gone on unceasingly through infinite time wherever the temperate zones have featured the seasons in natural sequence.

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"The Four Seasons" offers the original unit program—a program harmoniously arranged, surging with life and expression. It is artistic and highly instructive. And exceptionally entertaining. The designers have created a wonder work—one that is certain to be deeply appreciated everywhere. — (THE EDITOR.)

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**Leading theatres everywhere are providing extra play dates for the new Selznick product, including Star Series attractions with ELAINE HAMMERSTEIN, EUGENE O'BRIEN, CONWAY TEARLE and OWEN MOORE, and the smashing big specials that carry the Selznick Trade Mark.**

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## THANKSGIVING TIME

**in the Picture Trade**

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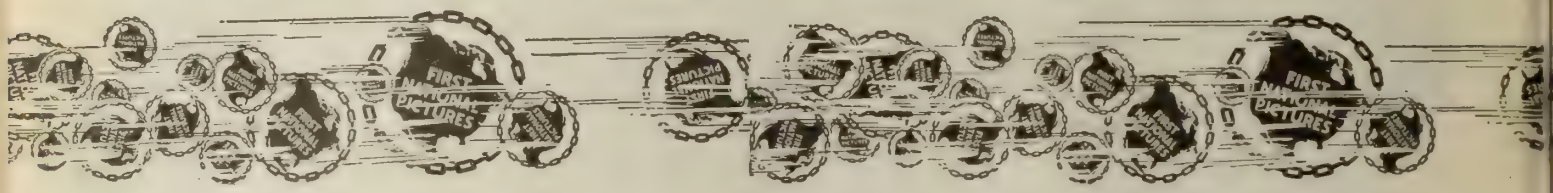

*You know our stars are all leading screen players!*
*There are no better dramatists on the screen!*
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NORMA TALMADGE
in
"The Wonderful Thing"

The popular screen star in a drama that is full of humor and pathos, scenes that hit straight to the heart. Your patrons will fall in love with the delightful Miss Talmadge all over again when they see this one. It is the story of a piquant American girl with a heart of gold who almost breaks that heart against the snobbery of English society—almost, until she wins it to her. Presented by Joseph M. Schenck and adapted from the play by Lillian Trimble Bradley. Directed by Herbert Brenon.

KATHERINE MacDONALD
in
"Her Social Value"

A story that is unusually realistic and true to life—a slice of life as it is today—with the beautiful Katherine MacDonald starring. A picture that every woman is sure to welcome. Presented by the Katherine MacDonald Pictures Corporation, B. P. Schulberg, president, and directed by Jerome Storm.

CONSTANCE TALMADGE
in
"Woman's Place"

One of John Emerson-Anita Loos comedy dramas. That's synonymous with snap, speed and a whirlwind of laughs. And with Connie in the star role—well, it sure is a winner. The New York critics call it her most amusing comedy and audiences at the Broadway Strand applauded it vociferously. Presented by Joseph M. Schenk and directed by Victor Fleming.

ANITA STEWART
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"The Invisible Fear"

A picture that stands among the most stupendous plays the star has produced. There are thrills aplenty in a careering cross-country paper chase on horseback, in elemental tempests and emotional storms. And on top of it all, a story strong in drama, romance and the unexpected. Presented by Louis B. Mayer. Written by Hampton Del Ruth and directed by Edwin Carewe.

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*There'll be a Franchise everywhere*

# We've Got The Pictures Too!

*Our artists pick stories for their entertainment value!*
*They put every ounce of their talent into making pictures!*
*They pride themselves on artistic and lavish productions!*
*Our pictures will make your box-office glad!*

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CARTER DE HAVEN
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"My Lady Friends"

A picture taken from the remarkable stage success in which the De Havens played the same parts before the footlights. A farce comedy that will keep them roaring every minute. A Carter De Haven presentation of the play by Frank Mandel and Emile Nytray. Directed by Lloyd Ingraham.

R. A. Walsh
presents
"SERENADE"

A beautiful story of love, romance and adventure of old Spain, with thrilling episodes including dagger duels, a chase across the mountains on horseback, a battle in the streets against an army of invaders—hand to hand conflicts and mob scenes that make the blood thrill. With Miriam Cooper and George Walsh. Directed by R. A. Walsh.

Whitman Bennett
presents his personally supervised production
"WIFE against WIFE"

Taken from George Broadhurst's play, "The Price," it has that thrilling dramatic element that appeals to every audience, especially the women. It carries also a wonderful atmosphere, baring the gay life in the artists' colony of Paris. It portrays the tense emotion of two women battling for the love of one man.

Whitman Bennett
presents his personally supervised production
"SALVATION NELL"

The story of a girl born in the New York slums, her struggle against poverty, temptation and vice. A strikingly human story, with Pauline Stark in the title role—the part made famous on the stage by Mrs. Fiske and one that will win the sympathy of every audience. It is taken from Edward Sheldon's play and directed by Kenneth Webb.

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presents

## *"LOVE and DOUGHNUTS"*

Starring

# BEN TURPIN

The first Mack Sennett-Ben Turpin 2-reel comedy to be released through Associated First National Pictures, Inc.

BOOK IT NOW!

## It's "Nuts" for You to Get the "Dough"

***Released on the Open Market—Available to all Exhibitors***

# "Comedy, Thrills, Suspense, Romance, Make This Picture a Decided Novelty!"

Detroit Free Press

Let the critics tell you about the play that packed the Madison Theatre, Detroit, to the doors:

SENSATIONAL AIR STUNTS

"Comedy, thrills, suspense and romance of the most appealing kind go to make Miss MacDonald's new photoplay a decided novelty. You will see the American beauty in a play decidedly different, and you will form new opinions of her talents. Sensational scenes in an airplane that never were attempted before."—*Detroit Free Press.*

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"A wholesome treat in exciting situations, hair-raising stunts, airplane sensations and a good romance with one of the most attractive stars in motion pictures. Colorful, affords lots of entertainment, varied in nature—a good tale, a pretty star and capable cast."—*Detroit News.*

THRILLING AND EXCITING

"A good story, exciting and thrilling. Katherine MacDonald is a peach."—*Detroit Journal.*

Katherine MacDonald Pictures Corporation,
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presents

# KATHERINE MacDONALD

in

# "Stranger Than Fiction"

Story by Charles Richman
and Albert Shelby Le Vino

Directed by J. A. Barry

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# A Million Waiting to See It!

E. Phillips Oppenheim's powerful novel, "Passers By," from which this was adapted, has been read by that many people—a story so startling, so intensely fascinating, so full of mystery and suspense, every one will want to see the picture.

## J. L. Frothingham's Presentation of "PILGRIMS OF THE NIGHT"

A Powerful Cast Including

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*Frank Leigh*

Directed by Edward Sloman and Distributed by Associated First National Pictures, Inc.

***Released on the Open Market***
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FIRST NATIONAL PICTURES

MOVING PICTURE World

ARTHUR JAMES
*Editor-in-Chief*

OCTOBER 29
1 9 2 1

# *The Horse Has Eloped*

A YOUNG man of the West tunes up his bass horn and from the top gallery cries aloud to the moving picture industry "Keep Out of Politics!" If the young man of the West had made his outcry before the State of Pennsylvania and the States of Ohio, Kansas, Maryland and New York had been enmeshed in a censorship law the advice would have been good advice, as it still is good advice—if it could be followed. But immaturity always must be excused for its cocksure enthusiasms and it gets us nothing as an industry to shout for the locking of the stable door after the horse has departed.

The facts make it most evident that the moving picture industry, much against its will, is in politics in several important States and faces the problem of getting itself out of politics. Human liberty always has had trouble about politics—it has had to get in—sometimes with a rifle as in the days of '76—in order to keep the rights that God gave it and which the Devil in his various guises would take away.

Moving pictures are an entertainment but they proceed beyond the spoken stage in their amazing power as an avenue of human expression. Those of us associated with this power are to be compared with children beside the sea who can only grasp in fragments the secrets of its force. Harnessed, in the hands of men of great brains, the moving picture has the power to remake the world. Part of this remaking affects the field of politics and because of the dangers that lie in this path all of our industry, save the silly or unseeing few, have striven to keep it an amusement business and away from politics and politicians. But politics has dragged us into itself in order to make jobs for the machine of politics on the one hand and in order to pander to our national habit of hypocrisy on the other.

Since politics has seized us and used us and made us its handy little boy, it is a fine time to solemnly proclaim to the industry that it should "Keep Out of Politics." No one, so far as we have record, advised the industry into politics, but we for one, and we are by no means alone, have urged the fighting back policy which would rid us of politics and the politicians. We first urged against the position that the business occupies, that of a political football—the phrase we note is used by the young man of the West, and we have before and do now again urge that we defend ourselves against the stupid men who have been toying with a basic principle of human liberty.

If the lad had said "Keep Out of Partisan Politics" that would have been different. But to keep out of politics we can only discuss after we are out, after we have fought our way out, and this we shall do because it is the thing we must do, no matter how half-baked our advisers may be. Moving pictures don't want politics—moving pictures are not going to tolerate politics—but being now much in the mire of politics we must pry our way out with the great lever of power which is in our hands. We are not like other businesses or other industries. We are similar only to ourselves. Those who cannot see this will see it if they gain the capacity of vision through concentration or experience.

We are in politics and as we have said so often before—we must fight our way out.

Arthur James

# Struggle Between Classes Threatens the Capital Is Badly Frightened as

## Recent Features Reflect a Downward Tendency

By W. STEPHEN BUSH

Munich, October 6.

THE film industry here is showing signs of arrested progress, if not of actual decline. It looks as if the Germans on their road to normalcy were encountering unusual and unexpected difficulties. The whole country is filled with fear and alarm. The struggle between the classes is becoming more desperate, while new dangers, portending a dismemberment of the new republic, are coming to the surface. As a result, capital is badly frightened, everybody is anticipating the dreaded final collapse by getting rid of the paper marks. The whole industrial world is suffering and the German producers of motion picture films are materially affected by the general "slump."

Recent features, which had been widely advertised and of which some mention had been made in my last letter, reflect a downward tendency. In speaking of the production of motion pictures in this country one must never forget that there is a sharp line of cleavage—two or three companies want to export their films and they have their eyes on the world's market. Their productions are few in number and subject to no particular schedule as far as the element of time enters the situation.

The other companies produce chiefly for home consumption, glad to be able to sell an occasional print to Austria or one of the newly formed states in the Balkans and along the Danube. The latter companies therefore may be dismissed from further consideration. As to the more ambitious producers, they have recently put forth two features which I understand have been sold for the United States.

One of these is a curious version of "Sappho," which I had seen in the making at Berlin. It cannot for an instant be compared to "Passion" or "Deception" or "The Golem." Pola Negri plays the part of "Sappho," but her work lacks the fire and spontaneity which characterized her impersonation of "Carmen" and "Du Barry." The scenario, prepared by the director, a young Russian named Buchowetzky, has little resemblance to the original story of the French dramatist.

### Believes in "Raw Meat"

Buchowetzky, who is an active disciple of the Lubitsch school of direction, believes that the average of intelligence among motion picture theatregoers is not any too high or their taste any too good. Raw meat is the "piece de resistance" in his bill of fare. Pola Negri is finely cast in such a part as "Sappho," but the atmosphere of the play and the studio did not seem congenial—the rest of the cast is rather mediocre.

Another star, known to Americans, carries off the honors in the second superfeature. I am speaking of Henny Porten, who played the part of Anne Boleyn in "Deception." The film play in which she stars has a strong, sensational plot, far away from the conventional and full of suspense and surprises. The name of the play is "Geier Wally." In the version which is being shown here the feature consists of something less than 7,000 feet. The action is based on an old semi-classic novel, well known on the continent. A generation ago it was successfully dramatized and had a great vogue on the popular stage. The scene of the story is laid in Switzerland, but it is simple and elemental enough to be understood and appreciated everywhere.

### Loses by Comparison

Judged by the standard the Germans established for themselves in the productions that have had Broadway runs, "Geier Wally" loses by comparison. There are moments of tremendous power, there is some splendid local color and every member of the cast is well placed and does good work. The star has a part which is peculiarly suited to her appearance, her temperament and her histrionic powers. When this has been said one cannot help wishing that the film had been made by an American director, for the picture to American eyes is a chapter of lost opportunities.

The realism in atmosphere and in sensational episodes, which has helped to establish the American film in its position of pre-eminence throughout the world, is lacking in the German film. There is at the very start of the picture the daring deed of the heroine, who, tied to a rope, descends through a rocky precipice to an overhanging ledge, where a predatory vulture had made its nest, terrorizing the children of the neighborhood and stealing the small stock of the farmers. Alas for German realism—Henny Porten did her best, but the fact that she was fighting savagely with nothing but a stuffed bird obtruded itself even on the little children!

### Moral Standards

The first reel shows the mountaineers

SCENES FROM TOM MOORE'S LATEST GOLDWYN RELEASE, "FROM THE GROUND UP"

# German "Movies" with Collapse; Republic's Economic Structure Shakes

## 10,000 Out in Berlin Theatre and Studio Strike

searching in a ravine for the body of the hero. The lighting effects were shockingly poor. This could have been made a marvelous scene by the right sort of co-operation between an American director and an American cameraman or two.

There is another important point: The European producer and especially the Continental producer, aiming at the sale of his film in our country should pay more attention to the difference in moral standards. I am not speaking primarily of what is sometimes called the Puritan conscience, though that, too, is entitled to the respect of every foreign producer who is looking for a sale of his picture in the States. An American audience instinctively takes sides and gives or refuses its sympathy.

*Winning Sympathy*

Now it seems the easiest thing in the world to win the sympathy of the average audience here; the cheapest and most transparent trick will do it. Our own directors have at times resorted to this cheap and tricky way of winning sympathy. We only have to remember the endless intrusion of puppies and kittens and babies. Americans do not give away their sympathy on the slightest provocation, also they want to see some genuine merit in their hero and their heroine.

I am not offering these observations in criticism of the film I mentioned, for on the whole the heroine is entitled to sympathy. I want to draw this general conclusion however: No foreign film producer, seeking our market, should fail to have an American adviser in the studio and the cutting room. "Geier Wally" is the tale of a high spirited peasant girl, who goes through all sorts of adventures and sensations until she gets the man she has set her heart on. It has excellent opportunities for exploitation and presentation.

*More American Films*

More American films are drifting into Germany and last week several of them have received the O. K. of the Berlin and Munich censors. Some of them look decidedly like "cold copies." The two films that made real hits and made the round of the best theatres in every section of the country are both Goldwyn pictures. I understand that some of our early serials will also be ready for the censors in the very near future.

From the reception accorded to our films here it is quite reasonable to look for a flood of American pictures provided that the German mark shows a little improvement and that the German government modifies its present rigorous policy of exclusion of foreign films. Even with the present restriction, however, and in spite of the fall of the German mark, there is a steady inflow of American productions of the cheaper and the cheapest grade.

The public here is still crazy about "Westerns," or as the press calls them here, "Wild West Films." Even in the so-called high-class theatres these films of ancient vintage find a responsive audience, while in the cheaper theatres both in city and country the "Wild West" pictures are sure to draw the crowds every time. The importers that are lucky enough to get permits for showing American films are getting more money for their stuff than any other importers of foreign films. Indeed they have only one serious competitor and that is Italy,

*"RECEIVED PAYMENT," NEW VITAGRAPH PICTURE*

*STARRING CORINNE GRIFFITH*

which is also getting rid of a lot of its junk in Germany.

*Notable Current Events*

The two most notable events of the week were the great strike in the motion picture studios and theatres in Berlin and the opening of a "Motion Picture Week" in Munich. Berlin is now and has been for some time under the domination of the proletariat. The whole labor world is under the influence of elements that are communistic in everything but the name. Ten thousand employes are affected by the strike. Judged even by American standards, the demands of the three organizations, which represent the film employes are preposterous and as a result most of the studios are closed.

The strike has entailed heavy losses and if it continues much longer will put Germany out of the field as a competitor in foreign markets. The employes and operators in the motion picture theatres, of which there are about 300 in Berlin, held several meetings demanding a 50 per cent. and 75 per cent. increase in wages and a working day of six hours. One of their leaders declared in open meeting that he would be glad to see every theatre in Berlin closed, unless the demands were complied with immediately.

*A Business Crisis*

To judge the situation correctly it should be borne in mind that business in Berlin has fallen off 100 per cent. compared with pre-war days and that the theatres are overburdened with taxes. What little patronage remains comes almost entirely from the laboring classes, at least as far as the smaller theatres are concerned. Many theatres have closed and others are on the point of closing.

The theatre owners' organization developed some weak spots in its resistance against the extortion of the employes and decided to leave each member free to settle his troubles in the best way possible. Some of the owners have surrendered, but it is a safe bet that they will have to close or turn their theatres over to the operators and ushers if they attempt to pay the new wages for more than a week or two. The strike in the motion picture industry is symptomatic of general industrial conditions in Berlin, where nobody wants to work and everybody wants to "graft." There are more loafers and criminals in Berlin than in any other civilized city. The socialistic government encourages idleness by constantly providing more money for the unemployed, who are supported by the taxpayers.

*Convention Successful*

"The Motion Picture Week" in Munich has attracted great attention both in and out of Germany. "Motion Picture Week" is a convention of all friends of the motion pictures, but only men and women who are wholly unconnected with the commercial end of the industry are eligible as delegates. Thus we find teachers, doctors, lawyers, merchants, ministers and public spirited citizens from almost every calling animated by a desire to help the motion picture in its development as an educational factor.

The men and women composing this "Layman's Motion Picture Conference" have succeeded in securing large appropriations from the various state governments to introduce the motion picture as a permanent element in all public schools from the elementary to the advanced grades. The educational authorities are in hearty sympathy with this movement. Under the regulations providing for public kinematographic instruction, every teacher hereafter will have to attend a course in projection.

*To Pay Exhibitors*

The country is divided into districts and the schools in every district constitute a unit in the national kinematographic course of instruction. These districts are to be under the supervision of a central office, which provides the necessary pictures and machines. Where no suitable rooms for proper projection can be found, the theatre owners are to be approached and their co-operation to be solicited. The theatre owners are to receive compensation for any services they may be called upon to render.

Although the sessions of this conference are still in progress, it is evident that far reaching plans will be prepared and carried out. It is proposed to have "Motion Picture Weeks" in every important section of the new republic. These conferences, conducted by the leading men and women in the civic life of each community, will do more to check censorship evils than the most earnest campaign against censorship conducted by men connected with the industry in a financial way.

*Its International Character*

The international character of the event was emphasized by the presence and participation of delegates from Holland, Switzerland and the Scandinavian countries. In a speech made by a woman delegate from Sweden it was pointed out that the various organizations now existing throughout the world, having for their object the improvement of the motion picture, might eventually form an International Motion Picture Conference to establish fundamental standards of public morality. In this way, she said, the producer of cheap and corrupting films could be driven out of business without the use of legalized censorship.

"Let us," the speaker continued, amid general approval, "banish the undesirables, but let us not be satisfied with merely negative results. Let us bestow the approval of the representative men and women of all countries on such films as possess genuine merit. If such an international organization can be created with the United States of America in active participation, I believe we will do much for the advancement of a new art, which has become a great blessing to all mankind. Such an organization need not and ought not to depend on any governmental support, but ought to be maintained by voluntary contributions."

*A New Color Process?*

One of the biggest film companies located in the city of Munich has just issued an announcement to the effect that natural color photography is about to become a reality. It is claimed that the inventor devoted the last ten years of his life to the perfection of his process. A contract between the inventor and the producing company has been drawn up and final ratification depends on a series of demonstrations, which are to begin in a day or two. The invention, it is said, means more than the use of color in films. The process contemplates the treatment of all film used in the production of dramas, comedies, etc.

The laboratory work, i. e., the work for the preparation of the raw stock in natural colors—has been completed. The next step will be a thorough trying out of the methods, which are to be followed at the taking of the pictures. Those experiments or rather trials are deemed necessary to save time and labor for all manufacturers who wish to avail themselves of the new invention.

The colored raw stock presents no external difference from the white and black. The film is of standard width with the same perforation. It may be manufactured in any quantity desired. No changes are involved in developing and printing. The great changes will come with the taking of the pictures. The makeup of the performers, the building of props and scenery, even the creation of atmosphere will undergo profound alterations. There will also be innovations in the lighting effects. The inventor claims to have discovered more powerful lights. Film men who have been permitted to attend a preliminary trial express the opinion that the final result will all the inventor claims for it.

## Alabama Faces Censorship

**The Alabama Legislature, meeting in special session, was urged by Governor Kirby to pass bills to close all forms of Sunday amusement and to regulate the showing of motion pictures. One bill provides for the creation of a board of censors for every incorporated municipality in the state. There are 101 of these towns in the state.**

## *Goodstein Convalescent*

Joseph J. Goodstein, who recently underwent a serious operation due to his being attacked by a gang of ruffians at his Palm Theatre, Denver, Colo., has been removed to his home from the hospital and is now rapidly convalescing.

# Industry to Avoid Serious Interruption to Distribution in Event of Rail Tieup

THE motion picture industry is preparing to avoid serious interruption to its business in the event of a railroad tieup. At a meeting on Tuesday, October 18, of film company representatives at the headquarters of the National Association of the Motion Picture Industry, plans were adopted whereby traffic managers will be immediately designated in every important city in the United States and film shipments will be relayed from New York to all exchange centers, by motor truck, interurban trolley, motorcycle, motorboat, aeroplane and every other emergency conveyance available.

The details of distribution will be worked out at once in each exchange center and arrangements made whereby a traffic manager, chosen by each exchange manager's association or F. I. L. M. club, will be responsible not only for shipments in his own territory, but for the relay shipments of film and accessories which pass through his city from New York on their way to more distant points. The national distribution campaign will be directed from the headquarters of the National Association, from which shipments will be routed all the way to the Pacific Coast.

### *Plan Relay System*

By means of a systematic relay system, every picture theatre in the country will doubtless be supplied with its scheduled releases and no inconvenience to the fans is anticipated.

The meeting was under the auspices of the National Association's transportation committee, P. H. Stilson, chairman, and was called at the suggestion of William A. Brady, president of the association, to lay out necessary plans for the emergency handling of all film transportation wherever railroad service is suspended. Those at the meeting were members of the transportation committee, which embraces representatives of most of the film distributing companies, as well as manufacturers of lithographs, press books, slides and other film accessories.

Chairman Stilson, who presided, outlined the situation which confronts the industry in the event of a freight and express tieup and urged the immediate necessity of forming a traffic organization with representatives in every key center to be selected by the exchange managers so that responsibility should be centered in one man in every exchange city. He said that in the New York territory there was no serious menace, owing to existing motor truck services which cover not only nearby points, but New Jersey as well, and that an expansion of this service could easily be effected to include Albany, Buffalo, Philadelphia, Boston and other points from which shipments could be relayed to cities further away.

### *Nolan Gives Advice*

Harry T. Nolan, of Denver, one of the largest exhibitor-exchange men of the West, who attended the meeting as a representative from Associated First National Pictures, Inc., told of the manner in which film shipments were effected after the Pueblo disaster, when train service was suspended. He said emergency relay stations were established and with the active co-operation of the exhibitors in forwarding film by automobile from one town to another, practically all bookings were met.

His advice to the company representatives was to maintain release dates as nearly as possible by getting out shipments with all possible speed, giving preference to far-away points. It was disclosed at the meeting that most of the companies are now working far ahead of schedule and are rushing to their exchanges prints and advertising matter of subjects that are not scheduled for release for from one to two months hence. As a result of the meeting the following telegram was sent by the National Association to each exchange manager's association and F. I. L. M. club in the United States:

"Our transportation committee recommends that you arrange for a meeting of your local manager's organization to appoint a traffic manager to supervise the handling of local and through shipments and relaying through shipments in the event of a strike. Wire the undersigned the name, business and telephone address of traffic manager appointed. We will supply traffic manager with names, addresses and telephones of traffic managers of all other exchange centers. Imperative that traffic manager prepare to utilize all facilities for shipping, including interurban trolley, motor car, motor boat and motorcycle. Mail special delivery shipping facilities and plans adopted. Must have this immediately to enable us to route shipments."

### *Exchange Men to Meet*

In Cleveland, where there is no exchange manager's association, executives of the distribution companies were requested to send this wire to their representative:

"It is imperative you arrange immediately for meeting with other exchange managers to form temporary organization to handle strike situation. Appoint traffic manager, advising National Association of the Motion Picture Industry, his name, business and telephone address, so plans formulated at meeting of transportation committee here today may be sent him immediately. Rush this advice."

In each exchange center the traffic manager will be asked to hold a meeting with the delivery companies and determine the extent of emergency service that can be secured and to list with the National Association the names, addresses and telephone numbers of all such delivery companies, so that a co-ordination may be effected in routing the relay shipments from one city to another.

In a bulletin to the executives of all distributor and producer members of the National Association, it is suggested that their purchasing agents urge manufacturers and printers to speed up all work now under way, so shipments of advertising matter, posters and slides can be made no later than Saturday, October 22, as that is the deadline on shipments to the coast exchanges.

Among the distributing companies represented at yesterday's meeting were Goldwyn, Fox Film, Metro, Famous Players-Lasky, Realart, Universal, Selznick and Associated First National.

The headquarters of the National Association will be open day and night during the tieup, if it occurs, and a traffic expert will be constantly on call.

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## *Levy to Build $250,000 First National Theatre*

Close on the heels of the opening of the new Kentucky Theatre in Louisville, Col. Fred Levy, original Associated First National franchise holder for Kentucky and Tennessee, has completed negotiations for the erection in Lexington, Ky., of a new theatre, to seat 1,500, and to cost approximately $250,000.

The name of the new house has not been determined, but it is to be one of the finest theatrical structures in the State and the management will seek to obtain patronage of the highest class. Construction is to start in November and the house will be opened next April, it is expected. It will be the home of Associated First National attractions.

The property acquired is on East Main street, adjoining the Lafayette Hotel, and is under a ninety-nine year lease, which was signed by Col. Levy and M. Switow, of Louisville, and William James, of Columbus, O. Several Lexington men are also interested financially in the project, but no stock will be offered for sale to the public.

# High Spots in the Week's News

GERMAN motion picture industry is in a perilous state as a result of economic conditions. Berlin theatres and studios in throes of a strike, 10,000 men being out.

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Industry prepares to avoid serious interruption to its business in the event of a railroad tie-up. N. A. M. P. I. works out details of distribution.

* * *

The outlook continues good for the repeal of the 5 per cent. film rental tax. U. S. Senators are being flooded with petitions.

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Sault Ste. Marie, Mich., ministers win the first clash with exhibitors over Sunday opening, closing the theatres while allowing football games to be played on the Sabbath.

* * *

Department of Commerce to protect exporters of moving picture film.

* * *

Governor Kirby, of Alabama, recommends that the state legislature take some action on film censorship.

* * *

Motion picture men to testify regarding the film holdings of the late Cornelius Pinkney, New York lawyer and clubman, one of whose beneficiaries is Edith S. Rexes, also known as Edith Stockton, an actress.

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Rome, N. Y., will vote on Sunday pictures at the general election on November 8.

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Phil Gleichman, of Detroit, wants players introduced individually in a feature, instead of bunching the names of the cast at the beginning.

* * *

David Levy sues Harry Garson and Clara Kimball Young for $13,000. A promissory note assigned Levy by P. A. Powers is the basis for the suit.

* * *

Clara Kimball Young tells Chicago people that original stories written especially for the screen are more effective than filmed novels.

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Associated International Pictures is organized to distribute the products of both foreign and American independent producers. Malcolm Strauss is said to be slated for the presidency.

* * *

Big crowd attends opening of Marcus Loew's new Buffalo theatre.

R-C Pictures Corporation dedicates November as "R. S. Cole Month."

* * *

Federated is host to 500 exhibitors in Pittsburgh.

* * *

Mary Pickford tells Edward Weitzel she did not see the funny side of the joke about herself.

* * *

Fred Niblo signs with Louis B. Mayer to direct Anita Stewart.

* * *

Exhibitors are united in the determination to use the screen to keep the industry untrammeled, says J. S. Woody, of Realart, back from tour.

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"Peter Ibbetson," the Paramount picture, opens at the Criterion in New York.

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Next week is Goldwyn Week and over 1,000 exhibitors are booked solid for it.

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Robert E. Welsh leaves the Motion Picture News to head the exploitation department of the F. B. Warner Corporation.

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"Theodora" evokes plaudits of New York critics.

*SCENES FROM "THE BEGGAR MAID," A TRIART PRODUCTION, FEATURING MARY ASTOR. A HODKINSON SELECTED PICTURE*

# Outlook for Rental Tax Repeal Is Good; Senators Now Receiving Many Petitions

THE repeal of the five per cent. film rental tax is not yet definitely assured. Although the abolition of this war-time excise was advocated by the Senate Finance Committee by a vote of 5 to 4, its repeal must yet be ratified by the Senate as a whole, and officials of the National Association of the Motion Picture Industry are redoubling their efforts to insure favorable action when the measure reaches the floor of the Senate for final vote.

Saul E. Rogers, chairman of the National Association's taxation committee, and William A. Brady, president of the association, are leaving no stone unturned in the struggle to relieve the industry of this burdensome tax. The favorable action of the finance committee last week served only as a spur to greater effort in the vigorous campaign for the tax repeal that has been conducted for more than two months by President Brady, Chairman Rogers and Jack Connolly, Washington representative of the National Association.

*Senators Pledge Support*

Following the repeal vote by the Senate Finance Committee, Mr. Connolly came to New York for a conference with President Brady and Chairman Rogers, both of whom will visit Washington again this week to secure further support for the repeal measure, which will mean a saving of between five and six millions of dollars a year for the industry.

A large number of senators have pledged their support to Messrs. Rogers and Brady, and will stand staunchly for the proposed repeal if it comes to a fight on the floor of the Senate. Senator Smoot, of Utah, who was largely responsible for the result in the comimttee, will doubtless champion the cause of the industry should serious opposition to the tax repeal develop when the revenue bill comes up for passage—which it will during the next few days.

Similar support is expected also from Senators Calder of New York, Dillingham of Vermont, LaFollette of Wisconsin and Sutherland of West Virginia, all of whom voted in the Senate Finance Committee for the abolition of the tax—and from a great number of other senators who have not yet had the opportunity to record their vote on this question of such vital importance to the picture industry.

*Optimism Prevails*

The announcement by Senator Penrose, chairman of the Senate Finance Committee, that he anticipates the adoption by the Republican majority of all amendments suggested by the finance committee, is generally regarded as an extremely hopeful indication for the rental tax repeal in spite of the fact that during the past few days there has developed an apparent hostility on the part of some Republican senators to certain recommendations of the finance committee. This was evidenced in the action on Senator Reed's amendment to repeal the tax on telegrams, radio and long distance 'phone calls which was defeated by a vote of 32 to 26.

In marshalling the industry's forces for a final supreme effort in the campaign for the revocation of the tax, President Brady and Chairman Rogers are canvassing the entire personnel of the Senate, placing before each senator the full facts justifying the industry's appeal for relief from a taxation burden that has been largely responsible for the curtailment of production and retrenchments all along the line in the motion picture business.

*Many Petitions Being Sent*

Company executives are urging their senators by letter and telegram to support the amendment to the revenue bill which revokes the sales tax. One of the large distributing company members of the National Association, at the request of President Brady and Chairman Rogers, has communicated with several hundred big exhibitors in various states, requesting that they urge their senators to stand by the industry in its hour of need. Exchange managers and special representatives in many territories have invoked the aid of leading business men in other industries.

Chairman Rogers in his conferences with the national lawmakers has made it quite clear that in seeking a revocation of the tax the industry is not endeavoring to evade its share of the burden of governmental support, but is merely asking to be put on a par with other industries. He has shown by facts and figures that the industry is carrying a taxation burden far greater than that of any other manufacturing business in this country, and that even in the event of the rental tax repeal the picture interests will still be paying the government more than their just share of revenue.

*Hardly a Concession*

While the amendment to the admissions tax, eliminating 10-cent houses from its provisions, would seem a concession to the public and to small town theatre owners, the number of theatres now operating on a basis of 10 cent admissions are insignificant, and their elimination from the admission tax provision will make no appreciable difference in the revenue to the government.

But the rental tax repeal is quite a different matter. Every theatre in the country will be relieved of an important part of its operating expense and the distributing companies will be saved a substantial amount each year which it now costs to compute and collect the rental tax from exhibitors and maintain accurate tax records in home offices and exchanges.

## Michigan Ministers Win the First Clash

**The Ministerial Association of Sault Ste. Marie won the first victory in the prolonged local fight against Sunday shows by clamping down the lid tight last Sunday. Exhibitors obeyed the edict instead of waging a court contest, as they threatened to do.**

**Just prior to the scheduled hour for opening the Sunday matinees, the police notified the theatre managers that arrests would follow at once, not only for the theatre men but for each and every patron if the shows were given.**

**The managers expected arrests and were willing to court them, but they announced that they did not care to involve their patrons in court trouble, so signs were placed in each of the lobbies reading:**

**"We Bow to the Blue Laws Even If No Other Business of Amusement Does."**

**At the same time the theatres were scheduled to open, two football teams were playing at the Sault Ste. Marie park, but no attempt was made to stop the game even though an admission price was charged.**

## *Kansas City Celebrates "Go-to-the-Theatre" Week*

Kansas City celebrated a "Go-to-the-Theatre" week commencing October 9. All the uptown theatres offered unusually good programs. Those of most note were Douglas Fairbanks in "The Three Musketeers," "Mother o' Mine," and "Dangerous Curve Ahead.'

The Kansas City Post issued a twelve-page special section devoted to the theatre with the regular Sunday paper. Every theatre manager was back of the movement and supported it not only in the advertisements run in the three daily papers, but in every other way possible.

The public seemed to get the idea well and responded heartily by going to the theatre at least one day during the week, if not oftener.

## *Bittner Takes Casino*

L. A. Bittner, of the Cohoes Amusement Company, has added the Casino of Waterford to his string. The Casino was handled by a son of State Senator Fred Kavanaugh and with first run pictures drew audiences even from the city of Troy.

# *Gleichman Wants Announcements of Casts in Features Distributed Through Action*

SHOULD the announcements of casts in motion picture features be bunched at the beginning in a single title or should they be distributed through the action of the feature, as the characters make their appearance? That is the question in technique brought to the surface by Phil Gleichman, managing director of the Broadway Strand Theatre, Detroit, and one of the closest students of showmanship as well as picture production in that section of the country.

Mr. Gleichman firmly believes that the public would be better satisfied and would have a finer understanding of who were playing various roles if the film editor would introduce the characters individually. He even believes that the introduction of characters in one single title at the start of a picture affects the box office receipts. He points out that in many instances he has known cases where his patrons, coming in late or missing only the opening title showing the characters, have stayed over for the next show, thus keeping seats that he could have turned over during rush business.

"The title question seems a very small matter to be opening an argument about," says Mr. Gleichman.

"But the fact remains that unless the producers and film editors get together and decide upon some uniform and satisfactory manner of introducing the characters in their pictures, there is going to be considerable dissatisfaction on the part of picture patrons.

"I do not say that all producers are making a practice of bunching their character announcements. Several of them have been introducing them singly for a long time and have been standing by their convictions. There is no question but what they are on the right road. There are other producers who offer some pictures one way at times and the other way at other times, never consistently, but groping in the dark. These fellows evidently are open to reason. There are too many others, however, who insist upon the single title at the start of the picture to make their characters known.

"It is mighty hard for a person even closely associated with the industry to at once identify players when they are introduced. The action starts, a new player flashes on the screen and you just can't place him in your mind. You want to know who he is. You stop and think. Your eyes see the action of the picture as it goes right on, but your mind doesn't. Your mind is working on that puzzling problem: Who is that fellow? And when you stop thinking about that and get your mind and eyes both back on the picture a couple of hundred feet maybe have rolled by."

*PHIL GLEICHMAN*

## Indeed, It Must Be So!

**Motion pictures are improving in New York State. At least such is the opinion of George H. Cobb, chairman of the New York State Motion Picture Commission. Drawing a salary of approximately $10,000 a year, it is an easy matter for Mr. Cobb to come to this conclusion.**

**In an interview in his home city of Watertown, N. Y., Chairman Cobb said last week:**

**"I find that there is an improvement already in the films presented by the producers for exhibition in New York State. Of course, we have to make some eliminations right along. There are things in many films that have to come out, but the producers are making their pictures better."**

# *Big Crowd Sees Many Screen Stars as Loew Opens His New Buffalo Theatre*

WITH Marcus Loew and other important officials of his company, a dozen or so screen luminaries, city officials, theatre and exchange managers, friends, Rotary and Kiwanis club members and some 2,000 other persons who were fortunate enough to get seats in the sale for the opening performance, the new Loew State Theatre was opened in Buffalo on Monday evening, October 17. The opening followed a day of varied activities in honor of Mr. Loew and his star guests.

The performance in the evening was a huge success. Doors opened at 7 o'clock to permit early comers to inspect the beautiful theatre, one of the most elaborate in the Loew chain. The State seats 2,800. Among the stars introduced were Eugene O'Brien, Hope Hampton, Doraldina, Seena Owen, Marguerite Marsh, Kenneth Harlan, Winifred Westover, Edythe Baker, Leo Carillo, Diana Allen, Helene Davis, Lillian Walker, Zena Keefe and Betty Browne. The stars appeared before the showing of the opening feature, "Mother o' Mine." The theatre was jammed with flowers, gifts from Buffalo theatres, exchanges and friends of Mr. Loew. Al Beckerich, formerly at the Olympic, is managing the new State.

Following the evening performance the Buffalo Theatre Managers' association and the Western New York unit of the M. P. T. O. A. united in giving a dinner dance in Mr. Loew's honor in the Lafayette Hotel. All the stars attended. The screen celebrities also appeared at all performances Tuesday. The policy of the new State will be week-run pictures and popular vaudeville. Prices are: afternoons, 20 cents; evenings, 30 and 40 cents.

## *Lower Admission Prices*

A reduction in prices of admission at the Palace and the Antique theatres in Watertown, N. Y., has been announced during the last few days. At the Palace, the admission has been reduced five cents, while at the Antique the reduction has been about the same.

## City to Vote on Sunday Opening

**The question of Sunday pictures is to be submitted to a referendum in Rome, N. Y., at the general election on November 8. The city appears to be about equally divided in the matter. The city officials, admitting that they were puzzled in knowing what best to do, decided to leave it to the people themselves. It will be one of the biggest issues to be decided at the coming election in that city. Arthur S. Evans, corporation counsel, was in Albany conferring with the State Conference of Mayors a few days ago in regard to the matter.**

# *Motion Picture Men to Testify About Film Holdings of Lawyer and Clubman*

SURROGATE JOHN P. COHALAN has issued an order for the examination of Burton King, Horace G. Plimpton, Gregory Lindner and Herbert Lubin, well known in the motion picture field, to ascertain what they know of alleged very large interests of the late Cornelius Pinkney, well known lawyer and clubman, in certain motion picture enterprises, and more particularly with a motion picture studio at Sherwood Park, Yonkers, N. Y.

It was granted on a petition of Townsend Pinkney, of 716 Madison avenue, a brother of deceased, on the affidavit of Harry J. Robinson, who was the law partner of Pinkney, who died suddenly early in January last. Robinson says that Pinkney, prior to his death, told him of having very large investments in several motion picture enterprises, including the Yonkers one, and that Edith S. Rexes, also known as Edith Stockton, a motion picture actress, of 69 East Ninety-third street, and Horace G. Plimpton were also interested with him in the Yonkers studio, of which Miss Rexes was in charge.

If these interests of the dead lawyer can be established, it is the intention of the brother to ask the court to have them turned over as part of the assets of his deceased brother's estate. These holdings, Robinson swears, were a source of great worry and anxiety to Pinkney up to the time of his death, because, he alleges, Pinkney told him they were bringing him no return.

### *Contesting Will*

Another phase of the situation is that Townsend Pinkney, the brother, is contesting a will executed just prior to his brother's death, which was offered for probate by Miss Rexes, in which he left the actress $10,000, the income from his apartment house at 716 Madison avenue and an income of $3,000 a year from the residue of his estate, with a stipulation that if his brother died without issue, $100,000 shall be given outright to Miss Rexes, and the residue of the estate divided between the next of kin of the deceased. A prior will, however, was filed for probate by Townsend Pinkney, and in this will, after leaving $10,000 to Harry J. Robinson, his law partner, Pinkney bequeathed the rest of his estate to his brother, Townsend Pinkney.

Townsend Pinkney in his contest charges that the will filed by Miss Rexes was the result of undue influence practised on his brother by Miss Rexes and that he lacked mental capacity at the time it is alleged he executed it. On the other hand, Miss Rexes charges that Townsend Pinkney and Robinson have tried to induce her to sign a paper saying Cornelius Pinkney was mentally unsound during the time of her acquaintance with him and threatened there would be little if anything of the estate with which to pay her legacies, if she refused.

Miss Rexes says she positively refused to listen to these requests. She says Townsend Pinkney, who is now sole administrator of the estate, is antagonistic to her interests in it, and that in order to conserve the estate and thus protect her interests, she has petitioned Surrogate Cohalan either to remove Pinkney or appoint a co-administrator.

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Wallace Reid has drawn one of the pleasantest location trips of the season in his new Paramount picture, "The Champion," directed by Philip E. Rosen. The Yosemite Valley, paradise of pleasure seekers and fishermen, is the location referred to and there some of the beautiful scenery of the region will be secured for backgrounds in certain sequences of this picture, which was adapted by J. E. Nash from the play by Thomas Louden and A. E. Thomas. However, the company will be back in a few days and then it is highly probable that the star will have to go into intensive training for his role, which is that of a prize ring champion.

*SCENES FROM "CONFLICT," UNIVERSAL-JEWEL PRODUCTION, STARRING PRISCILLA DEAN*

## *Storm Ready to Break Over Heads of Lawmakers Who Voted for Censorship*

MORE inquiries are reaching the State Capitol at Albany, N. Y., these days as to how this or that assemblyman or senator voted last April on the Lusk-Clayton motion picture censorship bill, than on any bill which was either passed or defeated during the entire legislative session.

This means just one thing. Not only are candidates for the New York State Legislature, opposing those who voted in favor of the bill last spring, sensing public opinion, preparing to take advantage of the mistake which assemblymen made in voting for the measure, but others, interested in the outcome of the election on November 8, and desirous of supporting those who are not favorable to censorship, are seeking to learn the attitude of the candidates before casting their vote.

So many inquiries have been received by the journal clerks of the Assembly as to the record of this or that member on the question of motion picture censorship, that it has become a source of comment.

In the Assembly, on April 16, 1921, 103 voted for the Lusk-Clayton censorship bill, thirty-eight being recorded as against the pernicious measure. Many of those who were included among the 103 now want to be returned to the Assembly. The roll call of that hour so momentous to the film industry is a matter of public record. Many of those who were driven like sheep into a fold last April have since come out and openly stated that they would never again be in favor of a censorship measure.

Constituents of the 150 persons who will be elected to the New York State Assembly this fall are awaiting word as to the stand which the candidates would take, if elected, upon the bill, which is as sure as fate as obnoxious and foolish a measure as was ever passed during the hurly-burly of a closing hour.

This great majority whom assemblymen are supposed to represent, are those who today are interested in the vote of April 16, 1921.

## *Welsh Leaves News to Run Exploitation for F. B. Warren*

Following the statement that Wid Gunning controls the F. B. Warren Corporation, announcement is made of the association of Robert E. Welsh, for several years managing editor of Motion Picture News, with the organization. Welsh will head the exploitation activities.

With a picture career that dates back to the early days with Kalem, Welsh is one of the best known film men in New York. He has long been recognized as the wielder of a vigorous pen and his executive work as an editor marked him for choice by Mr. Gunning when the best in the industry was being sought.

In his five years at the executive post on Motion Picture News, Welsh has built an acquaintance and friendship among exhibitors and other film men that is country-wide, while he has possessed an opportunity for an insight into the needs of theatre owners and the inner workings of production and distribution equalled by few film men. As "silent partner" in the capacity of confidential advisor to numerous independent producers and prominent exhibitors, he has cemented many friendships and strengthened his reputation for keen film knowledge.

High-lights in his career previous to his association with Motion Picture News include, in addition to his service with Kalem, two years as editor of the Dramatic Mirror when that publication was a strong factor in the picture field, and newspaper activity that includes work within New York with the American and the Evening Telegram, and in several other eastern cities.

In the department headed by Welsh at the F. B. Warren Corporation is a nationally known advertising man, A. L. Hamilton, who comes to the industry from the mercantile advertising field.

## *Government Department to Protect Exporters*

The interests abroad of exporters of moving picture films will be protected and furthered by the government through the Department of Commerce, according to plans which have just been completed by Secretary Hoover. Included in the dozen commodity divisions which are now being formed in the Bureau of Foreign and Domestic Commerce is a Specialties Division, under which will come moving pictures and other articles not of themselves of sufficient importance in our total foreign trade to warrant a separate division.

Carl H. Greene of New York has been appointed by the secretary as chief of this new division. Mr. Greene has had many years' experience in export work, having been secretary of the Export Managers' Club of New York, and was also connected with the National Association of Manufacturers.

## *Wants $10,000 for Dog*

Suit has been filed in the New York Supreme Court by Frank M. Stone against Albert, Harry M., Samuel L. and Jack L. Warner, composing the firm of Warner Brothers, in which he seeks to recover $10,000 damages for the loss of his performing dog, which died during a rehearsal for a picture.

## *Explanation of State Project Made by Films*

State officials and others in Albany, N. Y. were given an excellent opportunity to judge the value of motion pictures as a means of better explaining a vast state enterprise when films were used recently in connection with a talk at the State Education building on what is planned for the Port of New York.

Former Governor Alfred E. Smith was to have spoken but failed to put in an appearance. Several reels of pictures taken from an airplane and in other ways were used in better illustrating the present congestion in the port and diagram pictures were also used.

## *Remarks Cost $10,000*

Albert Gilbert, president of the Albert Gilbert Film Productions, Inc., of 220 West Forty-second street, New York, has been awarded a verdict for $10,000 against Otto Peck, also engaged in the motion picture business, by a jury in Justice Thomas F. Donely's part of the New York Supreme Court.

Gilbert sued to recover $20,000, alleging that he was damaged to this amount by reason of grossly derogatory remarks alleged to have been uttered by Peck during the course of a hearing in the office of the Commissioner of Licenses on March 9, 1919.

## *Kenneth Harlan Is Sued for Separation by Wife*

That Kenneth D. Harlan, motion picture star, is not the gentle and ideal lover when at home is the assertion of his wife, Florence C. Harlan in a suit for separation she has brought in the New York Supreme Court. According to her, the couple were married in Portchester, N. Y., on June 20, 1920, and the alleged cruel treatment by her husband manifested itself before their honeymoon became cool.

Mrs. Harlan charges the first very violent symptom displayed itself on Christmas Day last, when her husband "threw her around the room in a cruel and inhuman manner, twisting her arm and causing her great pain and humiliation," and that he inaugurated the New Year of 1921 by "throwing her against a window with such force that the window glass was broken, and plaintiff barely escaped falling entirely out of the window."

Similar treatment to this, Mrs. Harlan charges, was accorded her by her spouse up to July 25, when without "any real or probable cause he refused to live with her despite her plea that he return to her." This abandonment, she says, was prefaced by again "throwing plaintiff around the room, knocking her head against a chair."

While no formal application has yet been made to the courst for alimony or counsel fees, the complaint of Mrs. Harlan contains a demand for "suitable provision" from the defendent, whom, the wife declares, receives a salary of $666 a week from his motion picture endeavors. The papers were served on Harlan at his apartment, 119 West Forty-fifth street.

## *Change in Schedule*

"Trailin'" a Tom Mix Picture, announced for October release, has been replaced by "The Rough Diamond," a Mix picture.

# *Richards Denies Any Trade Restraint; Reply Filed with Federal Commission*

ASSERTING that there has been neither combination nor conspiracy between the Saenger Amusement Company, Inc., the Famous Players-Lasky Corporation or any other of the organizations cited by the Federal Trade Commission in its complaint, all charges in the complaint are denied in answers filed with the commission on October 17 by the company and Ernest V. Richards, Jr., vice-president and general manager.

Although separate answers were filed by Mr. Richards and the company, the subject matter of both was the same. Mr. Richards and the Saenger Amusement Company were charged by the commission, together with Stephen A. Lynch, president of Southern Enterprises, Inc., and that organization, as having been parties to a combination and conspiracy on the part of Famous Players and other respondents to control and dominate the distribution and exhibition of motion pictures in the Southern States.

Denial of this charge is made in the answers filed with the commission, except that "the respondent admits that the Georgia Enterprises, Inc., acquired 40 per cent. of the capital stock of the Saenger Amusement Company, Inc., by purchase from one of its stockholders, to wit: Herman Fichtenberg, but respondent especially denies that the said purchase was by or with the consent, collusion or co-operation of the respondent, and avers that said purchase was an independent act of said Georgia Enterprises, Inc., undertaking for its own purposes to purchase a minority interest in said Saenger Amusement Company, Inc. Respondent denies any combination or concert of action between said Georgia Enterprises, Inc., and this respondent, and denies that respondent was ever coerced or intimidated, or attempted to coerce or intimidate theatre owners into selling their theatres, or into giving respondent exclusive rights to book pictures for their theatres by threats to erect competing houses, and of interfering with their film service, or of causing cancellation of their contracts, or by doing any other of the things in said bill of complaint alleged."

The answers also deny that independent producers were refused showings of their pictures, or that such films were booked only under discriminatory terms. The remainder of the answers categorically denies the various other charges contained in the complaint.

## *Set Date for Ball*

The second annual ball of the Theatre Owners of Commerce of New York City will be held on December 3 in the Gold Room of the Hotel Astor. It will be one of the biggest social events of the season, and many requests for reservations have been made. Hiram Abrams has bought the first box for Mary Pickford and Douglas Fairbanks. President William Brandt has appointed committees which will have charge of the affair.

## *Asta Films to Present "Hamlet" on November 7*

Asta Films, Inc., in conjunction with National Arts of America, announce the presentation at the Lexington Theatre on November 7 of the motion picture production of "Hamlet," which is creating a sensation in Europe. This production is based upon the old legend from which Shakespeare drew his first conception of the immortal tragedy, and upon the conception of Hamlet in the book, "The Mystery of Hamlet," by the late Edward P. Vining, well known Shakespearean scholar.

This screen version has held closely to the original story, and the ill-fated Prince is presented in a new and interesting light, often similar to Shakespeare's version and often quite different. The players are celebrated European stars, headed by the famous Danish tragedienne, Asta Nielsen. This will be the first showing in America of her work.

*SCENES FROM THOMAS H. INCE'S "HAIL THE WOMAN," A FIRST NATIONAL ATTRACTION*

# Mary Pickford Admits She Did Not See the Funny Side of the Joke Herself

By EDWARD WEITZEL

A FAMILY affair I would call it, the Fairbankses being the family in the case and the affair the friendly chat I had with them just before they sailed for Europe. I dropped in on them on a busy day, but I didn't apologize. Every other day was quite as busy for them—generally more so. I was at the opening in New York of "The Three Musketeers" and heard the star of the picture when he stood up and implored the men and women who crowded the aisle in front of his box to return to their seats, so that the entertainment could start. A living close-up of Douglas and his home grown mustache was a powerful magnet for any crowd and he was flanked on the left by no less a celebrity than Charles Chaplin, also of the movies, immaculately garbed and effectually disguised by reason of having left his familiar lip decoration on his make-up shelf. But neither Doug nor Charlie were the chief cause of the demonstration and they knew it and were proud and happy to have it that way.

Mary Pickford sat at Douglas Fairbanks' right.

It was she the crowd wanted to see at close range, and it milled up and down the aisle and voiced its admiration with an enthusiastic frankness that must have sounded like sweet music to the head of the house of Fairbanks. Mary herself, in a white silk evening gown, rewarded everyone with the celebrated Pickford smile, and laughed at her husband because he had to beg Mr. and Mrs. Audience to stop holding up the show.

It took a police squad, after the premier was over, to hold the mob around the front entrance in check, while Doug, Mary and Charlie escaped by the back door.

### *The Magic of Mary's Smile*

At the Ritz it was Mrs. Fairbanks I went to see, but it was her husband whom I saw first. The sound of several voices in animated discussion floated along the hall that ran through the center of the suite, while I sat in a reception room and waited for the lady to appear, as the mid-Victorian novelists used to put it.

Presently there was a quick step along the hall. I rose expectantly and moved forward. Douglas D'Artagnan Fairbanks walked into the room, made a characteristic lurch for a telephone on the opposite wall, and called for a number. I sat down again and kept as still as a mouse. At the end of three seconds Mr. Fairbanks turned and saw me. He smiled a greeting, and we chatted of the opening of "The Three Musketeers," while he held the receiver to his ear. In the middle of telling of the next swashbuckling gentleman he intends to animate for the screen, he broke off to give some instructions to the person at the other end of the telephone. He then excused himself and hurried back to the family conference. It's a pity that he "got his party" so soon; otherwise I might have been able to tell the world the name of the celebrated historical character that is to be his next screen impersonation.

While I was trying to guess what name Mr. Fairbanks intended to mention when the phone cut him off, more footsteps came along the hall. But I did not hear them. As a consequence Mary Pickford was standing in front of me and holding out her hand before I could get to my feet. And of course she smiled, and the glow of it performed its usual quick magic. If I had never seen nor heard of her before, I should have known instantly why she is—well, why she is Mary Pickford.

We shook hands. Then she sat in front of me on a low divan and talked of the making of "Little Lord Fauntleroy." I could visualize her as Cedric Errol: she looked so slight and trim; but as Dearest, his mother—I glanced at her again and couldn't for the life of me see how, even with all the tricks of the trade at her disposal, she was going to make the grade.

"Tell me about Fauntleroy; did it give you any good laughs while you were working on it?" was my first leader.

Mrs. Douglas Fairbanks looked very serious and thoughtful.

"I don't remember any, but I'll ask Douglas," she said.

"But something of an amusing nature must have happened," I protested.

Again Mrs. Douglas Fairbanks gave the matter serious consideration and admitted I was right.

"I didn't see the funny side of it myself," she explained; "in fact, it gave me a regular stage fright; but Douglas and brother Jack had a good laugh over it."

"What did you do?—put on Dearest's wig when you were dressed for 'Little Lord Fauntleroy' or was it the other way about?"

"No; it wasn't anything like that. You know——"

Just here the telephone rang. Mary Pickford Fairbanks walked over and took down the receiver, and I got an insight into a side of her character that neither I nor her millions of admirers have ever suspected. The phone conversation was of a business nature, and the little woman at the Pickford end of the wire was strictly business. Her chief cameraman had called her up to get instructions about how to deal with a certain matter, and when his employer finished her orders, he knew exactly what to say to the person under discussion. His employer was perfectly calm and considerate as she gave her orders—gracious, almost, but firm! She didn't say anything about consulting anyone, but settled the matter right off the reel. I also got the impression that it was a habit of hers to do this, and I was sure of it from the way she told her husband what she had done when he came into the room for a moment.

When his D'Artagnan-Fairbanks walk had carried Doug back into the family consulting room, Mary Pickford came over to the divan and I was told the amusing incident that wasn't funny to her.

"It was decided that the cast for 'Little Lord Fauntleroy' should all be six-footers, both men and women," explained the hero-heroine of the Frances Hodgson Burnett story. "I was to play an eight year old boy part of the time, you know, and it wasn't the easiest thing in the world for me to look it."

This was said soberly, but demurely.

"And so all of your actors came high—in inches, at least," I put in.

"Yes; and made me look small by contrast; even the Earl of Dorincourt's big dog did that."

"Did you get a crick in your neck from looking up at them at rehearsals?"

"No; but they got my nerve one day, after the picture was well started. I'd been too busy to think about it before and had helped Mr. Green and brother Jack with the direction, just as I have always done. But that morning when I walked into my grandfather's banquet hall and found myself surrounded by his solemn faced servants, I felt like Jack the Giant Killer in the giant's castle."

"What did you do—look around for the hen that laid the gold eggs?"

The girl who played the boy who made the combination of curls, lace collar and silk sash popular for young gentlemen of eight and thereby filled with anguish the souls of many snubbed nosed, freckled faced youngsters whose fond mamas were determined to make Little Lord Fauntleroys out of their own little darlings in spite of any bodily handicap, shook her head and did me the courtesy of smiling at my remark.

"No, but it struck me, for the first time, that they must be secretly amused at being ordered about by such a physically inferior person as myself. For the moment the thought got my nerve, and I had to pull myself together before I could steady my voice and tell Jack and Mr. Green what I thought should be done to improve the scene. It was all very serious to me, but of course I only got laughed at when I told Jack and Douglas how I felt."

"You will pardon me then, if I indulge in a grin at your expense myself?"

"Oh, yes; everyone laughs at me when they hear the story."

There was another interruption by telephone, and sister Mary was immediately deep in a discussion over the screen rights of a stage success for brother Jack. Mr. Fairbanks breezed in as his wife was hanging up the receiver, and I decided I had come to the place marked exit for me.

"I'm afraid you haven't found me a very clever talker," said Mary Pickford, as she gave me her hand.

"Everything you have said and done has interested me immensely," I replied.

Unexpected revelation of character is always engrossing, and it was evident that Mary Pickford has plenty of character of the most unexpected sort.

MARY PICKFORD

## *Lee Moran Engaged to Make Century Comedies*

Lee Moran, former Universal-Jewel Comedy star and a member of the film comedy team of Lyons and Moran, has been engaged for a series of Century Comedies, it is announced by Julius Stern, president of Century Film Corporation.

It is said that as a single comedian Lee Moran is much stronger than he was as part of a team and his productions have improved greatly. One of the tallest comediennes on the screen has been engaged as his leading lady. She is Blanch Payson, who is six feet four inches tall in her stocking feet. Moran will be directed by Alf Goulding.

# Organized Labor Is Screen's Champion

## Peter J. Brady Secured Co-operation of Leaders Who Ask Candidates to Declare Their Censorship Views

ORGANIZED labor in New York State has come to the assistance of the screen as a champion against legalized censorship and the following letters tell the story of the opening of their campaign:

October 15th, 1921.

Moving Picture World:

Mr. Peter J. Brady, Chairman of Committee on Education of the New York State Federation of Labor, under date of October 13th, has sent to us some letters from various branches of the Federation of Labor, which tell of the active campaign the Federation is making through its members, to impress the Legislature with the fact that organized labor is bitterly opposed to legalized political censorship, and that they demand the repeal of oppressive legislation now on the statute books of this state.

We are attaching herewith copies of several of these letters and have the authority of Mr. Brady to make them public. It seems to us that it will be of considerable public interest, especially to those engaged in the Motion Picture Industry in its various elements, to read these letters and they are submitted to you with the hope that they may material of news value for your publication.

Very sincerely yours,
J. W. O'Mahoney, Chairman,
Freedom for the Screen Committee of A. M. P. A., Inc.

AMERICAN FEDERATION OF MUSICIANS
Affiliated with the A. F. of L.

New York, October 10th, 1921.

To the Members of the American Federation of Musicians in the State of New York:

Greetings:

Of course, your local is well aware of the action of the State Legislature which, at its last session, enacted a Motion Picture Censorship bill into law. This law will result in an expense of approximately two and a half million dollars to the Moving Picture industry. This necessitates the following of a retrenchment policy by producers and exhibitors which will involve the reduction of a number of employes in studios, laboratories, and motion picture houses. Employes in moving picture houses, of course, include musicians.

Your local is hereby urgently requested to get in touch with the candidates for Assembly of the Democratic and Republican parties in your district and ascertain their opinions on the repeal of the Motion Picture Censorship Law. I suggest that you address these candidates by written communication and, in addition thereto, have a committee from your union wait upon them for the purpose of advising them that the Motion Picture Censorship Law is most unfair to the industry and in its last analysis is an attack on the rights of the people—therefore, should be repealed at the next session of the Legislature. The police powers of the State and municipalities are entirely sufficient to control or forestall the exhibiting of morally objectionable pictures and should not be superseded by moving picture censorship boards, which represent a guardianship over the opinion and rights of the people which should not be lodged in any committee or board, as the exercising of such guardianship as to what the people should be permitted to enjoy as a matter of recreation or education is contrary to the principles of our country.

The rank and file of your union, their families—in fact, organized labor as a whole, should be advised of the attitude of the candidates for the Assembly in this matter so that they may have proper information for their guidance and advice on Election Day.

Kindly give this your immediate attention and report results to this office.

Fraternally yours,
(Signed) Jos. N. Weber.

ACTORS' EQUITY ASSOCIATION

This letter is from the Main Office, 115 West 47th Street, New York.

October 12th, 1921.

Mr. Peter J. Brady,
812 Municipal Building,
New York City.

My dear Peter:

I have received your letter of October the fifth in which you ask that this Association—operate with the Allied Printing Trades Unions, the International Alliance of Theatrical Stage Employes and the American Federation of Musicians, in an endeavor to bring to the attention of the candidates seeking election to the Assembly next month our objections to the Motion Picture Censorship Law. This letter was read to my Council yesterday and unanimously approved.

Replying also to your letter of October the tenth, it will give me great pleasure to write to the different Central organizations expressing our views on the above mentioned obnoxious law.

Let me know your further plans on this subject so that the Actor's Equity Association can render full assistance.

With very good wishes,

Yours sincerely and fraternally,
(Signed) Frank Gillmore,
Executive Secretary.

INTERNATIONAL ALLIANCE OF THEATRICAL STAGE EMPLOYES AND MOVING PICTURE MACHINE OPERATORS OF THE UNITED STATES AND CANADA.
110 West 40th, New York City.

New York, Oct. 10th, 1921.

To the Officers and Members of the New York State Local Unions of the International Alliance of Theatrical Stage Employes and Moving Picture Machine Operators of the United States and Canda.

Greetings:

At the last session of the Legislature there was enacted into law the Motion Picture Censorship bill, which is estimated will cost the Motion Picture Industry over two and one half million dollars, thereby compelling the producers and exhibitors to resort to every possible economy by reducing the number of employes in the studios, the laboratories, and in the picture houses; that is, musicians, operators or assistants, etc.

You are urgently requested to immediately get in touch with the candidates for Assembly of the two dominant parties in your district and ascertain their views on the repeal of the Motion Picture Censorship law. Make known to these members of the Legislature, both by written document and by having a committee of your membership wait on them, that motion picture censorship is most unfair to the industry and is also an attack upon the rights of the people and therefore should be repealed at the next session of the Legislature.

Please give this your immediate attention and report to this office the results of the interviews had with the Assembly candidates in your districts, and be sure and make known to the rank and file of your union, their families and friends, and Organized Labor generally, the attitude of the candidates for Assembly towards the repeal of repressive and pernicious legislation so that they may have information for their guidance and advice on Election Day.

Yours fraternally,
James Lemke,
International President.

(*Continued on page* 1033)

*SCENES FROM "MORALS," NEW REALART PRODUCTION, STARRING MAY McAVOY*

MOVING PICTURE World

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This publication is dedicated to the service of the moving picture industry in all of its elements. Its foundation is character, its watchword is enterprise, its aim is betterment.

THE movement to "bring back the good old days," when, we are led to believe, everybody tracked across a snowy waste to church with the greatest enthusiasm, still continues under the noisy, biased leadership of the Rev. Dr. Bowlby, of the Lord's Day Alliance. This time we hear him speaking in New Jersey for a revival of the Blue Laws, in his sentimental idealism of the past evidently forgetting that ducking stools and stocks were often used in the "good old days" to drive laggards to divine service. He is prone to visualize the past as peopled by men and women who did nothing but attend church, that being his chief interest in life, and so he concludes with a wry face that the present is very evil, very evil indeed.

Wherever Dr. Bowlby speaks there is always somebody to answer him, and in New Jersey this time it is the Newark, N. J., Ledger that takes up the cudgels. The following editorial, titled "A Mistaken Attack Upon Sunday Movies," published on October 8, is well worth reading:

"Adoption of resolutions at a church meeting, following an address by Rev. Dr. Bowlby, of the Lord's Day Alliance, calling for the closing of Sunday moving picture exhibitions by the prosecutor brings home to the people of Newark and Essex County the fact that the movement for the revival of the 'blue laws' is in their midst.

"Dr. Bowlby has announced that the organization which he heads seeks to close amusement parks, baseball grounds, golf links, bathing beaches, moving pictures, libraries and art galleries, to stop excursions and automobiling and to close every place of business except pharmacies and restrict pharmacies to the sale of medicines alone on Sunday. He has been quoted as saying that it would back no law that would compel church attendance but believes that if people are deprived of all recreations and sports and amusements on that day they will 'naturally drift back to the church.'

"The whole program is not brought out at once, but one step at a time. Still the objective is plain. It is to utilize the civil and criminal law to fill the churches, which is mixing church and state. It is an appeal to force. This is directly contrary to the teachings of the founder of Christianity, that placed reliance upon kindly persuasion, and in conflict with the principles of freedom of conscience and religious liberty which are foundation stones of our American institutions.

"A revival of the blue laws would harm, rather than help, religion. If people who feel the need of the refreshment that Sunday movies and other wholesome recreations give and who find no offense to their conscience or creed in indulging them are arbitrarily deprived of them because they do not accord with the sectarian views of others, they will resent it, and their resentment will be against those responsible for the restrictions. This will breed friction and hatreds, which would be injurious.

"The attack on the Sunday movies is to be viewed as an entering wedge in the restoration of creed rules for the observance of Sunday that fell into disuse because conditions developed that made their enforcement difficult and impractical, if not impossible. From any standpoint, it is a mistake."

The Bowlbys do harm to religion and the influence of the churches.

## *Clip and Paste*

In an old brick building in Schenectady, N. Y., Maude Adams, the actress, is directing research work toward improving the lighting effects of stage and screen. The building is closely guarded and up to the present time, there has only been the slightest inkling disclosed of what was going on inside. The windows have been heavily screened, while the doors are fastened by heavy bars and large padlocks. The place has been equipped with considerably machinery of an intricate type, supplied, it is said, by the General Electric Company of that city. Miss Adams comes to Schenectady from time to time, to witness and assist in the work. It is said that if the experiments are successful, the present method of securing lighting effects, will be revolutionized.

Another wedding has taken place among the Fox Hollywood forces, making seven for this year, to date. The bride was Dorothy Baker, a screen actress for Fox until her marriage. The groom is Dr. William W. Gardner, one of the pioneer builders of the motion picture colony.

## *Theodora a Mighty Offering*

IF the "foreign menace" controversy hadn't been proved so all wrong and non-existent we would expect to hear oratory and read articles about the Italian shadow looming on our American picture horizon through the presentation of so fine a spectacle as "Theodora." With all the dignity of a great opera first night the Unione Cinematografica Italiana production, which Goldwyn is distributing, had its premier at the Astor Theatre late last week and it adds another to the string of Goldwyn successes.

A gorgeously scened production, with a story of romance, it fills the eye and the soul, carrying the spectator over the softer spots in its drama by the sheer force of its massed power. The personal performance of Rita Jolivet as Theodora is very fine and the other players give her masterly support.

"Theodora" is the greatest Italian production we have seen, and because of its size it is especially suited for big runs and heavy exploitation. It has every element for big play handled by exhibitors everywhere. We commend "Theodora" to the especial attention of all practical showmen.

ARTHUR JAMES.

# Consensus of Published Reviews

Here are extracts from news available at press hour from publications of the industry boiled down to a sentence. They present the views of Moving Picture World (M.P.W.); Exhibitors' Herald (E.H.); Motion Picture News (N.); Exhibitors' Trade Review (T.R.); Wid's (W.).

## *Dawn of the East*

(*Alice Brady—Realart—5 Reels*)

M. P. W. —The photodrama comes near but never verges into melodrama. Really lavish and handsome sets have been provided. This Russian role is one well suited to Miss Brady and she handles it discreetly.

E. H.—The picture does not rank with recent vehicles given the star.

T. R.—There are some splendid shots and the sets are clever. Plenty of action, an even continuity and well cast. It ought to be an easy picture for exploitation.

W.—Star and production will please majority.

N.—Story of adventure and intrigue is satisfactory.

## *Bar Nothin'*

(*Buck Jones—Fox—4,311 Feet*)

M. P. W.—The picture is in the class denominated Western and deserves the "A-1" brand.

W.—Hero of many Westerns has fine picture here.

E. H.—It is replete with thrilling situations, much hard riding and some excellent photography.

N.—Buck Jones has a first rate Western here.

T. R.—There isn't anything new in this picture, but it's the best Western we have seen in an age.

## *His Nibs*

(*Chic Sale—Exceptional—5,145 Feet*)

M. P. W.—Chic Sale, vaudeville headliner, scores hit in new type of rural character comedy.

E. H.—Is something new and novel in the line of comedy.

N.—Sure-fire rural comedy bound to score.

T. R.—This offering is a distinct novelty.

## *High Heels*

(*Gladys Walton—Universal—4,541 Feet*)

M. P. W.—Gladys Walton has not much to do in innocuous story.

W.—Average offering that is mildly amusing.

E. H.—Is an interesting story of the struggles of a wealthy girl suddenly deprived of her riches.

N.—Character study makes fairly pleasing picture.

T. R.—It is rather a pity to waste the talents of petite Gladys Walton on such material as this, but as long as there is censorship, just so long will there be "preachy" photoplays of this order.

## *The Case of Becky*

(*Constance Binney—Realart—5,498 Feet*)

M. P. W.—Constance Binney vividly portrays dual personality in Realart picture.

W.—Features an excellent performance by the star.

T. R.—Furnishes pleasing entertainment in its film version.

E. H.—It is Constance Binney's best picture to date, a play rather than a vehicle.

N.—Constance Binney has acting opportunities in story of dual personality.

## *Little Miss Hawkshaw*

(*Eileen Percy—Fox—4,106 Feet*)

M. P. W.—Eileen Percy gives pleasing impersonation in familiar type of "Lost Heiress" story.

E. H.—An attractive role for Eileen Percy, who makes the most of her opportunities.

W.—They must have lost the continuity on this one.

N.—Cinderella pattern provides program offering for Eileen Percy.

## *Home-Keeping Hearts*

(*Featured Cast—Pathe—5 Reels*)

M. P. W.—Occasionally the continuity lacks clarity and smoothness, but the main theme is easily followed. Especially interesting are the marine views showing the divers' work.

E. H.—Is a story of small town life with its usual ramifications. It is well-acted and the photography is excellent throughout.

N.—Fairly interesting homespun melodrama.

W.—Interesting characterization and delightful rural atmosphere.

## *The Hunch*

(*Gareth Hughes—Metro—6 Reels*)

M. P. W.—S-L Production presenting Gareth Hughes contains many laughs. Released by Metro.

W.—May please some but is only mildly amusing.

T. R.—This farce has an interesting story, and is carried out by a carefully selected cast.

N.—Some moments are mildly amusing.

## *Handcuffs or Kisses*

(*Elaine Hammerstein—Selznick—6 Reels*)

M. P. W.—Selznick production starring Elaine Hammerstein has strong dramatic story.

W.—Story surely handicaps popular star in this.

N.—Sob story, not overdone, is satisfactory entertainment.

E. H.—Director George Archainbaud made the best of a poor story.

## *Everything for Sale*

(*May McAvoy—Realart—5 Reels*)

M. P. W.—With the extraordinary fine cast, excellent direction and impeccable good taste in investiture, it is regrettable that a more intelligent story was not provided.

W.—Polite social drama makes fair production.

N.—Charming star in entertaining society picture.

E. H.—Is an old plot treated in novel manner and skillfully.

## *Ladyfingers*

(*Bert Lytell—Metro—6 Reels*)

M. P. W.—Crook story starring Bert Lytell is vastly entertaining and a credit to Metro.

W.—Bert Lytell has another good one in "Ladyfingers."

T. R.—Although the picture has lots of pathetic appeal room is found for some good light comedy.

N.—Be sure to find a place for this one.

*SCENES FROM "BEYOND," STARRING ETHEL CLAYTON AND RELEASED BY PARAMOUNT*

# Pathe Short Subject Program Drawing Crowds to Star Theatre, Corinth, N. Y.

A DIVERSIFIED program consisting of short subjects, is being tried out with much success in the Albany, N. Y., district, by B. M. Moran, manager of the Pathe Exchange in Albany. The idea is now being used in the Star Theatre at Corinth, the McAlpine Opera House at Lyons Falls and in other places where only a single show is given during the evening. According to Mr. Moran's belief, it will be only a comparatively short time when exhibitors who now change their programs daily will set aside one day a week for a diversified or variety program made up of several short subjects.

Mr. Moran bases his belief on the grounds that such a program would serve to attract many patrons who now stay away from a house having but one show in the evening, when they find that it is so late that they will enter during the showing of the feature.

Mr. Moran believes that with a diversified program that the theatres in the small towns could open at 7 or 7.30 o'clock and run until ten, getting two full shows where they now get but one. It would not matter particularly whether the people decided to come at eight or 8.45 o'clock, as they would still be in time to witness the whole show without being obliged to wait over 15 minutes at any time they might come in, to see the complete show, or as much of it as they might care to.

In discussing such a program, Mr. Moran submits one which would include Harold Lloyd in one of his special two-reel comedies; a Tom Santschi two-reel drama; a Pathe serial and a news review or an adventures of Bill and Bob, a Topics of the Day, or an Aesop's Fable. Such a program, according to Mr. Moran, would have the advantage of including three headliners, featuring in a single evening. The program would also have the advantage of being so diersified in its make up that it could not help but appeal to every patron and at the same time the program would cost no more than the average feature now costs the small town house.

Efforts are being made to obtain such programs in some of the manufacturing towns in the vicinity of Albany, N. Y., as being best suited particularly for Saturday, when the streets are thronged with millhands. On such nights, the stores are open with the result that the people are shopping up until 9 o'clock, or so. Mr. Moran believes that if such people were provided with programs on these evenings, devoid of features, that they would attend the theatres in far greater numbers than they now do, when they realize that the feature starts earlier in the evening, and that should they attend, they would enter when the feature was well along. In summing up the situation as Mr. Moran believes it to be, the claim is made the the diversified program will be found as offering a solution to small business which is characterizing some of the motion picture houses in the smaller places.

*ELAINE HAMMERSTEIN IN "THE WAY OF A MAID," A SELZNICK RELEASE*

# Associated International Pictures to Distribute Foreign and Domestic Films

ANNOUNCEMENT of the formation of the Associated International Pictures Corporation has just been made. It is organized to distribute the products of both foreign and American independent producers. Those who have been elected to serve on the board of directors, at a meeting held in the offices at 6 East Thirty-ninth street, New York City, are Malcolm Strauss, author, artist and motion picture producer; Louis Meyer and Paul Meyer, publishers of the Theatre Magazine; George S. Hellman, treasurer of the Hugo Ballin Productions, and Charles Presbrey, vice-president of the Malcoml Strauss Productions. The officers of this new corporation have not yet been elected, but it is said that Malcolm Strauss is slated for the presidency.

Mr. Strauss had the following to say:

"Our company has been organized to distribute productions from the independent producers in both this country and abroad. In addition to the American products, we have arranged with several foreign independent producers for pictures which they will distribute through us, according to American conceptions. Heretofore, foreign productions have not been suitable for the American market. In some cases it is the players or the sets that do not conform to our conception, or their stories fail to receive our sympathy.

*Old World Artistry*

"Perhaps it is due to the prevalency of intense acting. The mind of the American screen follower is not nearly as far advanced in this respect as our foreign friends, who have been reared amidst art, literature and drama. Though the Italian, for instance, excels the American producers in dramatic ability, yet the latter's interior sets are far superior to those of the former. The American is more prone to lavish more attention to detail and lighting whereas the foreigner pays more homage to plot and story. It can safely be said what he lacks as regards sets he makes up in dramatic presentation and scenery.

"For there always appears a real artistic flavor that is almost unsurpassed whenever we view the Old World atmosphere upon the screen. Now that is chiefly the main reason why we have arranged matters with the foreign producers according to American standards. The foreign producers who are affiliated with us have agreed to utilize American ideas in their productions as to casts and stories. The combination of their marvelous dramatic power, their artistic locations which are new to us, coupled with our American standards will give to the public of this country the very best found in the realm of the motion picture art.

"Our initial offering will be Tears of the Sea, a spectacular super-production now in the final process of titling preparatory to an early release. This story is from the pen of Sem-Benelli, the noted author of The Jest, made famous by John and Lionel Barrymore. While no definite date has been set for the release, we are making arrangements to give its American premiere in all the large cities of the country."

## Louis Brock Goes to Europe for Selznick

Two weeks ago Louis Brock, export manager in charge of foreign distribution of Selznick pictures, returned from a ten weeks' visit to most of the important European film centers. He sailed again for England on the Olympic, Saturday, October 15. On his previous trip he negotiated several deals with foreign distributors but found it necessary to leave many transactions open when he was suddenly called home. On his present trip Mr. Brock will visit England, France, Germany, Belgium and the Scandinavian countries.

## Made Insurance Head

Louis Cellar has been placed in charge of a special department of insurance with the Selznick Corporation because of the widespread and increasing interests that require insurance of very sort. Mr. Cellar has spent most of his life in the insurance business, and supervises annual premiums involving thousands of dollars.

## Kraft on Tour of Big Houses in East

H. S. Kraft, of the New York Concert League, left New York this week for a four-week tour of the principal motion picture houses of the East. Among the cities on his itinerary are Albany, Buffalo, Rochester, Cleveland, Detroit, and Chicago, from which point he will cover nearby cities on his way back.

The purpose of Kraft's trip will be to complete arrangements with the first-run houses in the cities mentioned, for the personal appearance of Victor Herbert, Sascha Jacobson, Colin O'More, and other leading concert attractions. The accumulation of inquiries from the most prominent picture houses of the country regarding booking dates for the above and other artists on the roster of the New York Concert League, made it advisable for Kraft to embark immediately to complete negotiations for their appearance.

Kraft will not limit himself to attractions of national fame, but will also fill the requests of the smaller theatres for less costly performers. He will take care of the musical needs of the second-run houses in the large cities and the first-run theatres in the smaller cities. With him he carries a list of singers, dancers and vocalists of wide variety and range calculated to meet the budget of any sized house.

## Theatre Parties Bring Profits to Box Office

Rands Theatre in Troy, N. Y., is working a clever scheme which is increasing its crowds and which in turn adds just so much more to the week's profits. The manager of the theatre is using slides asking the patrons of the house to make up theatre parties and to telephone the box office, making reservations for the number in the party.

The idea has been productive of excellent results. Evey evening finds many parties occupying reserved sections of the house, probably enjoying the picture far more from the pleasure of seeing it with friends. The management of the house takes the stand that the people are quite like sheep; that is, where one goes, the others will follow, resulting in bigger crowds.

# Chicago and the Middle West

By PAUL C. HINZ

## Says New Stories Written for Screen Are Better Movie Stuff Than Filmed Novels

WHAT are said to be the advantages of using stories written especially for the screen rather than novels or stage dramas were emphasized by Clara Kimball Young, while she was in Chicago, where she spent the week of Oct. 9, in a tour of personal appearances at Ascher houses.

"It is a question of the moving picture industry saving itself from much criticism," she said. "We have tried both kinds of scripts thoroughly and experience is proving that the plot written directly for the screen is by far the greater success. An article published recently in a well-known intellectual magazine deplored the manner in which good stories and novels are distorted when translated for the screen. This indicates what we are up against when re-vamping well-known works. In the case referred to the title had been radically changed, and a number of incidents and situations not in the original had been inserted. One of these episodes, which, by the way, proved especially effective and not out of place on the screen, came in for a large share of the criticism, simply because it was an addition of the scenario writer.

"What many of the so-called cultured do not understand is that movie-making is an art by itself, and being the most democratic of the arts has separate standards. What will have a wide appeal on the screen might not be tolerated in books or on the stage. And the screen writer must be free to exercise his imagination in putting in the touches that he knows are effective in picture-plays, not meaning, of course, that these added details should be cheap or vulgar."

## Showing for Orphans

Jones, Linick & Schaefer are planning an elaborate exploitation campaign for Mary Pickford's "Little Lord Fauntleroy," which is booked for a long run at the Randolph, beginning October 21. The plans include the invitation of every orphan child belonging to children's asylums in Chicago, to the first morning performance. Miss Pickford has cabled her willingness to co-operate in this plan, which means absolutely free entertainment for the orphans.

## The Chicago to Have Production Department

Typical of the elaborate plan on which the Chicago Theatre is constducted is the immense production department which Balaban & Katz have established on the seventh floor of the theatre building. This provides for every artistic detail of presentation and stage numbers, that will be used not only in connection with programs at the Chicago, but also with those of the Riviera, Central Park and Tivoli theatres, and will be presided over by A. J. Balaban, who has been production director of the other houses in the past. Collaborating with him in this department is Art Director Cambria.

Mr. Cambria's quarters in this department is familiarly known among the B. & K. staff as "the Hall." This rehearsal hall is one of the most advantageous and in many ways most unique features of the theatre. Every stage number is tried out and rehearsed here before presented to the public. That platform is of a height equal to that of the stage in the auditorium and provides for all the drops and curtains used on the main stage. There is also a complete lighting system. The date for the opening of the Chicago is set for Monday evening, Oct. 24. Norma Talmadge in "The Sign on the Door" will be the first attraction.

## Meeting Big Success

Jones, Linick & Schaefer are continuing their policy of introducing screen stars at their vaudeville theatre with much success. Last week brought Baby Marie Osborne to the Rialto, and the week of October 16 introduced Ruth Stonehouse, familiar to Chicagoans because of her work at the Essanay studio, at McVicker's Theatre, while the week following, Kathlyn Williams is scheduled for personal appearances at the Rialto.

## Yearsley in Chicago

C. L. Yearsley, director of publicity and advertising for First National, spent the week of October 10 in Chicago, making preparations for the holding of the national convention of First National franchise-holders, which will be held at the Drake Hotel for four days, from October 24 to 28.

## L. W. Alexander Promoted

The new short service department which has lately been made an important part of every Universal exchange has as its Chicago head L. W. Alexander, who was former assistant to Maurice Hellman in the feature sales department. An important visitor at the Chicago office this week was F. J. McConnell, manager of the serial department of the home office, who spent two days here preparing for the popularity contests which will be conducted in connection with the sales of serial pictures in the Middle West. Upon leaving Chicago Mr. McConnell carried his proposition to Cleveland.

## Powell to Open Theatre

Adolph Powell has resigned as exploitation manager for the Schoenstadt circuit, to return to the theatre business for himself. He was instrumental in the forming of a corporation recently which has taken over the Bell Theatre, at 1539 Milwaukee avenue. Extensive improvements have been made both in the interior and exterior of this theatre, which seats about seven hundred, and it is expected that the name will be changed to Wicker Park.

## Spectacular Features

Commonwealth Pictures Corporation announces the acquisition of two spectacular features, "Mandrake" and "Baccarat," which will be released some time in December. Both deal with fantastic themes.

## Illinois Convention

The board of directors of the Motion Picture Theatre Owners of Illinois held a meeting in Chicago Tuesday, October 18, at which the date of the state convention, soon to be held, was determined. It is expected that Springfield will be selected as the convention city.

## Fewer Companies Formed to Enter Film Business

The past week witnessed another slump in the number of companies incorporating in New York State for the purpose of embarking in the motion picture business. There were but five with an aggregate capitalization of $300,000, one of the number being capitalized for $250,000. The companies, together with the directors and the amount of capitalization in each instance, follows:

Every-Day-Life Film Company, $25,000, Robert Parker, Thomas Nedd, William Johnson, New York; Iden Payne and Laverack, Inc., $20,000, E. Kraychie, A. J. Johnston, A. M. Knoedler, New York; Ogden Amusement Corporation, $25,000, Emanuel Glick, Max Berger, New York, Hyman Harper, Brooklyn; Webster Pictures, Inc., $5,000, Charles P. Gilmore, George Roberts, Oswego, Albert N. Webster, Syracuse; National Exhibitors Service, $500, Oscar A. Price, Washington, Harry S. Laskin, Philadelphia, George B. Clifton, Scarsdale.

## W. Fait, Jr., to Aid E. F. Jennings Direct 40 Mexican Theatres

William Fait, Jr., exhibitor and distributor, will leave New York late in October for Mexico City, Mexico, to become associated with E. F. Jennings in the direction of the forty theatres of Granat S. A., of which Mr. Jennings is the controlling owner. Mr. Fait will open the new Olympia Theatre, the million dollar theatre, which is in the final stages of completion at Mexico City and will assume general direction of the other theatres of what is one of the largest circuits in the Republic.

Mr. Fait resigns as secretary of the Howells Sales Company to go to Mexico after an association of nearly three years with David P. Howells in the foreign and domestic distribution of motion pictures. During his association with Mr. Howells, Mr. Fait has had charge of the South and Latin American department, having made extended trips to both South America and Mexico.

Mr. Jennings since his affiliation with Granat S. A. has rapidly expanded the interests of that circuit until it has become one of the foremost motion picture enterprises of Mexico. The new Olympic Theatre is declared to be one of the finest motion picture houses in the world, ranking with the big cinema palaces of New York, Chicago and Los Angeles. It has 4,500 seats.

## Louis I. Kutinsky Is Promoted by Universal

Louis I. Kutinsky, one of the leading salesmen of the Big "U" Film Exchange, Universal's New York branch, has been promoted to head the short subjects department of that exchange.

Mr. Kutinsky has been with Universal for five years, and is personally acquainted with every exhibitor in the New York territory.

# News of the West Coast

By A.H.GIEBLER

## Chester Bennett Picture

The Chester Bennett Productions, now established at Brunton studios, have begun work on its first picture, "The Dice Woman," from an original story by J. Grubb Alexander and Harvey Gates. Jane Novak is the featured player, and other players in the cast are Noah Beery, Frank Glendon, Alfred Hollingsworth and Florence Carpentier. Chester Bennett will direct. He has surrounded himself with his old staff of assistants who worked with him at the Vitagraph studio when he directed Earle Williams and other Vitagraph stars.

## Laemmle Arrives

Carl Laemmle, president of Universal Film Company, has arrived in Los Angeles, after an absence of more than a year, the longest period he has remained away from the scene of his production activities since first establishing his organization in the West. Irving G. Thalberg, general manager of Universal City, motored to Riverside and accompanied Mr. Laemmle on the last leg of his trans-continental journey.

## Arrow Executive Here

W. E. Shallenberger, president of the Arrow Film Corporation, arrived on the West Coast this week. While here Mr. Shallenberger will hold conferences with the various producing units which are making pictures for Arrow release.

## Signs Morality Clause

Maryon Aye, former vaudeville player, now playing in pictures, signed this week a motion picture contract containing a "Morality clause." Miss Aye is to appear as co-star in a series of Cactus Features with Bob Reeves, for Irving Lesser and Mike Rosenbaum.

The morality clause reads: "Said party of the second part will at all times conduct herself in public in such a manner as not to subject herself to any great amount of publicity or criticism because of said conduct."

Miss Aye gladly signed the contract, as it was at her suggestion that the clause was written in. She said it was a measure of protection both to herself and to the film company, as any breach of the contract could easily be rectified by law.

## Twin Girls

Vera Steadman, Christie comedy star, became the mother of twin girls at the Good Samaritan Hospital last Monday. Jackie Taylor, the father, a professional pianist, and Miss Steadman were married two years ago. Miss Steadman's most notable work in recent films was her characterization in the Charles Ray feature, "Scrap Iron."

## Starts Tour

Ruth Stonehouse left the West Coast film colony this week for Chicago, where she will open a personal appearance tour in McVickers Theatre, then will go to other cities to appear in leading motion picture theatres.

## Metro Manager Dies

Joseph Strauss, one of the oldest members, in point of service, of Metro's production staff, died suddenly at his home in Hollywood last Monday morning of acute indigestion. His wife and daughter were with him. Mr. Strauss was production manager for the Bayard Veiller unit of Metro productions.

## Four Injured

Four members of the George Beban Company, now making a picture at the Garson studio, were injured during the making of a boat scene last Saturday morning. Beban himself, Madame Calmenti, and two other women, extras, were the only ones hurt of the fourteen persons in the boat. They were being lowered in a life-boat from a burning ship, when the life-boat broke its moorings and fell a distance of several feet. Beban's injuries consisted of several torn ligaments in his right leg. The women's injuries were not serious.

## Art Director Hurt

Paul Iribe, art director for Cecil B. DeMille Productions, is suffering from a triple fracture of the ankle, which he received while on location with the DeMille Company in the Arroyo Seco. Iribe was superintending the construction of sets when he slipped on a rock.

## Mrs. Grauman Honored

The Sunday morning concert at Grauman's Million Dollar Theatre on October 16, will be dedicated to Mrs. Grauman, widow of D. J. Grauman, and mother of Sid Grauman, head of the Grauman Theatrical Enterprises. Mischa Guterson, musical director of Grauman's Theatre, has selected a number of pieces from the favorite compositions of Mrs. Grauman, one of them being a waltz composed by Mrs. Grauman herself.

## De Haven Returns

Carter De Haven returned this week from New York, where he has been arranging for the distribution of his new production, "My Lady Friends," through First National. Mrs. De Haven returned a few weeks ago.

## Christie to Frisco

Charles Christie, who has been home from London and other places almost a month, decided he needed a change and went up to San Francisco this week.

## Williams Returns

Cyrus J. Williams, producer of the Tom Santschi productions and the Adventures of Bill and Bob, for Pathe, has returned to Los Angeles after a month's stay in New York, where business transactions took place between Mr. Williams and Arthur S. Kane and officials of the Pathe organization.

## Fairbanks to Sell Home

The home of Douglas Fairbanks in Beverly Hills was advertised for sale or lease this week, a projection machine in the large living room of the sixteen-room house being one of the effects. The estate consists of twelve and a half acres, with gardens, swimming pool and tennis court. This disposal of his property is the direct result of the decision of himself and his wife, Mary Pickford, to spend six months out of every year in Europe.

*SCENES FROM "THE SIN OF MARTHA QUEED"*

*An Allen Dwan Production presented by Mayflower Photoplay Corporation and distributed by Associated Producers through Pathe Exchange, Inc.*

# Criterion Presents "Peter Ibbetson" with a Prologue of Exquisite Beauty

HUGO RIESENFELD'S prologue to "Peter Ibbetson" at the Criterion Theatre isn't a prologue; it is a Broadway revue, broken up with film gems. It differs from the high class Broadway revues in only two things: the dancers are all soloists—eight of them—and the music is all from the masters. But it has color, life and tunefulness. And in stage settings it rivals almost anything that has been shown on the street of theatres for some time.

When the curtain goes up for "The Enchanted Forest," the opening number, the audience sees a woodland scene. The trees are brown, but still retain their foliage. The grass is brown with patches of green. The rocks in the foreground and in the distance are partly covered with fallen leaves of many colors—a typical northern forest scene such as one would find in late October. Back stage there is an altar and a priestess is officiating. The orchestra plays Saint-Saens' "Djanerie" while the priestess is busy at her duties. Then from the shrine one hears a rich soprano singing the solo from Delibes' "Lakme." As that dies down two young priestesses come from the background, take the high priestess with them and dance to the strains of the duet from the same opera while the women's chorus also dressed as priestesses, sings the words. The dancers and chorus are in biazarre costumes of black, brown and white, striking in color and design.

*A Wonderful Transformation*

As the priestesses finish their number and their leader returns to her altar, four nymphs arrive and start a wild dance in an effort to distract her attention from her sacred fire. It is a sprightly and fascinating bit of choreography, set to the music of "Automne et Hiver" by Glazounoff. When the beautiful young woman at the flame refuses to heed the nymphs they play their last card. The forest prince, impersonated by Paul Oscard, appears in a stirring dance set to the music of "La Source" by Delibes. The high priestess is fascinated by the dancing, leaves her sacred fire and starts to whirl about with the charmer when suddenly there is a crash, the entire cast falls to the ground stunned and the entire scene changes from autumn to winter. The trees are covered with snow. The ground is decked with snow and sleet. There is ice on the rocks and snow is falling. The brown, black and white costumes of the dancers change color with the settings and become a shimmering, icy white. Even the hair of the dancers looks snow-covered.

All this transformation takes place without a moment of darkness, without the shifting of a scene or the lowering of a curtain. It is a new invention in stage-craft, recently perfected by Nicholas DeLipsky, a Russian artist, whose first work in America was done for Mr. Riesenfeld.

In the winter-snow setting the dancing is faster, more fascinating. The snow-white light adds to the color and makes the toe dancing appear airier, more spiritual. The steps are to the music of "Whispering Flowers" by Von Blom, "Danse Miniature de Ballet" by John Ansell and "Chanson Joyeuse" by Ravina, with the finale reverting to the music of Ansell. The entire second scene is toe work, with solos by four of the eight dancers. There is tremendous applause at its close. It is the longest and most pretentious number ever put on at a Riesenfeld theatre.

Three short film numbers follow "The Enchanted Forest:" "Kaitur Falls, British Guiana," Charles Urban's "Nature's Babies" and a Fleischer "Out of the Inkwell." After the cartoon there is a ten-minute intermission. Then comes the real prologue to the feature staged and arranged by Josiah Zuro. The curtain rises on a courtyard scene, such a courtyard gardens as one finds only in France. In "Peter Ibbetson" there is such a garden in the town of Passy, where Gogo and Mimsi lived their childhood love.

*The "Peter Ibbetson" Garden*

The costumes in "The Enchanted Forest" carried the spectators back to the Druid days. The costumes in the prologue are of the early nineteenth cenutry, with the multicolored dress clothes and breeches for the men and the flouncy crinolines for the women. It is apparently tea time in the courtyard and the large gathering is enjoying itself singing. Paul Oscard and Vera Myers dance a minuet. George Richardson, baritone, sings "La Romanesca," a charming song written in the sixteenth century. The Gavotte from Tschaikowsky's "Pique Dame" introduces solos by Miriam Lax, soprano, and Estelle Wightwick, alto, followed by a "Shepherd's Dance" to music by German, written in the seventeenth century. Three couples dance to this—one of the most charming old fashioned numbers of the entire list. "La Bergie," with Richardson again as soloist, the entire chorus and the whole ballet and orchestra serves as a finale for the prologue, and "Peter Ibbetson," starring Elsie Ferguson and Wallace Reid, slides onto the screen.

It is a delicate and charming bit, this prologue—a mosaic of brilliant little numbers from the classics, fitted together to produce a harmonious whole—tuneful, easy to understand and appreciate. Had not Mr. Zuro itemized the numbers on the program it would have been easy to believe that some modern genius wrote the whole thing—song and dance numbers—as a sort of small operetta for summer afternoon-outdoor presentation.

## New Hodkinson Quarters in the National Capital

Manager S. A. Galanty of the W. W. Hodkinson Corporation announces that he will establish new quarters for that organization on the seventh floor of the Mather Building, on G street, Washington, D. C. Separation from the Pathe exchange will take place on November 1.

"The exhibitors in Maryland, Virginia, West Virginia and the District of Columbia who have been accustomed to seeking the Hodkinson representative in connection with one of the Pathe exchanges will now have a modern and complete Hodkinson exchange, with all the facilities necessary for giving prompt and efficient service, to transact their business with," said Mr. Galanty.

## Los Angeles Wins

Final returns in the "Summer Sales Contest" conducted annually by Associated First National Pictures, Inc., show that the Los Angeles exchange won the coveted first prize for the largest amount of played and paid business obtained during the ten weeks' contest period. The reward, 1¼ per cent. of the gross receipts of the territory, will be divided among the employes of the office.

The second prize was won by Denver, the third by New Jersey, the fourth by Pittsburgh and Charlotte and Atlanta captured the fifth prize.

*TWO SCENES OF THE CRITERION'S PROLOGUE FOR "PETER IBBETSON"*

# "What Do Men Want" Can be Exploited to Great Advantage in Many Odd Ways

By EPES WINTHROP SARGENT

ALTHOUGH it is to be presumed that "What Do Men Want" was originally titled with an eye to catching ticket money from the title, it might well have been planned to sell exploitation, for the question can be used in a variety of ways to help put over this Lois Weber-Fred Warren production to the largest possible receipts.

And the picture is not given an arbitrary title for sales purposes. It is the essence of the story and exploitation can be worked that will hook into the plot as well as the title.

The sales angle should be approached from two angles. It should be sold to sensation seekers on the suggestion of the caption, and when this has been done, it should then be additionally sold to the better class of patrons with the explanation that it is a serious treatment of a vital question and not merely a flash story with a still flashier title.

In its essence the story tells that men want excitement but that the man is wise indeed who realizes early that home is best after all. In a sense it might be said that the moral of the story is that the best way to hold your husband's love is to let him find out how shallow and unsatisfying the supposed gay life is.

It is a domestic and not a sex problem and should be offered as such, once the title has been established.

For this a teaser campaign would seem to be indicated as a first step. Two or even three weeks ahead of the showing, use the title alone as snipes on the dead walls and as newspaper liners. If you possibly can, get the editor to use single line full face or italic titles scattered through the reading. This will work better than one or two inch single column teaser ads.

Then get after the merchants and persuade them to come in on the publicity. Get the furnishing store to answer that men want Smith's shirts, and others to tell that they want Walkaway Shoes, Jones Smoking Mixture, Cohen's fine clothing, automobiles, handkerchiefs, neckties and good eats.

Let the merchants have the first ten days of the fun all to themselves. To do this, sell the idea to them in advance. Tell them you will snipe and line the papers for three or four days at your own expense and let them steal the thunder if they will let you put hook-up cards into their windows a week before your opening.

It is possible that you can persuade a minister to make the slogan the text of his sermon. Tell him that the story teaches that real happiness is to be found only at home. Show him a synopsis or review of the story. Tell him that it points a moral lesson in the most graphic form and ask him to supplement the sermon on the screen with his own remarks.

As soon as your full advertising starts, get after the women, picking out the president of the various women's clubs and welfare workers in general. Get them all interested by slipping them a couple of tickets for the opening.

Tell them of the other social studies Miss Weber has made. Tell them of the approval she has already received for her searching examinations of the great questions of our social life. Tell them that there is nothing raw or suggestive to the picture and that the great emphasis is given to the moral side.

Tell them that it presents one of the great sermons of the screen. Tell them that it will help some wives to regain their straying husbands and aid others in making their spouses realize that the primrose path is lined with thistles.

Assure them that the cabaret scenes have been kept down to a minimum. Make them realize that the picture is not merely an excuse for the salacious disguised as a moral lesson. Work hard to line them up for you, for they can do you untold good.

The openings for window service, as indicated above, are many. Get sets of stills and make up cards each showing one still and a uniform title. Below the still letter in the appeal of the merchant whose window is occupied and end with the advice to see what men want at your house on the playing dates.

The idea of using uniform titles is to get the cumulative effect of repetition. Pay some attention to the windows. Make them attractive. If you argue that men want a good cigar, don't stuff the window with boxes of a score of brands. Drape the bottom of the window with cloth, first putting down a couple of small boxes to form pedestals. On each of these put one box of cigars, with perhaps a novelty ash tray or lighter. Set the card in between. Have both boxes of the same brand but different sizes. Two boxes will sell ten times as many cigars as fifty boxes. It centers the notice on a single brand. It does not give the brain too much to assimilate. Work the other windows the same way.

If you can hook these stores to a hook-up page, it will help. If you cannot get them to take newspaper space, use a throwaway, but first try getting the advertising agent of the paper to argue with them. You will make his approach easier for him and he will appreciate that.

You can go beyond the purely masculine appeal in your windows. Men want well-cooked meals. The hardware store can urge the sale of cooking helps and the gas or electric company is positive that new stoves will help. Men want comfortable homes. The furniture store can build a parlor or den in the window. Men want their wives to be well dressed, so hook the department store to a display of house gowns. Men want to please their wives, and they can say it with candy or flowers.

There is practically no limit to possible hook-ups.

You can get some racy letters from sarcastic wives if you can hook a newspaper up to a contest on what men want. Write a few letters for the second day and the rest will come in if you make the prizes sound attractive—which does not mean expensive. A five pound box of candy sounds better than five dollars, and will help you hook-in the candy store and get you the goods at a reduced rate, at that.

If you cannot get a newspaper to come in, you can run a contest with letters changed daily in one of the leading windows. Any merchant will appreciate the value of a crowd before his window all day if you leave him half the window for a display of his own goods.

The play has some unusually good titles. Look for these and make them the selling talk in your advertisements. The day before the opening, if you have an evening paper, take half a dozen scatter ads for such lines.

Don't get the idea that the title will do all the selling because it has a strong appeal. Your title will sell a lot of tickets. Probably you can book the play and make the title sell with a minimum of expense.

But all of your selling will be to a certain class —the sensation seekers. You will not get a hundred per cent. audience unless you make a hundred per cent. appeal.

Don't get the idea that if you use some such line as "A powerful lesson to husbands" you have covered the ground. Aim to sell to every married woman in town. If you have the play for a run of three days or longer, advertise that the middle day you will admit husband and wife for the price of one ticket and two war taxes. Announce that to prove she has her husband each woman will be expected to kiss her husband when she gets the free ticket.

And devote your advertising space to the argument that this is a strong study of the reason why men tire of matrimony.

"WHAT DO MEN WANT?" AN F. B. WARREN PICTURE

EDMUND BREESE AND ANNA STEESE RICHARDSON, WHO COLLABORATED IN WRITING SELZNICK'S "A MAN'S HOME"

# Straight from the Shoulder Reports

## *A Department for the Information of Exhibitors*

The box office is the dependable guide for all exhibitors on moving picture productions. In this department your brother exhibitors tell the story of the success or failure of the various releases. Your frank reports on all pictures are solicited for this department. You are helping yourself and others by sending them in. Use the blank printed in this department or better still write us that you'd like a free supply of report cards.

### *Associated Exhibitors*

**WHAT WOMEN WILL DO.** Not a big league picture but well done and a somewhat different sort of melodrama, pleased well. Advertising; papers, billboards, lobby. Patronage; general. Joe Gerbracht, Twin Star Theatre, Ames, Iowa.

**THE RIDDLE WOMAN.** Very good picture, pleased patrons, no drawing power. Advertising: for average two day picture. Patronage: mixed. Attendance: 1st day fair, second day very poor. Charles Kuchan, Idylhour Theatre, Canton, Illinois.

**THE DEVIL.** A well acted feature, good title, gave satisfaction. Advertising: as usual. Patronage: Small town. Attendance: good. J. F. Cramer, Majestic Theatre, Willits, California.

### *Associated Producers*

**SMALL TOWN IDOL.** Good comedy but no box office value. Seems like two thousand feet of slapstick is plenty. Advertising: heavy newspaper and lobby. Patronage: high class. Attendance: poor. C. A. Pratt, Fox Theatre, Washington, Iowa.

**LYING LIPS.** An excellent picture, held entire audience till finish. Considered by all who saw it as Thomas H. Ince's greatest production. Advertising: usual number of posters, but made special throw-aways. Patronage: mixed. Attendance: good. Jack Kaplan, Royal Theatre, South Fallsburgh, New York.

**THE FOOLISH MATRONS.** One of the finest productions released this season, acting, direction, stage settings and photography all well handled and excellent. Patronage: mixed. Attendance: good. Joe Gerbracht, Ames Theatre, Ames, Iowa.

### *First National*

**NOT GUILTY.** Just enough different from the ordinary run to please. Had many very favorable comments on this one. Advertising: heavy newspaper and lobby. Patronage: high class. Attendance: fair. C. A. Pratt, Fox Theatre, Washington, Iowa.

**WIFE AGAINST WIFE.** Just a fair picture, title draws but stars do not. Patronage: small town. C. H. Boree, Florence Theatre, Elk Point, S. D.

**MAN-WOMAN-MARRIAGE.** Wonderful, ranks with Birth of a Nation, Intolerance, Way Down East, pleased 100%, want more like it. Advertising: prologue, lobby, extra newspaper and posters. Patronage: all classes. Attendance: broke records, both attendance and box office. Arch E. Bamberger, Empress Theatre, Owensboro, Kentucky.

**BOB HAMPTON OF PLACER.** Very fine picture, good box office card, pleased 90% or better. Advertising: extra newspaper cards and Heralds, Indian singer as prologue. Patronage: high class. Attendance: good. Geo. O. Monroe, Gilbert Theatre, Beatrice, Nebraska.

**NOT GUILTY.** My patrons liked it far better than "The Affairs of Anatol" a real good consistent picture. Advertising: usual. Patronage: as usual. Attendance: good. Geo. C. Poindexter, Broadway Theatre, Hopewell, Va.

**SCRAP IRON.** One of the best of all Charles Ray's pictures. Patronage: small town. Attendance: fair. C. H. Boree, Florence Theatre, Elk Point, South Dakota.

**SERENADE.** Wonderful picture, George Walsh better than Fairbanks. Patronage: small town. Attendance: fair. C. H. Boree, Florence Theatre, Elk Point, South Dakota.

**PECK'S BAD BOY.** Best drawing card of the season. Patronage: small town. Attendance: extra good. C. H. Boree, Florence Theatre, Elk Point, South Dakota.

**LESSONS IN LOVE.** Fully up to Constance Talmadge standard, which is no slight praise. Bad weather and local conditions held business down. Advertising: increased news space 15%. Patronage: high class family. Attendance: average. E. W. Collins, Grand Theatre, Jonesboro, Ark.

**STRANGER THAN FICTION.** A queer conglomeration that was neither bad nor good. Pleased men but disappointed women. Advertising: in usual manner. Patronage: high class family. Attendance: below average. E. W. Collins, Grand Theatre, Jonesboro, Arkansas.

**NOT GUILTY.** A real pleasant surprise as so many trade papers knocked this feature. Exhibitors who have not used it, better boost it and put it over big. Advertising: ordinary. Patronage: general. Attendance: average. H. J. Longaker, Howard Theatre, Alexandria, Minn.

**GYPSY BLOOD.** Liked it better than "Passion"; however our patrons desire American themes. Poor business. Advertising: usual. Patronage: high class. Attendance: poor. K. H. Sink, Wayne Theatre, Greenville, Ohio.

**BOB HAMPTON OF PLACER.** One of the best features used here in months. Stars, direction, photography and plot excellent. Advertising: regular billboard, newspaper and throw-aways. Patronage: general. Attendance: good. L. J. Longaker, Howard Theatre, Alexandria, Miss.

**TWIN BEDS.** Very good comedy. Ran this during fair week to excellent business. Advertising: newspaper and billboard. Patronage: small town. Attendance: very good.

*CONWAY TEARLE IN THE SELZNICK PICTURE, "A MAN OF STONE"*

# Straight from the Shoulder Reports

W. Ray Erne, Arcade Theatre, Charlotte, Mich.

**SCOFFER.** Good picture, pleased 90%, business bad, has been some time. Advertising: lobby, 1 sheet, 3 sheets. Patronage: neighborhood. Attendance: one night 40. C. L. Kirby, Elk Theatre, Longview, Texas.

## *Fox*

**BIG TOWN ROUNDUP.** Very good, but not up to standard of previous Mix productions. Certain element here always pleased just so it's Mix. Advertising: heavy, newspaper and lobby. Patronage: mixed. Attendance: good. C. A. Pratt, Fox Theatre, Washington, Iowa.

**HIS GREATEST SACRIFICE.** Best picture shown in several weeks. William Farnum exceptionally good. Advertising: lobby. Patronage: Elite. Attendance: poor. J. F. Pruett, Liberty Theatre, Roanoke, Ala.

**THE WHITE MOLL.** Pleased 100%, featuring Pearl White. Good story with lots of action. Patronage: town. Attendance: very good. Harry Waffle, Lyric Theatre, McIntosh, South Dakota.

**ONE MAN TRAIL.** A good Western and pleased our audience. Advertising: posters, newspaper and monthly program. Patronage: mill crowd. Attendance: fair. Mrs. Phelps Sasseen, Lyric Theatre, Easley, South Carolina.

**SKIRTS.** As rotton as possible, a shame to call it a special production, not in the same class with Clyde Cook's two reel comedies. Fox specials are all poor and do not draw. Advertising: special. Patronage: the best. Attendance: very poor. Steve Farrar, Orpheum Theatre, Harrisburg, Illinois.

## *Goldwyn*

**JES' CALL ME JIM.** A good drawing picture, almost sure to please. Advertising: ordinary. Patronage: small town and farmers. Attendance: good. Kittie C. Collins, Amusu Theatre, Stratton, Colo.

**MADE IN HEAVEN.** Good light comedy. Moore well liked here. Played Buster Keaton in "Hard Luck" in connection which combined to make a good comedy program. Advertising: usual. Patronage: high class family. Attendance: good. E. W .Collins, Grand Theatre, Jonesboro, Arkansas.

**MADE IN HEAVEN.** Tom Moore, subject good. Advertising: lobby. Attendance: poor. J. F. Pruett, Liberty Theatre, Roanoke, Ala.

**FLAME OF THE DESERT.** Good picture as to lighting and settings, but too heavy for Geraldine Farrar, don't consider her a good screen star. Advertising: large. Patronage: small town and farming. Attendance: fair. Kittie C. Collins, Amusu Theatre, Stratton, Colo.

**DOLLARS AND SENSE.** Very pleasing picture by a pleasing little star Madge Kennedy. Advertising: ordinary. Patronage: small town and farming people also tourists. Kittie C. Collins, Amusu Theatre, Stratton, Colo.

**OLD NEST.** No one can see this picture without giving it a mighty boost. It will absolutely please any audience. Advertising: Special Presentation newspaper, boards. Patronage: general. Joe Gerbracht, Princess Theatre, Ames, Iowa.

## *Hodkinson*

**BREAKING POINT.** Very heavy picture and very good, but why don't this star play comedy dramas like "Two Gun Betty" and her old Triangle releases? She was a drawing card then but not now. Advertising: average. Patronage: mixed. Attendance: poor. Charles Kuchan, Idylhour Theatre, Canton, Illinois.

## *Metro*

**THE MAN WHO.** Just fair, had many patrons walk out on it. Shame to waste Lytell on such stuff. Put Keaton on to help put it over, but even he couldn't do it. Advertising: heavy, newspaper and lobby. Patronage: high class. Attendance: poor. C. A. Pratt, Fox Theatre, Washington, Iowa.

## *Paramount*

**TREASURE ISLAND.** Picture good entertainer on account of use schools make of the book. A mediocre that gets by and that's all. Worked schools for a fair sized Matinee. Patronage: mixed. Attendance: fair. E. J. Breggar, Gem Theatre, Crystal Falls, Michigan.

**RIGHT TO LOVE.** Very good for high class audience, did not appeal to lower class. Advertising: extra special slides and extra poster. Patronage: mixed. Attendance: fair. Arch E. Bamberger, Empress Theatre, Owensboro, Kentucky.

**HELL DIGGERS.** A good Reid picture, good action, good photography, good story. Advertising: usual daily papers, billboards and photographs, slides etc. Patronage: family. Attendance: fair. W. J. Clark, Rialto Theatre, Eureka, California.

**WHITE AND UNMARRIED.** Good picture, star well liked here. Advertising: usual. Patronage: High Grade Family. Attendance: average. E. W. Collins, Grand Theatre, Jonesboro, Arkansas.

**MIDSUMMER MADNESS.** A masterpiece of art and acting. A delicate situation well handled, will especially please the elite and literary class, but the over sensitive may take offense. Advertising: regular lobby and program. Patronage: small town. Attendance: average. A. L. Middleton, Grand Theatre, DeQueen, Arkansas.

**MIDSUMMER MADNESS.** While very good problem play it was a little too strong for many and I am getting some "censor talk" now. Advertising: extra paper and billboard display. Patronage: general. Attendance: fair. H. J. Longaker, Howard Theatre, Alexandria, Minn.

**ROOKIE'S RETURN.** As good as "23½ Hours Leave," a real live comedy drama, clean and the kind people like. Advertising: regular lobby and program. Patronage: small town. Attendance: fair. A. L. Middleton, Grand Theatre, DeQueen, Ark.

**SOMETHING TO THINK ABOUT.** One really big picture, played one day and have it booked for return, only return this year. Advertising: special throw-aways and tack cards 8x10 printed big letters red ink. Patronage: small town. Attendance: punk, lost money. A. L. Middleton, Grand Theatre, DeQueen, Arkansas.

**INSIDE THE CUP.** Very good picture. Advertising: big. Patronage: best. Attendance: large. E. H. McCarthy, Orpheum Theatre, Fargo, N. D.

**WHAT'S WORTH WHILE.** Passable program picture, well done and fair story. Did not hear any comments either way. Advertising: usual. Patronage: neighborhood. Attendance: small, poor business. J. A. Emery, Star Theatre, Bar Harbor, Maine.

**WITCHING HOUR.** Fair. Advertising: big. Patronage: best. Attendance: small. McCarthy Bros., Orpheum Theatre, Fargo, North Dakota

**KING, QUEEN, JOKER.** The worst joke I ever saw, not even the line "It's a Para-

*MARY ALDEN, HENRY B. WALTHALL AND MARGARET LANDIS IN WARNER BROTHERS' "PARTED CURTAINS"*

# Straight from the Shoulder Reports

mount" will make people accept such stuff. With that line in their National advertising, why will they do it? As a rule they are good, but not always. Advertising: said as little about it as possible. Patronage: small town. Attendance: poor. A. L. Middleton, Grand Theatre, DeQueen, Arkansas.

**DOLLAR A YEAR MAN.** Fair. Advertising: big. Patronage: best. Attendance: poor. E. H. McCarthy, Orpheum Theatre, Fargo, N. D.

**WHAT EVERY WOMAN KNOWS.** Good Attendance: fair. E. H. McCarthy, Orpheum picture. Advertising: big. Patronage: best. Theatre, Fargo, N. D.

**GILDED LILY.** Very good picture. Advertising: big. Patronage: best. Attendance: large. E. H. McCarthy, Orpheum Theatre, Fargo, N. D.

**LOVE SPECIAL.** Good. Advertising: big. Patronage: mixed. Attendance: fair. E. H. McCarthy, Orpheum Theatre, Fargo, N. D.

**FAITH HEALER.** Fair. Advertising: big. Patronage: Mostly church people. Attendance: poor. E. H. McCarthy, Orpheum Theatre, Fargo, N. D.

**BEAU REVEL.** One of the most interesting pictures witnessed in a long time, very poor title, no drawing power. Advertising: usual. Patronage: high class. K. H. Sink, Wayne Theatre, Greenville, Ohio.

**FORBIDDEN FRUIT.** Very good picture. Advertising: big. Patronage: best. Attendance: large. E. H. McCarthy, Orpheum Theatre, Fargo, N. D.

**SACRED AND PROFANE LOVE.** Good. Advertising: big. Patronage: mixed. Attendance: good. E. H. McCarthy, Orpheum Theatre, Fargo, N. D.

**IDOL OF THE NORTH.** Good. Advertising: big. Patronage: mixed. Attendance: good. E. H. McCarthy, Orpheum Theatre, Fargo, N. D.

**TOO MUCH SPEED.** Very good. Advertising: newspaper and billboard. Patronage: high class. Attendance: very good. Jarmuth, California Theatre, Bakersfield, California.

**THE END OF THE WORLD.** One of the best pictures we have played this year. Star does great work in it. Advertising: three papers, windows, cards, programs and paper. Patronage: neighborhood. Attendance: good. J. Edw. Mitchell, Strand Theatre, Waverley, Mass.

## *Pathe*

**THE SAGE HEN.** This is a picture that will hold your audience all the way through; don't be afraid of this one, book it, lots of compliments. Wm. Thacher, Royal Theatre, Salina, Kansas.

**HALF A CHANCE.** Exceptionally strong plot, intense interest from beginning to end, everyone well pleased. Advertising: newspaper and posters, lobby display. Patronage: town and mill people. Attendance: crowded. Mrs. Phelps Sasseen, Lyric Theatre, Casley, S. C.

**SHERRY.** Good ordinary picture and gave very good satisfaction. Advertising: large. Patronage: small town and farming people. Attendance: good. Kittie C. Collins, Amusu Theatre, Stratton, Colo.

**RIO GRANDE.** Good ordinary picture and gave very good satisfaction. Advertising: large. Patronage: small town and farming people. Attendance: good. Kittie C. Collins, Amusu Theatre, Stratton, Colo.

**SIMPLE SOULS.** Good ordinary picture and gave very good satisfaction. Advertising: large. Patronage: small town and farming people. Attendance: good. Kittie C. Collins, Amusu Theatre, Stratton, Colo.

**LA HOMA.** Good ordinary picture and gave very good satisfaction. Advertising: large. Patronage: small town and farming people. Attendance: good. Kittie C. Collins, Amusu Theatre, Stratton, Colo.

**FORBIDDEN VALLEY.** Good ordinary picture and gave very good satisfaction. Advertising: large. Patronage: small town and farming people. Attendance: good. Kittie C. Collins, Amusu Theatre, Stratton, Colo.

**HALF A CHANCE.** Good ordinary picture and gave very good satisfaction. Advertising: large. Patronage: small town and farming people. Attendance: good. Kittie C. Collins, Amusu Theatre, Stratton, Colo.

## *Realart*

**A KISS IN TIME.** Wanda Hawley extra good in this. Patronage: small town. Attendance: good. C. H. Boree, Florence Theatre, Elk Point, S. D.

**A KISS IN TIME.** Very clean little comedy, pleased my patrons, Wanda Hawley is a favorite here. Advertising: lobby, 6 sheet, 1 sheet, 3 sheets. Patronage: small town. Attendance: 190. Elk Theatre, Longview, Texas.

**DON'T CALL ME LITTLE GIRL.** Best thing Minter has done, pleased patrons. Advertising: newspaper and billboards. Patronage: neighborhood. Attendance: very good. R. C. Ingersoll, Orpheum Theatre, Oelwein, Iowa.

**DON'T CALL ME LITTLE GIRL.** Dandy picture, best Mary Miles Minter has had in some time. Advertising: usual. Patronage: high class. Attendance: above average. E. W. Collins, Grand Theatre, Jonesboro, Ark.

**OUTSIDE WOMAN.** People like Hawley. Picture amusing. Advertising: newspaper and billboard. Attendance: very good. R. C. Ingersoll, Orpheum Theatre, Oelwein, Iowa.

**THE HOUSE THAT JAZZ BUILT.** One of the best pictures that Wanda Hawley ever made. Attendance: good. H. R. Workman, Coliseum Theatre, Marseilles, Ill.

**HER STURDY OAK.** Not star's best picture, but a good picture nevertheless. Cast very good. Advertising: average. Patronage: mixed. Attendance: fair Saturday. Charles Kuchan, Idylhour Theatre, Canton, Illinois.

**NURSE MARJORIE, BELOVED VILLAIN, TWO WEEKS WITH PAY, ALL SOULS EVE.** Very good regular program picture, could have put them over as specials when they were new. Advertising: large. Patronage: small town and farming people. Attendance: fair. Kittie C. Collins, Amusu Theatre, Stratton, Colo.

**BELOVED VILLIAN.** Very good regular picture, could have put it over as special when it was new. Advertising: large. Patronage: small town and farming people. At-

*ELAINE HAMMERSTEIN IN "THE WAY OF A MAID," RELEASED BY SELZNICK*

# Straight from the Shoulder Reports

tendance: fair. Kittie C. Collins, Amusu Theatre, Stratton, Colo.

**TWO WEEKS WITH PAY.** Very good regular program picture, could have put it over as a special when it was new. Advertising: large. Patronage: small town and farming people. Attendance: fair. Kittie C. Collins, Amusu Theatre, Stratton, oClo.

**ALL SOULS EVE.** Very good regular program, picture, could have put it over as special when it was new. Advertising: large Patronage: small town and farming people. Attendance: fair. Kittie C. Collins, Amusu Collins, Amusu Theatre, Stratton, Colo.

## *R-C.*

**NOBODY'S KID.** A mediocre picture strengthened greatly by the very wonderful portrayal by the star, Mae Marsh; audiences were pleased with the picture and Miss Marsh praised. Advertising: regular newspaper space, window cards and lithos at front of house. Patronage: better class. Attendance: very good. M. Melincoff, Capitol Theatre, Lynn, Mass.

**WHAT'S A WIFE WORTH?** Excellent, return date to capacity. Advertising: 2-24 sheet, ballyhoo, newspaper. Patronage: family. Attendance: 400. R. H. Hightower, Crystal Theatre, Dublin, Ga.

**SALVAGE.** Seemed to get over with no complaints and many favorable remarks from women patrons. Advertising: Heavy newspaper and lobby. Patronage: high class. Attendance: fair. C. A. Pratt, Fox Theatre, Washington, Iowa.

## *Selznick*

**GILDED LIES.** Average picture, did better than average first day, due to popularity of star. Advertising: usual newspapers, posters and boards. Patronage: high class family. Attendance: good. E. W. Collins, Grand Theatre, Jonesboro, Arkansas.

## *United Artists*

**MARK OF ZORRO.** Great, best Fairbanks film yet. Exhibitors, grab this one. Advertising: one sheet. Patronage: small town. Attendance: turned them away. Thos. L. Haynes, Town Hall Theatre, Old Lyme, Conn.

## *Universal*

**MAN TRACKERS.** Good Western, good print. Advertising: hand bills, posters and newspaper. Attendance: fair. Anna Frankle, Strand Theatre, Leon, Iowa.

**ACTION.** With Hoot Gibson, a fine picture well named, has lots of action in it, business just fair. Advertising: usual. Patronage: working class. Attendance: good. Peebles, Arcade Theatre, Denison, Texas.

**THE BIG ADVENTURE.** A picture that will please an old boy or a young boy, all in all a good program picture. Advertised: three papers, window cards and paper. Patronage: neighborhood. Attendance: good. J. Edw. Mitchell, Strand Theatre, Waverley, Mass.

**MAN TAMER.** Gladys Walton, Subject good. Advertising: lobby. Attendance: fair. J. F. Pruett, Liberty Theatre, Roanoke, Ala.

**THE ROWDY.** Gladys Walton, best she has ever made. Advertising: lobby. Attendance: fair. J. F. Pruett, Liberty Theatre, Roanoke, Ala.

**ONLY JIM.** Just a fair picture, have seen Harry do lots better. They want more action. Business way off account of carnival. Patronage: middle. Wm. Thacher, Royal Theatre, Salina, Kansas.

## *Vitagraph*

**BRING HIM IN.** Very good Northwest picture. There has been a noticeable improvement lately in Vitagraph productions. Advertising: average. Patronage: mixed. Attendance: good. Chas. Kuchan, Idylhour Theatre, Canton, Illinois.

## *State Rights*

**STRAIGHT FROM PARIS (EQUITY).** Very good production, liked by patrons. Advertising: Extensive. Patronage: good class. Attendance: fair due to competition of "Four Horsemen." Jos. H. Solomon, Bijou Theatre, Clarksburg, West Va.

**SMILING ALL THE DAY.** David Butler the star, a real comedy in five reels that will please every kind of a crowd. Patronage: working class. Attendance: poor. Peebles, Arcade Theatre, Denison, Texas.

**KING FISHER'S ROOST (PINNACLE).** A dandy Mexican Border picture, but can't get them in to see Neal Hart, especially the Elite. Advertising: regular lobby and program. Patronage: small town. Attendance: fair. A. L. Middleton, Grand Theatre, DeQueen, Arkansas.

**I AM THE WOMAN.** If your patrons like Westerns, show this one. It will please very much. Advertising: average. Patronage: mixed. Attendance: fair, Sunday. Charles Kuchan, Idylhour Theatre, Canton, Illinois

**CIRCUS HEROES (FEDERATED).** Some comedy. If you want to give your patrons a treat show this one. All Hallroom Boys comedies are very good. Advertising: average. Patronage: mixed. Attendance: poor. Charles Kuchan, Idylhour Theatre, Canton, Illinois.

**THE GREAT REWARD (NATIONAL EXCHANGES).** Francis Ford and Ella Hall. Typical Ford serial Burston cast. Ford's dual role similar to "Mystery 13." Drawing well and pleasing fans. Excellent photography and novelty titles. Patronage: general. New Dreamland Theatre, San Antonio, Texas.

**MOVING PICTURE WORLD REVIEWS ARE "STRAIGHT FROM THE SHOULDER" CRITICISMS**

**See Pages 1073, 1074, 1075, 1076 and 1077.**

## EXHIBITOR'S REPORT

Title of Picture.....Producer .....

Your Own Report.....

.....

.....

How Advertised .....

Type of Patronage.....Attendance .....
☐ Good ☐ Fair ☐ Poor

Theatre .....City .....State .....

Date .....Signed .....

*FILL THIS OUT, MR. EXHIBITOR, SEND IT IN, AND WE WILL MAIL YOU POSTAL CARDS FOR FUTURE REPORTS*

# A Good Man Lost and Gained

THE resignation of Robert E. Welsh as managing editor of Motion Picture News to join the F. B. Warren Corporation takes from the editorial field one of the most capable men in it, and definitely strengthens the Warren Company. We have known Mr. Welsh personally and professionally for a number of years and have appreciated not only his ability but the fine spirit of his friendship. We wish for him in his new field every possible success, and we feel that this wish is a prophecy.

## Screen's Champion

(*Continued from page* 1021)

NEW YORK STATE FEDERATION OF LABOR
Office of Secretary-Treasurer,
14 Jones Building
Utica, N. Y., Oct. 11th, 1921.
Extract

The officers of the Federation believe that all candidates for Assembly should be presented with a copy of Bulletin No. 2 of our Non-Partisan Campaign, which constitutes planks proposed for inclusion in the political parties' platforms, and an answer requested on each of the twelve proposals. We will depend on officers of the City Central Bodies to do this. You will find enclosed sufficient copies to carry out this suggestion.

Fraternally yours,
(Signed) Edward A. Bates,
Sec.-Treas. N. Y. S. F. of L.

NOTE—Demand of the repeal of the censorship law is one of the twelve points.

To the Secretaries of the Different Central Bodies of New York State.

Dear Sir and Brother:

This association is co-operating with the Allied Printing Trades Unions, the International Alliance of Theatrical Stage Employes, and the American Federation of Musicians in an effort to bring about the repeal of the Motion Picture Censorship law which was signed by the Governor last spring.

This law is, in our opinion, and we should be in a position to know, inimical to the best interests of the stage and of the theatre-going public. The police have sufficient power to stop indecent exhibitions and the American people can be trusted to stay away from shows contrary to public morals. It is deplorable, in our opinion, that the future of a great industry, like the making of Motion Pictures, should be placed in the hands of a small board, the members of which may be without the necessary artistic and literary qualifications.

The American Federation of Labor and its President, Samuel Gompers, have already expressed themselves very forcibly against theatrical censorship.

May we ask you to secure from candidates seeking election to the Assembly next month an expression of opinion on this subject so that we can elect our friends and defeat our enemies?

With best wishes,
Yours fraternally,
Frank Gilmore, Executive Secretary,
Actors' Equity Association.

## Weiss Completes Tour of Exchanges

Louis Weiss, Secretary of Adventures of Tarzan Serial Sales Corporation, has returned to New York following a trip to the various state right exchanges in the interest of "Adventures of Tarzan," starring Elmo Lincoln. He reported conditions as excellent in the various independent exchange centres, and offes as proof the the number of sales consumated for the serial during his trip.

His swing took him as far as Omaha, where he closed contracts with Al Kahn of Federated Film Exchanges, in Kansas City and Omaha, for Western Missouri, Kansas, Iowa and Nebaska. Mr. Weiss announces the following territories are the only ones unsold for "Adventures of Tarzan": Washington, D. C., Maryland, Delaware, Virginia, Kentucky and Tennesse, Washington, Oregon, Northern Idaho, Montana, New England, Ohio, Michigan and Canada.

## Better Business Seen

Business is picking up throughout New York State. The revival in the vicinity of Syracuse has been more marked west of Utica than in the Albany district. Exchange managers declare that residents of Syracuse are better theatregoers than those of Albany.

*ANNE LUTHER*
*Featured in "Soul and Body," a Rialto Production, and who is now making personal appearances in Boston*

## Roberts Adds to List

George Roberts, who has managed the Hudson Theatre in Albany, N. Y., for several years, will hereafter include the Colonial Theatre in his capacity as a manager.

## New Feature

The Clark Cornelius Corporation has purchased the Emile Chautard picture, "Living Lies," which they will release on the state right market as a special release. This organization already has twelve pictures and their year's schedule calls for twelve more in addition to a series of two-reel stories.

## Brown to Preside Over Censors' Albany Office

(*By wire to* MOVING PICTURE WORLD)
Albany, October 20.

Ansel W. Brown, of Pulaski, N. Y., has been chosen head of the Albany office of the New York State Motion Picture Commission, and will assume his new duties on November 1. This became known here today following a visit to the State Capitol yesterday by George H. Cobb, chairman of the commission. Brown comes from the county adjoining that in which Cobb makes his home.

It is understood that Brown's appointment to the position which will pay about $3,000 a year, is at the request of Thaddeus C. Sweet, of Oswego County, former speaker of the Assembly. Brown has been identified in one way or another with a number of legislative sessions. At the present time he is connected with the State Bill Drafting Commission. Under the provisions of the law the Albany office really becomes the headquarters of the commission. It is understood that Brown will devote the first month or so at least to inspecting the picture theatres of Northern New York, in seeing that they comply with the law.

## Chadwick to Give Three Showings of "Bible in Pictures"

For the convenience of New York and New Jersey exhibitors three trade showings of "The Bible in Motion Pictures," the Sacred Films, Inc., production, have been arranged for next week by I. E. Chadwick, of the Merit Film Corporation, 130 West Forty-sixth street, who controls the picture for these two states. The showings will be held at the Merit office on Tuesday, Thursday and Friday, October 25, 27 and 28.

## Buys Rights to Unpublished Novel

Goldwyn has purchased the motion picture rights to Katharine Newlin Burt's new novel, "The Summons," which will receive serial publication before being issued in book form. An early production is expected.

Two other novels by Mrs. Burt have been picturized by Goldwyn, "The Branding Iron" and "Snowblind," both of which have been big boxoffice attractions.

William Jennings Bryan is the director of one of the scenes in "The Two Orphans." While a guest of D. W. Griffith at the studios, Mr. Bryan told of his daughter directing a picture. Griffith handed him the megaphone and asked him to direct a scene for the honor of the senior generation. So the orator did, directing Lillian and Dorothy Gish in action.

Safely and promptly to the New York offices of William Fox from Camaguey, Cuba, came a letter addressed simply, "Mr. Buck Jones." The Cuban lady who sent the letter, declaring herself an admirer of the strenuous Fox star, even neglected to name the country in which Buck Jones might probably be found, but that detail did not prevent prompt delivery.

# Will Announce Distribution Next Week

WE are advised that hundreds of letters and many telegrams have been received from every section of the United States and cables from world-wide points, asking information on Martin Johnson's "Jungle Adventures" and Charles (Chic) Sale in "His Nibs," and who will release them. We are able to state that the distribution contracts are now being made and that they will be announced in the forthcoming issue of Moving Picture World.

# *Woody Says Exhibitors Will Use Screen in Fight to Keep Industry Untrammeled*

THE one thing that struck me most forcibly, said J. S. Woody, general manager of Realart, who just returned from a ten weeks' tour of the country, "was the definiteness with which the exhibitors spoke regarding their intentions to run nothing but absolutely clean pictures. This sentiment is not sectional; it is universal. I cannot fail to see in this desire to show only clean productions a well-defined campaign on the part of the exhibitors to eliminate censorship by stagnation. In other words, they figure, and rightly, that if pictures contain no censorable qualities there will be no necessity to maintain expensive censor boards.

"That is the practical side of it. But there is another, too, which reflects to the exhibitors' credit. As more than one of them expressed themselves to me, they have no wish to run any pictures in their theatres which will antagonize the local reform influences or possibly offend their patrons."

Mr. Woody said further: "There has been a steady resumption of normal business with the return of the cooler fall weather. I found the exhibitors as a general rule fairly optimistic and in more than one instance, they have shown me that their theatres are doing a greater volume of business than they did a year ago.

"Exhibitors are getting more and more awake to the fact that they have in their control a powerful medium for the molding of public opinion, the screen, and they will not be loath to use it should the ncessity arise in the battle to keep the motion picture industry free and untrammeled by political and notoriety-seeking malcontents."

# *Conditions in Famine Stricken Russia Shown in Detail in Pathe News No. 82*

PATHE NEWS is now presenting to the American public what are said to be the first motion pictures to come out of famine stricken Russia. In issue No. 82, out Wednesday, October 12, the Pathe News began the presentation of a series of exclusive pictures that shows every detail of the terrible situation now facing millions of homeless and hungry Russian peasants, in the Volga and Samara districts, Georges Ercole, Pathe cameraman, penetrated into the Volga and Samara territories even before the American Relief Commission could carry succor to the famished natives. Ercole covered 3,300 miles in his tour through the famine country.

For seven months, Emanuel Cohen, editor of the Pathe News, conducted his negotiations that finally resulted in the Russian Soviet Government giving him a permit to send a cameraman into the interior. Pathe News No. 82 was virtually on "the press," when the Russian negatives arrived here. The edition was held up while the story was prepared, but the reel was issued on scheduled time.

Prominent theatres in New York made special attractions of the Russian material. Even the Palace Theatre, in the big Keith vaudeville house, made a special feature of the Ercole pictures aside from the regular edition of the Pathe News.

# *November Will Be "R. S. Cole Month"; Great Business Drive to Be Launched*

THE R-C Pictures' Corporation has dedicated the month of November to its president, R. S. Cole, and will call it "R. S. Cole Month" as a testimonial to his leadership and business acumen, according to Charles R. Rogers, general manager of distribution.

Mr. Rogers and his co-workers in the selling division will launch what he expects to be the greatest business drive in the history of this rapidly growing organization. Every branch manager has been instructed to notify his staff that November will be dedicated to Mr. Cole and that each of the twenty-six branches will be expected to put forth every possible effort to establish new selling records during that period.

Although R-C Pictures has recorded a splendid record thus far during October, Mr. Rogers is confident that with a little extra effort and the exceptional volume of advertising and publicity which will be put behind R-C productions, November should establish bigger records than ever.

Not only will the publicity and advertising departments concentrate upon R. S. Cole Month in a nation-wide campaign, but a corps of experts is already engaged in devising a special assortment of accessories to be distributed to exhibitors next month free of charge. Other exploitation aids will be furnished exhibitors booking R-C subjects during the drive in honor of Mr. Cole. Further announcements of plans for the month will be made.

# *Federated Is Host to 500 Exhibitors at Enjoyable Screening in Pittsburgh*

A MOST elaborate and enjoyable screening of film product was that at which Federated Film Exchange Company was host to 500 exhibitors, representatives of the press, producers and other figures in the film world at the William Penn Hotel, Pittsburgh, on Sunday evening, October 9. From all over Western Pennsylvania and West Virginia came theatre owners to enjoy what was declared by Isaac Silverman of the Strand Theatre, Altoon, who spoke on behalf of the theatre owners to be the biggest affair ever attempted and a fitting expression of the standing of Federated. With the theatre owners came representatives of newspapers throughout the territory, public officials and members of the film press.

The festivities began at 7 o'clock, with the screening of two Prizma films and a late release of the Screen Snapshops, after which a dinner was served. After the crowd had been screen. These included two chapters of the "Miracles of the Jungle" serial, a Hallroom Boys Comedy and a "Snooky" two-reeler. It was nearly midnight before the party ended.

*Many Congratulations*

There were only two after-dinner speakers, Isaac Silverman of the Strand Theatre, Altoona, and Carroll H. Dunning, head of the Prizma Company, in whose speech was reflected the earnestness of his belief in his product. Mr. Silverman told of the officers of his belief in his product. Mr. Silverman told of the officers of Federated, that he had known them in their boyhood days and that he could vouch for their reliability.

Many telegrams of congratulations and good wishes, came from exchange managers all over the country, and these were read at the banquet by Frank G. Hard, publicity director for the Federated, with headquarters at Cleveland. Music was furnished the entire evening by the Grand Theatre orchestra.

*SCENE FROM "AFTER THE SHOW" (PARAMOUNT)*

# *Levy Sues Harry Garson and Clara Kimball Young*

Pursuant to an order issued by Justice Vernon M. Davis of the New York Supreme Court, an attachment has been issued to Sheriff Knott for execution against property of Clara Kimball Young. The attachment is the result of a suit brought in the Supreme Court by David Levy against Miss Young and Harry Garson to recover $13,000.

Levy alleges that on November 20, 1920, Miss Young and Garson jointly executed their promissory note for $5,000 payable on demand to P. A. Powers at 1600 Broadway, and again on February 27 last executed another note to Powers for $10,000, this note to be redeemed four months after date. It is charged that only two payments have been made on account of the notes, one of $1,000 on April 1 last, and another of $1,000 on April 9. Efforts to collect the balance due on both notes, it is alleged by Levy, have failed.

Levy says that for a valuable consideration the notes were assigned to him by Powers. The attachment was applied for on the ground that both Miss Young and Garson are non-residents of New York City, both it is charged being residents of Los Angeles, where Levy avers Miss Young resides at 1742 Wellington Road. Levy gave a surety company bond of $1,000 to re-imburse Miss Young and Garson for any damages should he fail to win his suit against them.

# *F. Niblo with L. B. Mayer*

Fred Niblo, director and erstwhile stage star, has signed a contract with Louis B. Mayer to direct Anita Stewart. Through his direction of "The Three Musketeers," as well as his past successes, Mr. Niblo has come to be recognized as one of the most capable directors. Mr. Niblo is making preparations for filming Herbert Bashford's "The Woman He Married," a former stage play which has been adapted for the screen by Josephine Quirk.

# FACTS, MEN, FACTS!

Theatres that never showed a serial;

Theatres that had given 'em up;

Big Circuits;

Big First Run Houses,—are booking

# CHARLES HUTCHISON

IN

# HURRICANE HUTCH

**WITH WARNER OLAND...**

**PRODUCED AND DIRECTED BY GEO B. SEITZ**

Stunt No. 33

*Hutchison goes over a big water fall in a canoe.*

## Some of them

Ascher Bros. entire circuit
Southern Enterprises circuit, Atlanta
Southern Enterprises circuit, Charlotte
Chamberlain circuit, Pa.
Liberty, Lincoln, Neb.
Foy's Rialto, Dallas, 4 days
Palace Theatre Beautiful, Hamilton, O. (first time ever run a serial)
Valentine, N. Y., (first time ever run a serial)
Costello Theatre, N. Y.
Irving Theatre, Brooklyn
Keith's Madison, N. Y.
Lubliner & Trinz entire circuit
Saenger entire Suburban circuit
Majestic, Johnstown, Pa., 3 days
Aris, Erie, Pa., 3 days
Princess, Hartford, Ct., 4 days
Empress, Omaha, 3 days (never run serial before)
National, Detroit, full week
Grand Opera House, St. Louis, full week
U. S. Theatre, N. Y. (first time in years)
Lincoln Theatre, N. Y.
Roosevelt Theatre, N. Y.

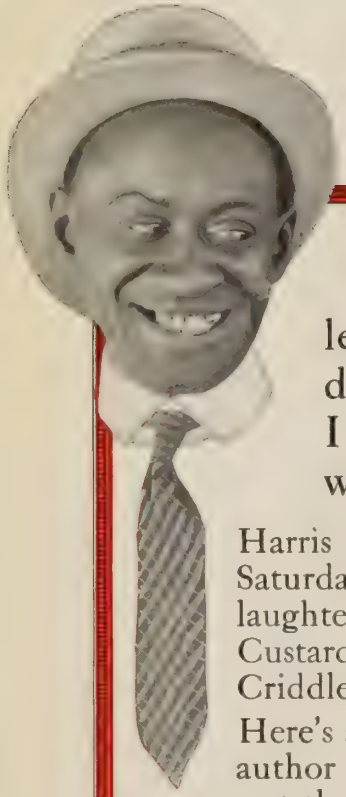
**THERE ARE HUNDREDS OF OTHERS WHO HAVE BOOKED THE GREATEST SERIAL SENSATION OF ALL TIME**

Pathéserial

THE HARRIS DICKSON
FILM CORPORATION
*presents*

# THE CUSTARD NINE

FROM THE FAMOUS STORY
*in*
*THE SATURDAY EVENING POST*
BY HARRIS DICKSON



"I'm ketchin' a train what leaves twenty minutes befo' I do, so the Coroner will know I never had nothin' to do with it".

Harris Dickson's "colored stories" in the Saturday Evening Post have given hearty laughter to millions. "Parson Virgil Custard" and "Rev'ren' Baltimore Criddle" are household words.

Here's a real novelty; stories by a famous author who knows the colored people; a cast that is all colored; pictures that were taken 'way down South in Vicksburg.

They are funny; funny in titles; funny in the situations; funny in the intimate glimpses of life among the colored people.

Set yourself for something new and **good.**

Two Reels

(The second Harris Dickson picture will be "The Beauty Contest")

Pathé Distributors

# Selling the Picture to the Public

By EPES WINTHROP SARGENT.

## *Another Newspaper Man Points the Way to Get Real Publicity Into the Papers*

SOME ten or eleven years ago we wrote a story for this paper with the title "Footage Press Work" in which we pointed out that a mile of flimsy prepared to please the boss was not as valuable to a concern as ten inches which could get into the newspaper columns.

Since that time scores of stories have been printed along the same lines. Editor after editor has told what the newspaper—the buyer—wants, and still most of the publicity is prepared to please the man who pays salaries, whether it is sent to the trade or the newspapers.

It doesn't seem to do much good to point out that press work which does not get printed is a waste of time and opportunity, but lately William N. Robson, Paramounteer for the Pittsburgh district, got a letter from J. Fred Shean, managing editor of the Morning Herald, Uniontown, Pa., which covers the ground so well that we offer it here, where the press men are more likely to see it, instead of sending it over to the general pages.

*Please the Purchaser*

The crux of the entire matter is thus stated by Mr. Shean:

"Some newspapers run a higher percentage of news space than others—but in each instance the news space accorded to the editorial departments of the newspapers must be apportioned to the various departments in more or less arbitrary fashion. If one department consumes more space than it deserves, another department suffers. Those departments which are alloted to such consideration as the films must be studied with great care to eliminate the pure advertising from the real news element. Readers of the newspapers in such departments as films and theatres want news—not advertising—and to the extent that this differentation is made determines the value of these departments to the newspaper and to the theatrical industry itself."

In other words, each paper gives a certain proportion of its space to news, and the rest to advertising. It gets paid for the advertising.

If you take advertising space—and pay for it—you can say whatever you please. But if you want to steal some of that white paper that is given to the news, it must be stuff *the paper wants to print.* You have nothing at all to say about the matter. Even the smaller country sheets have more copy than they can use for each issue. They take only the best of this material; so much wire stuff, so much local stuff, so much society, so much sporting news, so much theatrical stuff. If it has a column for theatre news and ten columns of stuff are offered, it picks one-tenth of the best, and uses that.

If your stuff is more readable, more desirable and better prepared, it goes in. If it isn't, it hits the zinc. But it must be desirable from the newspaper's point of view; not the point of view of the president of the film company. What Mr. Shean wants is succinctly told:

*What Is Wanted*

"Eliminate the editorial references, particularly the "we," etc., which so often appear in the usual film story. Cut down the story to two or three inches and crowd into it real news and you will get more stories printed. Silly fads of motion picture stars; and color of their eyes; the brand of chocolates they consume; the names of their pet dogs and canaries are not news. Where were the pictures made, under what conditions were they made; a short paragraph of the theme of the story; who are the stars, the producers—list them by names only—when will the picture be shown at the local theatre. Then, prepare for your exhibitor, a carefully written, unbiased review of the film for use during its presentation—and for the love of co-operative consideration eliminate the exaggerations. It seems to me that these are the general rules which would improve the publicity which comes to the desk of the harassed editor."

That is what Mr. Shean wants, and about 999 out of every thousand others want the same. But there is one exception. The clever press man can, and does, get closer to the pure advertising angle in a cleverly disguised puff than the inexperienced man who writes what is inelegantly known as guff.

*Crossing the Border*

The good press man knows not only what the editor wants, but what he will take, which is something else again, and he will write just as far over the border as he knows that he can go. Some years ago we used to get more space in the regular New York Sunday advance than the oposition houses got. We got half as much again. And we did it by merely writing newspaper stuff that would run half as long again as what the other fellow got.

We knew, because we had worked for ten years on the other side of the desk, that if we sent down a 250 word story it would go through, IF we wrote it newspaper and not press agent style.

The other man wrote from 500 to 800 words. It had to be cut, and as long as it *was* cut, it was trimmed to the bone. Once the blue pencil started, it kept on working, and the story went down to 100 or 150 words. They had to take out the flossy stuff, so some of the rest of the text went, too. Our stuff really did not need editing for style, so it went through, practically uncut.

*It Can Be Done*

It is the same way with picture press stuff. Make it so easy to be handled that the editor figures it will be easier to let it run full than to try to cut, and it stands not only a better chance for length, but for life itself.

Mr. Shean's idea is this:

"Some of these days some of the film companies will put an experienced newspaper man at the head of their publicity staff, will give him free rein—he will send out stuff that is calculated to meet the requirements of the newspapers; he will eliminate the slush; he will write short, snappy stories containing only the real news elements; he will issue it in the most convenient form for newspaper use—and the other film companies will wonder what in the devil happened that so and so is getting his stuff across."

You don't fool the editor when you send out stuff single space or set up in six point instead of eight—or ten. The editor knows how much the matter will fill in his own paper. He does not care that your six point story only

*THIS REO IS SEVENTEEN YEARS OLD AND SO IS THE BRIDE, WHO SAID: "I DO"*

*George Schmidt, of the Strand, Atlanta, Ga., the Southern Enterprises second-run house, knew that he could pull them in to see Harold Lloyd if he told them he had that Associated Exhibitors' release, so he borrowed an old-fashioned car, found a very fair imitation of Harold Lloyd, persuaded a pretty girl to pose as the bride and kept the car running around town all the week, while the cashier worked overtime*

# Selling the Picture to the Public

runs an inch on the flimsy or that your single spaced story looks small. He can tell about how many inches it will take in the paper he is getting out, whether you set it in ten point or four point, and he is much more apt to take the ten point story.

*The Moral*

**Make it as easy as you know how for the editor to be good to you and you'll be surprised at the kindness of his heart.**

## *San Francisco Window Is Best for "Old Nest"*

About the best of the window displays for "The Old Nest" comes from San Francisco, where the Goldwyn picture played for two weeks at the Imperial, and Nick Ayer writes that they had to connect the orchestra pit with the storm sewer to drain off the tears that rolled down from the patrons and wet the players' feet.

The hook-up was based on the closing appeal of the film, and the window was designed to draw the telegraph business. On opposite sides are profiles of San Francisco and New York, with a miniature telegraph line running between. Above "New York" is a latticed window with the mother peering forth. An empty birdcage with opened door, and a deserted nest add to the suggestion. From the cage hangs a synopsis of the play.

A bunch of foliage and flowers cut off this section from the San Francisco side, which includes the central display, which is a telegraph office with the clerk receiving a message from a patron. Along the counter is painted the slogan, "Wire her, she wants to know," and on the shelf is a repetition of the idea on an enlarged telegraph blank.

At the side is a cage with canary birds and below the legend, "Some birds fly away from the Home Nest and forget to return," and beyond is another "See 'the Old Nest' at the Imperial and wire her. She wants to know." A ribbon connects the San Francisco cage with that in New York.

It is one of the best windows we have seen, and it helped the run at the Imperial materially.

*HAVE THESE PAGES HELPED YOU? THEN BUY PICTURE THEATRE ADVERTISING.*

## *Hyman's Novelties at the Mark Strand*

One of the real musical events of the season in Brooklyn will be the appearance of Victor Herbert at the Mark Strand Theatre the week of October 23 as guest conductor of the Mark Strand Orchestra, which will be increased to forty pieces for this event. The guest conductor is something new in the East, though at the California Theatre, San Francisco, many of the famous leaders of the Coast have been guests at the Sunday concerts. Mr. Herbert, however, will conduct a program of his compositions at each of the three de luxe performances each day.

*EDW. L. HYMAN*

For this reason the usual overture has been dropped and the program will open with the Flower Song from "Carmen" sung by a tenor and interpreted by one of the ballet premieres. A Spanish courtyard exterior will be used, with a balcony on one side balanced by a set tree beneath which are a table and chairs. The dancer, in the costume of "Carmen," opens with a dance, which is followed by the song, the dancer interpreting the thought of the lyric. The lighting will be in red and amber with straw colored spots.

Mr. Herbert will come second, conducting three program numbers, the first the overture to "Mlle. Modiste," then the intermezzo from "Naughty Marietta," "Indian Summer" from "An American Idyl" and entr'acte music from "Her Regiment." The third will be the overture to "Eileen."

Constance Talmadge follows in "Woman's Place," and the fourth number will be Speaks' "'Tis Morning," as a soprano solo, sung as a concert number.

The Mermaid Comedy, "Bang," and a selection from "Tales of Hoffman" as the organ postlude complete the program.

## *Broke the Ice*

E. J. Barnette, of the Tremont Theatre, Galveston, decided that it was about time that local merchants were educated to the appreciation of the window hook up.

He persuaded a local store that about fifteen cards and stills would tell the bargain hunter that "now was the Great Moment" to buy fall clothing. It worked so well that now other merchants are coming to Barnette and asking for a chance at the next stunt.

*THIS WESTERN UNION WINDOW COMES FROM SAN FRANCISCO AND REPRESENTS THE BEST FOR "THE OLD NEST"*

*Most Western Union managers have tied up to the Goldwyn play, and in many instances have established branch offices in the lobbies of the theatres where the film is showing; but this display from the Golden Gate takes the blue ribbon and anything else in the way of prizes, for it is elaborate, tasteful and strictly germane to the picture*

# Selling the Picture to the Public

*THIS WESTERN THEATRE HAD OPPOSITION LIGHTHOUSES*

*One was out in the lobby of Loew's Theatre, Portland, Oregon, and the other was painted on the side wall, but both united to advertise the Associated Exhibitors' feature, "Women Who Wait." It is a vaudeville-picture house with a film headline*

## *Made Red Ink Print Something Original*

It is about time that something new was worked with the red ink over-printed first page, and Edwin Forrest Young, of the Alhambra Theatre, Indianapolis, seems to have felt the same way about it.

One afternoon the Times came out with red letters in three lines telling of "Movie Actor Declared a Hero" with a smaller reference to page three only an inch high.

*In Story Form*

On page three was the story of Will Rogers in "An Unwilling Hero" with a New Orleans date line and handled as a news story. It was not until well toward the close that the advertising end was played up, but the "Advt" which the law requires blew the snap, but not before the advertisement had been put over.

The fact that the paper was giving a lot of space to the Arbuckle matter at the time did not detract from the appeal of the story, to say the least.

This was not a job office stunt, but the entire edition of 88,000 copies was redlined. This is the first record we have of a redline teaser.

## *"Old Nest" Matinee Is Along Familiar Line*

Working the tincan matinee along new lines brought the Victory Theatre, Waco, Texas, one of the most unique lobbies ever planned.

Before the showing of "The Old Nest" it was announced that any boy who brought an old bird's nest would be admitted free to a matinee of the preceding attraction. As the nests were long since deserted, there was no danger of a kick from bird lovers.

The result was a collection of 900 nests gathered by the theatre, which displayed a hundred of the best, using the discarded homes of 34 different sorts of birds.

Building up on this idea, invite the schools to send their nature study classes to see the collection in your lobby.

## *Vaudeville Theatre Exploits a Feature*

Although Loew's Theatre, Portland, Ore., features its vaudeville bill above the film attraction as a rule, it went to extra pains to put over "While Women Wait" as the headliner for the week that Associated Exhibitor's attraction played the house.

It built a circular lighthouse to stand in the center of the lobby and backed this up with a painting which took in one entire side wall, also showing the lighthouse in a terrific storm which is the big moment in the picture. A banner, with the three featured players announced, was stretched across the end of the lobby and more than an even share of the stills were given to the photoplay.

The extra attention given the film made it the actual headliner instead of merely the titular feature, and it went over for a big engagement.

## *Easy to Work*

The Penn Theatre, Uniontown, Pa., wanted to persuade the town that "The Affairs of Anatol" was what they knew it to be.

On the advice of Bill Robson, Paramounteer, they gave the editor of the local paper a special showing, and he was so pleased with the courtesy that a half column review made its appearance on the coveted front page the morning after the opening.

Editors are only human. They respond to little courtesies like the rest of us. It's a point to be remembered.

## *Trolley Perambulator Knows Its Old Tricks*

Just because it is old is no reason why a stunt is not still good. Eli M. Orowitz, the Philadelphia Paramounteer, suggested it to Manager McEwen, of the Grand Theatre, Camden, as part of the campaign for "The Affairs of Anatol" and McEwen put it over, riding on the fact it had come from a two weeks' stay at the Stanley in Philadelphia.

Straight side boards were used here, though the twelve stars should make a fine lot of passengers, and we think that the house name could have been played up at the bottom of the side pieces to good advantage. It gets a fine showing on the front, but it should have been larger on the sides, as well, but put at the bottom to give the title a chance at the top.

A man with a gong was used to supplement the clang of the car bell, and did just as well as a band could have done. The one big idea is to make a noise.

*HERE IS THE PERAMBULATING TROLLEY CAR AGAIN*

*This time it was used by Manager McEwen, of the Grand Theatre, Camden, N. J., and is a part of the exploitation for "The Affairs of Anatol," suggested by Eli M. Orowitz, the Philadelphia Paramounteer. It's old, but it's still good*

# Selling the Picture to the Public

## *Sold "Footlights" Title to a Lighting Company*

Arguing that "Footlights" referred to lighting, Albert S. Nathan, the New Haven Paramounteer, sold the idea to the United Illuminating Company and got two windows for Miss Ferguson only a few feet from the opposition house.

It was not just a window. It was a window de luxe, for the store is devoted to the sale of electrical helps for housewives and there is not a woman in town who does not cast longing eyes at the display whenever she passes, and most of them pass frequently.

Those who enter the store either come to pay their bills or to buy appliances. If they have current in their homes, they are apt to have money in their pockets, so the window apppals to the class most apt to be patrons of the better class of photoplays.

It did not hurt any that the store is only a few feet from the opposition house, where it could reach those patrons, and another advantage was found in the fact that the windows were well lighted until only the night hawks remained on the streets.

It helped the display at the Rialto markedly and formed a better than usual hookup.

*MAKING LIGHT OF ELSIE FERGUSON IN NEW HAVEN*

*Albert S. Nathan, the New Haven Paramounteer, for a pair of windows in the store of the United Illuminating Company for Elsie Ferguson in "Footlights" on the very narrow argument that it was about lighting. The other window did not photograph*

## *Adapted Drawing Idea to "Anatol" Displays*

Albert S. Nathan, the New Haven Paramounteer, adapted the drawing contest to "The Affairs of Anatol" when it came to the Rialto there. He hooked the Journal-Courier to a contest for the best reproductions of any pictures of the twelve stars in the Paramount super, and did not limit the contest to the school children as this does not appeal to them as did "black Beauty."

He made the contest open to any local artist and got a whole lobby full of sketches which made a finer display, from an exploitation point of view, than the Clive illustrations.

Cash and ticket prizes were offered, and the prizes were worth while, but glory seemed to be the grand prize, and this stunt can be worked very cheaply. The "Black Beauty" contest was one of the best money makers ever devised. This promises to be almost as much of a cleanup.

## *Get that P. T. A. and make more money*

*YOU HAVE HEARD OF FREE VERSE. HERE IS SOME FREE ART*

*Albert S. Nathan, the New Haven Paramounteer, persuaded the Rialto Theatre there to offer cash and ticket prizes for the best drawings of any of the stars of "The Affairs of Anatol" and used them for the big lobby display and art exhibit*

## *This "Wet Gold" Was Only Copper Plated*

Charles Amos, of the Strand Theatre, Spartanburg, N. C., hit upon a real novelty for "Wet Gold." From the bank he obtained a pile of new copper pennies, which were placed in a small chest and laid, partly opened and with the contents spilled out, on the bottom of an aquarium in which swam a few goldfish and a small turtle.

*Put Them Back Again*

When the run was over, he banked the pennies again, and the only cost was some passes and a little trouble, but when he put the pennies back he also deposited about $80 more than he would ordinarily have taken in.

Now that it has been worked out, it seems so simple that the wonder is that no one else thought of it earlier, for it makes a striking window show and can be built up into an elaborate display.

## *Booming "The Old Nest" All Over Los Angeles*

Exceptional advertising was done for "The Old Nest" in Los Angeles when that Goldwyn opened at the California. The Sun chain of drug stores were tied up for window displays, including four windows in the main store in the business section. In addition about 50 other windows were obtained for similar displays from independent concerns.

In addition to the regular pictorial paper, fifty 24-sheets were put out quoting Guy Price's criticism in the Herald, which he started off with the lines: "There will never be a human document on the screen to surpass Ropert Hughes 'The Old Nest'."

It all helped to put the picture over for a three-week run.

# Selling the Picture to the Public

*WAX DUMMIES HELPED PUT OVER "OVER THE HILL"*
*The Jewel Theatre, New York City, used wax figures of the mother and son in the Fox feature, illuminating them at night by flasher searchlights. Thirty thousand bags were given grocers, and an automobile was the street ballyhoo*

## How "Over the Hill" Went Over the Top

When "Over the Hill" came to the Jewel Theatre, in New York, Morris Weiser worked just as hard as though most of New York did not know that the Fox feature had been running all season in a Broadway house. They didn't know that he had it, and that was all that worried him.

He provided the neighborhood merchants with 30,000 paper bags printed up for the run and gave passes to newsdealers for distributing circus heralds with their papers.

*Used a Perambulator*

An automobile was used for a street display and wax figures of the mother and son, with appropriately lettered cards, were displayed on top of the marquise. In the evening, when most of the selling was done, flasher searchlights played upon the couple, to pick them into especial prominence.

They also used seven three sheets, several photo frames and half a dozen tack cards. Outside of that they did not do much, but the box office showed they had done enough to pack them in.

## Door Knobs in Series Is Newest Way to Work

Generally the single door knob is considered sufficient to put over a play,, but O. C. Lam, of the Elite Theatre, Rome, Ga., has invented the teaser door knob.

The first was a card about 3 by 5 inches printed up on either side with a door and the question "What's behind 'The Sign on the Door'?" This has people guessing and many thought it was some stunt of the Salvation Army, Red Cross or K. K. K.

The day the rest of the advertising was sprung there appeared a larger card with a more complete advertisement of the First National play with Norma Talmadge, and every one knew all about it. The teaser increased tenfold the draw of the second piece, and the total cost was only $16; but a small fraction of what it helped to bring in.

## Lobby Display Made Second Run the Best

Pulling in the crowd with a special lobby display, George Schmidt, of the Strand Theatre, Atlanta, really made more money for Southern Enterprises on the second run of "The Woman God Changed" than the Howard made on the first run. He did not take in as much money, but subtracting expense from receipts, he made a better showing, and the results more than justified the expense, for it more than held up the business on a repeat.

*Cyclorama Drop*

The back of the display was a cyclorama drop, with an intensely blue sky and greenery below, several cut palm trees being placed in front and mingled with real palm leaves. Sand was put down on the floor to suggest the beach, which was strewn with wreckage, and a distress signal was flown on the left.

The night lighting was blue with a warm glow on the fire, which does not show in the photograph, but which was located amid the palms in the centre of the display.

*Space for the Patrons*

The cyke was cut to permit free ingress, the great depth of the lobby making it possible to get plenty of room for the setting and still have room for the patrons in front of the box office. You can get a hint of the depth through the segment of the real lobby at the top of the cyke, but this does not give the full effect.

This seems to be a pretty good argument in favor of lobby display work. The Howard front does not lend itself to special decoration. The suggestion of the atmosphere of the play had to be gotten over in words. Showing it in scenery brought a better business on a repeat date. That seems to speak for itself.

## Added and Shifted

Maj. Howard R. Kingsmore, former Chief Intelligence Officer for the American Siberian Expeditionary Army, has divested himself of that title for the more simple one of "Paramounteer," having attached himself to the bunch of Claud Saunders bright boys. Among his other simple jobs was an 8,000-mile trip into Siberia to make a photographic exploration of conditions for the government, so the one-night stands will have no terrors for him.

Other announcements are:

Leslie F. Whelan goes from Denver to Washington, which sends Boasberg to Detroit and makes room for Kenneth Renaud in Denver.

It is the Paramount policy to keep them moving so that they will not stale in their territory, but Max Doolittle seems glued to the Des Moines territory; possibly because he shows no signs of going stale.

*THIS DISPLAY FROM THE STRAND, ATLANTA, MADE GOOD*
*It made so good that, on a comparative basis, this second run for "The Woman God Changed" really did better than the first run at the Howard, and it had to buck "The Affairs of Anatol" at the Howard at that. Pretty good for this*

# Selling the Picture to the Public

## New Dialogue Cards Sold in New Haven

Albert S. Nathan, who Paramounts the lower end of New England, has something new in window cards. They resort to dialogue to get the idea over, and the cut shows the window decoration in the leading florist's in New Haven when "The Affairs of Anatol" was given its showing at the Rialto

The card shows a scene still with Reid and Swanson and the text just below reads:

Wallie: "Let me say it with flowers?"

Gloria: "You may if they come from Myers.' That is paramount." The details of house and date followed.

In the same way a sporting goods store had Wallie ask Gloria if she was afraid and she replied not if the rifle he holds is of a certain make.

This may not seem to differ much from the usual window card, but if you will experiment you will find that dialogue puts an idea over better than a straight announcement, as a rule, and that this simple device helps to get attention for the card. This done, the rest of the window can be filled as desired

*NATHAN'S NEW IDEA IN WINDOW HOOK-UPS IN NEW HAVEN*

*He puts over the idea with dialogue cards similar to that shown in the foreground on the left. This was used for "The Affairs of Anatol." The New Haven Paramounteer seems to have hit upon a new and decidedly good idea*

## Advance Exploitation Sold "Anatol" in Denver

Homer Ellison, whom the Paramount Exploitation Department calls "the Riesenfeld of Denver," sold "The Affairs of Anatol" by means of the advance work, using large newspaper spreads and an extra lot of posters to tell that the twelve-star play was to be at the Rialto and Princess theatres.

So well was this advance work put over that no especial exploitation was required for the showing. All that seemed necessary was to dress the front with care.

Garlands of artificial flowers draped the front of both houses, being extended over the sidewalk and wound around the frames. In the lobbies the Clive paintings were the display, and there was plenty of light, as the photograph of the Rialto shows.

This seemed to be all that was necessary to put the picture over to capacity at both houses and get a standout each evening.

Different cities require different methods. Ellison found that the advance work obviated the recourse to more spectacular methods of exploitation. Other managers have found that the more pronounced methods had the better effect. As a rule the latter is more apt to hold good, but if you can play to capacity, you don't need to do much more, and that is what Mr. Ellison got with his billboard and newspaper campaign.

*ADVANCE EXPLOITATION DID THE SELLING IN DENVER*

*When it came time to show "The Affairs of Anatol" at the Rialto and Princess theatres Homer Ellison merely made a pretty front with garlands and pictorial matter and the Clive paintings. This shows the Rialto front*

## Made a Sales Lobby on "Everything For Sale"

F. J. Miller, manager of theatres for Southern Enterprises in Augusta, Ga., is fertile in invention. His latest is a novel lobby for "Everything for Sale."

He arranged with a ready-to-wear store to bring about $5,000 worth of goods to the theatres, and dress the lobby. Four saleswomen came along, and everything was for sale. People came in early and enjoyed the play more because of the bargains, and the novelty of the lobby store brought in a lot of customers who would not have patronized either the store or the theatre under ordinary approach.

*And Another* $1,000

There was also on show about $1,000 worth of electrical fixtures with a salesman to take orders, and this, too, proved of benefit.

This is an improvement on the lobby display of goods, for it has more value to the store and they will increase the advertising space since there is a greater return. It is not possible in a shallow lobby, but with an enclosed space and this title, you will shower your blessings upon Mr. Miller if you try out the idea.

*Suit Your Clientele*

In arranging a hook-up, get hold of the class of goods most likely to appeal to your better class of patrons. Don't get too costly or too cheap. Give them what they are likely to buy if you would get the best returns for yourself and your collaborators.

*GET THAT P. T. A. AND MAKE MORE MONEY*

# Selling the Picture to the Public

*HERE IS A SIMPLE HOOK-UP FOR "AFFAIRS OF ANATOL"*
*The sign asks why the stars are pretty. One streamer leads to the list of stars; the other to a card for the drug store's supply of toilet aids. Planned for the Paramount production by E. R. Rogers for the Tivoli Theatre, Chattanooga*

## *Simple Window Hook-Up for "Anatol" Players*

E. R. Rogers, of the Tivoli and other houses in Chattanooga, got a very simple window hook-up for "The Affairs of Anatol." He put an ornamental form in a drug store window with the six women leads in the Paramount strung across the wide panel and below an inquiry as to "Why are they so pretty?"

Two streamers led from the bottom of the sign. One told of the twelve stars in the play. The other merely said "Our toilet articles tell the secret."

This can be used to hook-up any druggist, working on his general stock or driving on his specialties. It is simple, requiring a minimum of card work, and yet it puts over the idea of six beautiful women as well as something far more elaborate, and there is a charm in the very simplicity of the design.

In passing note how much more striking the form card is than would be a card either square or oblong. The design gives the announcement an added distinction.

## *Winning the Rotary*

Hugo Plath, of the Gem and Best theatres, Palestine, Texas, has the right idea. Recently he invited the Rotary Club to attend a special showing of the motion pictures of a big Rotary picnic, which is about as good an excuse as you can find for getting the representative business men interested in the theatre.

## *Used Half His Lobby for Elaborate Display*

Joe Bradt, of the People's Theatre, Portland, Oregon, knows that a good lobby display will sell tickets for his house. He knows it, because it has worked so often for him.

When he booked in Dorothy Dalton, in "Behind Masks," he called in Amike Vogel, who paramounts in the salmon canning district, and they worked out a scheme which used up almost half the lobby, but almost gave the cashiers an excuse for demanding a vacation in which to rest up. A stone vault was built of compo board with a ponderous door, swung open, and beside this stood a cutout of Miss Dalton peering into the interior where a huge red mask hid the secrets of the enclosure. It did not cost as much as it looks, for it won a large effect cheaply, and it brought the crowds tumbling in.

If you do not want so heavy an effect, try making a mask large enough to screen your entrance, with a curtain effect from the lower edge to the floor, and hang this before your entrance door, urging the people to see what is behind the mask. It will not be as effective as this display, but it will aid the ticket sale.

## *This Rotary Benefit Helped Start a Fund*

The Rotary Club of Hamilton, O., held a theatre party to "The Old Nest" at the Palace Theatre in order to gain the funds with which to finance the community chest campaign that was about to be started.

The management made a price concession and the tickets were sold at full price to the members and their friends, no only ensuring a full house, but starting off the run with an endorsement.

So well was the picture liked that the Rotarians donated matinee tickets for the inmates of the Children's Home, that they, too, might enjoy the treat.

The Palace made an immediate profit from the visit and won an endorsement still more valuable.

## *This Sounds New*

The advertisement or program in which are buried the names of persons entitled to free tickets is not a new idea, but Bill Robson persuaded a store in Sharon, Pa., to use the hidden names in their store advertisement. Then there was added the statement that other names could be found at various points in the store.

The names were supposed to have been picked by Cecil De Mille from a Sharon directory, sent him for that purpose, and to have been donated by him to advertise "The Affairs of Anatol."

The names were all over the place, on price tags on storage boxes, hung on displayed goods and similar places, the idea being very much the same as the hidden Easter eggs.

The big points are that the hunt pleases the people, and so inclines them toward the show, and it brings people into the store of the advertiser, which is worth real money to him; much more than he pays for the tickets.

Bill Robson has been working this hard through his Pittsburgh Paramount district, and Lem Stewart sends in the same stunt worked as a hook-up page by A. N. Cooper, of the Majestic Theatre, Asheville, N. C.

*JOE BRADT'S LOBBY MADE BIG BUSINESS FOR THE BANK*
*It did not cost as much as it looks, but it was suggestive of a corking mystery, and people came in to see what it was all about. Suggested by Amike Vogel, Seattle Paramounteer, for Dorothy Dalton in "Behind Masks," at the Peoples, Portland*

# Selling the Picture to the Public

## *Put Priscilla Dean in the Candy Boxes*

The Regent Theatre, Calgary, got a good hook-up for Priscilla Dean in "Reputation." Cutouts were placed in fancy candy boxes and set into the windows of practically every confectionery in the district.

*THE CANDY BOXES*

It gave tone to the windows, got more attention than any assortment of candies possibly could have won, and it helped to put over the play.

For a lobby display, Mr. Kerby took a suggestion from the press book and gained an excellent result. The entire display is done from posters, and makes a strong flash. In a week or two we will show O. T. Taylor's handling of the same design.

*THIS EXPLOIT COST NOTHING, FOR THE COMPANY PAID*

*The beverage company painted its own sign for the Paramount production of Hart in "The Whistle" for the Lyric Theatre, Sheffield, Ala., and the truck covered three other towns in the vicinity. They don't come much cheaper*

## *Red Inked the Front of Wyoming Paper*

The Rawlins (Wyoming) Republican red-inked the entire edition of one issue for "The Faith Healer" at the Strand, running the imprint right across the news on the front page, but using an ink which permitted the news items to be read. It was the first time the stunt had been worked in the town and it had them all excited over the Paramount production. Most red-ink editions are job office work.

## *Boomed Bill Hart with Own Banners*

All through the South the managers seem to have had no trouble in hooking a beverage concern to Bill Hart in "The Whistle" on account of the similarity of the title to a soft drink, but J. T. Bowser, of the Lyric Theatre, Sheffield, Ala., persuaded the company to paint its own banners for the truck which not only made the local deliveries, but which covered three feeder towns.

In addition he organized a parade the opening day, the feature of which was a mule cart with banners and a cutout and loaded with boys blowing whistles. They made as much noise as a band and gained more attention.

The total cost of putting the picture over to a fifteen per cent. increase was only $6.10, which was spent on the parade.

*MAKING A REPUTATION FOR "REPUTATION" IN CALGARY*

*K. F. Kerby, of the Regent Theatre, got this nice display for Priscilla Dean in the Universal feature through the use of poster cutouts and a little common sense. The pedestal idea has been widely used on this picture because it is new*

## *Devised New Angles for "Dangerous Curve"*

Down in Dallas, the home town of the Southwestern end of Southern Enterprises, Herschel Stuart sat in with Manager H. H. Maloney and his assistant, Raymond Willie, in putting over "Dangerous Curve Ahead."

It was only to be expected that Willie would dig out and land the traffic targets on all the police semaphores. That is the obvious. But they went this one better with a hook-up to the Dispatch.

The story tells of the family affairs of Mr. and Mrs. Harley Jones. This gave the idea of a Jones Family Reunion at the Palace. Some of the most prominent members of the prevalent family were specially invited and a coupon carried the invitation to the rest of the Joneses. One coupon would cover the entire family, and it would seem that all of the Joneses have large families in Texas, for a surprisingly large number of groups turned out for a special morning show.

And the rest of the week the remainder of Dallas hustled to keep up with the Joneses.

# Selling the Picture to the Public

*YOU CAN TELL WHY THIS GIRL LEFT HER HAPPY HOME*

*There were no shades to the windows of the house the Coliseum Theatre build to advertise the Warner Brothers' feature, and it was fierce embarrassing when she wanted to go to bed, and she did not want to stay up all night*

## *One Good Reason Why This Girl Left Home*

Warner Brothers hung up some real money in prizes to the managers of the Moss New York theatres who did the best advertising for "Why Girls Leave Home."

Emil Groth, manager of the Coliseum, pinned his faith to a house built on a Ford car which toured the neighborhood. At prominent corners the flivver would stop and the girl would leave home, and then slip back again and go on to the next pitch.

There were a lot of reasons why the girl left her one room home. She could not entertain company and when she had beefsteak and onions it smelled up the bedroom something awful.

At first glance this looks like a converted lunch wagon, but it is really a special structure, built for the occasion, and it got no end of attention for this uptown house, for it was kept on the streets all day long. It looks as though Groth would be in the money at the end of the contest.

## *Try Elephant Parades for "Wallingford's Son"*

J. Wallace Ham has put about everything he could think of in the Vitagraph press book for "The Son of Wallingford," but here is one he let get past him, so we're telling it here.

One of the high lights is an Oriental parade staged by J. Rufus for a real estate sale and Wallingford himself rides on a real elephant. This has been made into a sort of trade mark, with a cutup puzzle and all sorts of clever angles.

Tie into that with a parade of home-made elephants. Offer a good prize for the best two-boy elephant to get into line. Make one of your own with a blanket body and paper head to give them the idea and use this to advertise the parade.

Lots of boys will work hard, if you give them sufficient warning, and you'll get a parade that will make the Chaplin impersonators take notice.

Here's another little angle. If you have a Shrine temple or club in your town, get the Shriners interested in the pictured parade. Tell them it is something better than they ever worked.

## *Panamanian Exploit Wound Up in a Jail*

Some coppers have no sense of humor whatever, and they are not confined to any particular part of the country. Down in Cristobal, Panama, the Amador and El Dorado theatres sent out a masked rider to exploit "The White Rider," a Universal serial.

He was having a fine time when a member of the local constabulary came upon him brandishing an empty revolver. The official head was as empty as the gun the bandit carried, so the latter was lugged off to the cooler with the local equivalent of carrying concealed weapons lodged against him and his boss had to do a whale of a lot of talking to spring him out.

Of course the little local disturbance helped to advertise the serial, but it is a perfectly safe gamble that the next time the El Dorado does a little exploitation stunt, they will have to hunt up a new man. The last exploiter is a permanent ex-.

### *It's Spelled Different*

That's the El Dorado that the horse's head is pointing toward, and the second cut gives an idea of how the front was dressed for Priscilla Dean in "Reputation." Outside of the spelling, it looks pretty much like the home town, doesn't it, but down there they call it "rep-ü-ta-see-own," with a prolonged accent on the "ta." They swing on those two little letters like a monkey on a wild grape vine.

*THIS "WHITE HORSEMAN" WAS SO CONVINCING THAT THE HOOSEGOW REACHED FOR HIM*

*He was touting the Universal serial in Cristobal, Panama, and he had a fine time riding around, too, like an individual Ku Klux Klan, holding crowds up with an empty gun; but a cop came along and lugged him off to jail for a violation of the Sullivan Law or its Panamanian equivalent. The Sullivan Law is a New York ordinance against gun toting, in case you don't know*

# Selling the Picture to the Public

## *Milt Sammis Fails to Convert Bubar*

Jewett Bubar has been at it again. A recent layout for Elsie Ferguson in "Footlights" gives a currycombed letter for the star and title, even though the streaky lines of white are rather light. Outside of that this advertisement for the California, San Francisco, a Roth and Partington house, is very well done, with neat type for the selling and a minimum of hand

*A BUBAR DESIGN*

lettering. Milt Sammis has taken over the work for the California, Imperial and Portola, to permit Nick Ayer to give more time to the Granada, the new house which will be the star of the chain. Nick writes that Milt is going to be a regular press agent and gives him a strong recommendation, but we are not going to like Milt unless he converts Bubar to the old fashion of solid black letters for titles. Bubar is one of the best ad-artists in the bunch when he does not worship strange gods, and his faces look like those on human beings and unlike clothing store dummies, but he has fallen by the wayside with his hairline letters, and we want to see him come back. If Milt can win him back to the straight and narrow path, we will admit that Nick's praise is merited. Milt has a whole truck load of stuff he was going to work for the next Arbuckle picture and now he will have to cut it down to fit other stars, but Milt is not a bit discouraged. He has a lot of other new ideas, too.

—*P. T. A.*—

## *Effective Combination of Drawing and Types*

Making an effective combination display his first offering, R. G. Bride, of the Temple Theatre, Toledo, asks for comment, probably feeling that the comment will not make distasteful reading. It is rather a large space, 175 lines across five, but it is to start off the season and is probably larger than that usually employed. Broadly speaking, there is nothing to criticize in this announcement. The faults are largely those of the compositor and these are minor details. An advertising layout is very much like a scenario of a photoplay. It tells someone else what to do, but you cannot make him do exactly what you desire. In general Mr. Bride obtained very good results. He uses upper and lower case instead of all caps, he uses type wherever he can, and the art layout is good. It is hardly worth while to suggest that the "Cast Includes" following the type bank might have been smaller to give more prominence to the display of Sills' name or that an italic instead of a bold face for the selling talk below the title would have played

*MR. BRIDE'S OPENER*

up the title better. That could be done to get a little more pronounced display, but it is good as it stands, and even where correction were possible, we would not pull the proof apart to mark in the changes, though we would suggest italic for the next advertisement. A lightline italic would be just as good as the bold face in that position and at the same time it would give the heavy lines of the title a little more opportunity by removing the opposition of more black. Printers and advertisers alike have a tendency to use too much black. Few compositors realize the value of contrast, and you have to tell them and keep on telling. It is the only way.

—*P. T. A.*—

## *Store Decorator Made Fashion Show Settings*

H. A. McClure, manager of the Strand Theatre, Emporia, Kans., sends in a copy of the local paper in which half a dozen stores announce their fall openings and one proudly announces a fashion show at the Strand, blanketing all the others. Mr. McClure adds that the man who does the decorating for the store fixed up the stage setting. As he neatly puts it, "The local store furnished the fashion show without expense to us. We furnished the theatre, the picture and the added attraction, and the public furnished the incentive." That's a good line to make a note of. The public does supply the incentive, for there never has been a fashion show failure that was properly advertised, and from the very nature of things the show is bound to be advertised. It did so well that the other stores tried to horn in, one of them, for example, advertising "For you we stage the play of fashion."

—*P. T. A.*—

## *Christmas Is Coming*

Christmas will be here sooner than you realize. Get ready for it now. If you have a room you can use as a check room, start the latter part of November to tell that shoppers can check their bundles while they rest their feet. Get the Christmas copy out of Picture Theatre Advertising and use those ideas, and don't forget the Christmas Ticket Books. Make the dull season bring you business instead of taking it from you.

—*P. T. A.*—

## *Short Width Page Gave Full Effect*

Stanley N. Chambers, of the Regent and Palace Theatres, Wichita, still sends in good ads, but he does not seem to like the wide advertisement, dropping down the page instead of spreading across it, and dropping so far down that if we reproduced his stuff, there would be no room for text. Even this double display for Paramount Week is about twice as deep as will make up well on the page, but we are reproducing it because we think that it is the best P. W. announcement. Also it is one of the best Mr. Chambers has ever sent

*MR. CHAMBERS' BEST*

us, and he has sent in a raft of good stuff even if it is awkwardly proportioned. The display does not require much comment. It speaks for itself. It is six columns wide by the depth of the page, and every line of white space counts as much as that used for type. In a smaller space than four columns wide, this would probably have gone wrong, but Mr. Chambers had it made because he wanted something to go in a six, and he got as good a display as the entire page would have yielded. There was a time Mr. Chambers spent a lot of time on novelty ads, but of late he seems to have settled down to a steady diet of press book cuts. He gets good results and spends less money, but we miss the novelties he used to ship in.

—*P. T. A.*—

## *Theatre Parties*

Get after theatre parties this season. Almost any society will give you a party if you get after the officers. You can afford to give them a small rebate on the tickets sold members if they will sell a hundred or more. If you are not a "joiner" hook up to someone who is, and let him handle the details for you. In this way you bring to your house many who might otherwise not know your theatre. This is a particularly good stunt if the society is large enough to overlap the radius of any one theatre. Work it right and you can steal some of the

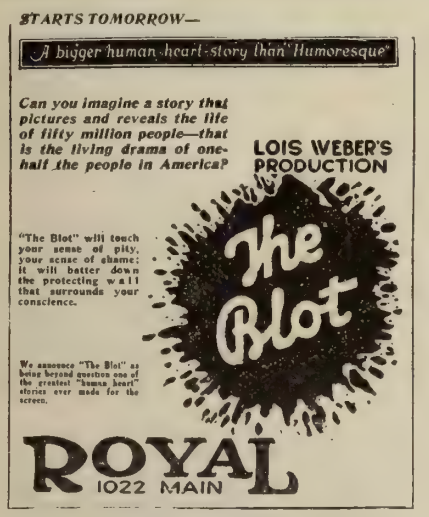
# Selling the Picture to the Public

opposition's patrons. But never sell more than half your house. Always have room for your regulars, or the stunt will do more harm than good.

—P. T. A.—

## *Illustrating Title Sells This Feature*

"The Blot," a Lois Weber feature, has a title that yields one of the best selling cuts of the season. As an attractor this cannot be approached by drawings, and it cannot be messed up by the most careless country printer. It stands out in all shades of ink, and it gets the eye the moment it lights upon the page. This is two columns by eighty lines from a Kansas City paper, and it has all of the fighting qualities of four times that space with the usual drawn design. It is just another example of a change of pace. It is different from




*AN EFFECTIVE TRADE MARK*

anything else on the page, and so it gets first attention. If the authorities will let you, it will make a great stencil for sidewalk work and will be about as good for window displays. If you want a great window take one part of yellow wax to two parts of rosin and melt in a water bath. When mixed, stir in enough lampblack to give it a strong black. Carefully clean sheets of glass and when the mixture is just cool enough to pour freely, stir it and pour a couple of ounces on the glass, letting it flow as it will. Repeat until you have used up your material, making some larger blots. Then borrow a stationer's window, put down a white cloth and dot the window with these "blots," with an overturned empty ink bottle for each blot, and a card hooking up your play with the stationer's inks. This is an old idea, a French novelty, but you can make a very effective window. If you try the scheme, we will appreciate a photograph.

—P. T. A.—

## *Try a Travel Club*

If you have a good line of scenics booked, organize a Travel Club. You can always locate some enterprising woman with a yearning to be president of something and get her to form the club for you. Let them know in advance what you have coming, let the members prepare brief papers on the subject and then let them have a morning metting in the theatre, running the film for them, and perhaps the comedy. Do not charge admission. Just let them have a regular club meeting, and you'll find that the little it will cost you is more than returned in the advertising you derive from the meetings. If you let the wife of the editor or proprietor of the local paper form the club, you can be assured that the meetings will be amply reported, and that, also, will help.

—P. T. A.—

## *Hyman Gets Contrast by Slanting a Line*

Generally speaking, it is poor policy to use diagonal lines. The sharper the angle, the greater the danger, yet Edward L. Hyman, of the Mark-Strand, Brooklyn, has slanted Lloyd's name about 35 degrees and yet gets a good announcement. The slant was purposely done to give contrast, for the artist saw that in doing this he could get a better display for both titles. As a matter of fact he got a better display for Lloyd than for the main title.

*HYMAN'S ANGLED AD.*

This is only 90 lines across two, though of course that is a large display for around here where the line rates are wicked, but he gets as strong a display as others get in quarter pages where the average spaces are larger. In only a two column width, he has to resort to hand lettering to get the display he desires, but he can do this with the lettering expert he employs. We give these Hyman and Franklin displays not so much to encourage hand lettering as to show what can be done with the proper workman at command and in the hope that someone else will dig up a good lettering man.

—P. T. A.—

## *This Clever Design Sold Two Men Stars*

H. E. Jameyson, of the Doric and Liberty, Kansas City, is backing up his smartly written copy with some good design work, of which this for Harold Lloyd and Bryant Washburn is about the best. He sells Lloyd harder than he does Washburn, because he knows he will sell better, but he gives both men a good chance and his copy backs up the idea of the sketch.

*A CLEVER COMBINATION*

The chat is the best seller, Washburn being offered in "a zippy comedy drama with a thousand drams of comedy," while the program is offered as "a double barrelled bill loaded to the muzzle with joy. A voyage across the sea of matrimony with skipper Lloyd * * * then a dash through the streets of London at a sixty mile clip with Washburn at the wheel." Jameyson could probably use straight type and sell his tickets, but with good illustration backing up the clever phrases, we think that Jameyson is doing about all that could be expected of him. He is certainly delivering the goods.

—P. T. A.—

## *Where Are the Slides?*

What has become of the series slide? Some years ago we used to get a lot of clever copy for these series. Today we never hear of them. Perhaps you can revive them with good effect. The series slide was a number, usually varying from five to ten, each a snappy announcement leading up to the punch. In other words, it was one long slide cut into sections. A short series, for example, might read:

(1) New York Paid Two Dollars.
(2) To see Douglas Fairbanks.
(3) Would you pay two dollars to see Doug?
(4) You don't have to because—
(5) We have him here next week for only 35 cents.

Each sentence is on a slide by itself and by splitting the text you get more attention than you could command for a single announcement. Try it sometime if you never had. Don't let your screen loaf on you.

*If These Pages Help You Why Not Send for a Copy of*

*PICTURE THEATRE ADVERTISING*

Which gives you the foundation information about type, inks, paper, laying out, press work and all of the little points you need to know.

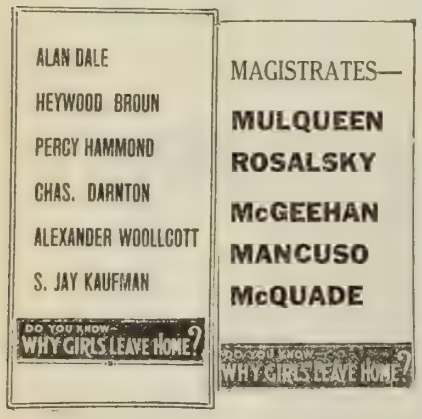
It costs only $2 the copy, postpaid, and any one of a hundred and more ideas will be worth the initial cost of the book.

Order today from the nearest address Moving Picture World, 516 Fifth avenue, New York City; Garrick Building, Chicago, Ill., or Wright & Callender Building, Los Angeles, Cal.

# Selling the Picture to the Public

## *Novel Open Letters on "Why Girls Leave Home"*

The New York engagement of "Why Girls Leave Home" was the occasion of a novel press campaign which extended the ideas already used in Newark where the Warner Brothers' attraction played just before it came into town. One set of advertisements were single-column spaces around fifty lines each of which we shown two. That on the left is addressed to well known New York




*TWO WARNER APPEALS*

dramatic critics. On the right the names are those of the magistrates of the Municipal Courts. Another set is addressed to the Governor, the Mayor, the Chief of Police, the District Attorney and the chief police inspector. A fourth set appeals to the sob sisters, though Dr. Frank Crane is out of his element here. The reverse slug in each instance reads: "Do you know why girls leave home?" There was no effort made to connect with the attraction or theatre, but it had just that effect. Another appeal was made in the form of a fifty line, double, a challenge to a sensational clergyman to deliver a sermon as morally effective as the play, on the sole condition that "your sermon must be as free from sensationalism as is this play." As the clergyman in question was being ridden hard by his congregation for his ultra sensationalism, and getting half-column stories every few days, the effect can be imagined. And most of the sob sisterhood did write on the problem, urged thereto by personal solicitation from the advertising department, wise managing editors or personal friends whom the Warner Brothers were able to reach. Some of the stories could not have been purchased at line rates, but the subject was one of general interest and the writers fell for it. It forms a unique campaign; comparatively cheap and very decidedly effective.

To the Rev. Dr. JOHN ROACH STRATON
OR ANY OTHER CLERGYMAN

In view of the publicity certain utterances against the Motion Picture industry have received, we challenge you to deliver an original sermon as morally effective and as far reaching as the photoplay

"Why Girls Leave Home"

We make but one condition. Your sermon must be as free from sensationalism as this photoplay

Sincerely yours,
WARNER BROS.

*THE CLERICAL CHALLENGE*

*P. T. A.*

## *Used a Pound of Ads for "Old Nest" Weeks*

C. D. Buss, of the Strand Theatre, Easton, Pa., sends in about a point of newspaper advertising used to put over "The Old Nest" in his house. Starting three days in advance, he played his cards so well that he ran clear through a second week in a not over-large town. He used about every cut in the press book in the course of sixteen days advertising, and built these up with teasers and scatter ads. Mr. Buss has not been sending in much stuff lately, but he was in the other day and promises reform. Time was when he was one of the standbys of the department, when he was running the Third Street. Then he went into the service, and when he took an opposition house he was out of the habit and forgot his old friends.

*P. T. A.*

## *Lorenz Theatre Lobby Makes a Good Appeal*

There is no particularly unique feature to this picture of the lobby of the Lorenz Theatre, Bethlehem, Pa., but it shows that a lobby can be made attractive and still be a good advertisement. With the corner boards and the space in the arch there is plenty of room to advertise an attraction and at the same time keep it neat and attractive in appearance. A few frames are used inside, but they get the picture over without much loose stuff. The display shows the advertising for "The Old Nest" and we think that the management overlooked a good bet in not putting the old nest into the tree which shows at the right hand of the lobby, which leads to the suggestion that now the leaves are falling, it would be a good stunt to put old nests into the trees if any are to be found in the business section or downtown parks, of course, with the proper tags. The nests can be simply made, and if they are put up late at night or early in the morning they will get over with the public on its way to work, and even if the boys tear them down later they will have had their effect. This has nothing to do with the Lorenz lobby, of course, so turn back and look at that and see how well they do things. The legend on the banner under the arch is not all of the sign. All of the landscape decoration is a part of the display, though it looks more like a mural painting. It is a snow landscape with a bird house and two birds by a cottage on the right, and the village, with the old church, on the left. It is the most effective painting we have shown yet on this subject and one of the best in the catalogue.

*P. T. A.*

## *Tied Them Up*

The Palace Theatre, Tarentum, Pa., did not get up a hook-up page for Paramount Week, but it sold enough special advertising to hoist the paper to fourteen pages, and most of the additional advertising carried star cuts or Paramount trade marks. About the most strenuous effort came from an insurance man who advertised that it was Paramount to take out insurance and added that he would insure your Palace. It is not much of a joke, but it all helped in the general hook-up, and the Palace had them talking. Just to give a bounce to the week, the Palace had a contest for the best impersonation of any star appearing in "The Affairs of Anatol," hooking up the paper as sponsor for that, as well as a puzzle contest. All told the Palace did more than its share toward putting over the idea, and did it at small cost, at that, which is more to the point.

*P. T. A.*

## *News Slides*

If you have a neighborhood house, give ten minutes each show to the local news. Run a series of slides carrying local gossip. Offer a ticket to anyone who sends in an item you can use and five or ten tickets for the best item each week. Be careful to verify the items, but try and beat others to the announcements of engagements, marriages, club meetings and other local happenings. You can make this one of the real features of your program if you work it right.

*AN EXCEPTIONALLY PRETTY BANNER IN THE LORENZ THEATRE, BETHLEHEM, PA.*

# Keeping in Personal Touch

By FRITZ TIDDEN

THE first season of the Moving Picture Baseball League came to a close last Saturday when Universal won the undefeated championship by scoring a 13 to 2 victory from the Fox nine, runners up in the league. A crowd of several hundred saw the game, which was played at Classon Point.

For its initial season the baseball league records a prosperous year both in the spirit of the games played and the support received from the industry and employees of the various companies. Starting with uncertain promises of continuance the league met with such a response that it was decided to continue the schedule beyond its expected length, so that each team would play every other team twice. The league has maintained an amateur standing in every respect, even the expenses being met by the employees' associations in the various companies.

With the nucleus of the teams this year to start with excellent prospects are in store for the season next year. The work of getting the 1922 league started will devolve upon the officers: Charles Gartner, Famous Players, president; Paul Perez, Universal, vice president; S. W. McGrath, First National, treasurer, and J. W. Kelly, First National, secretary.

In the deciding game last Saturday the Universal nine established a clear cut supremacy by the superb pitching of Meisig, who allowed only eight hits, Christoff's hitting which chalked up a single, a double and a home run in five times at bat and sensational fielding, especially by Warren and Owens and Van Dyne, the last two players featuring in a double play that cut off a threatening rally by Fox.

The Renards brace of runs came in the seventh, Stoughton and Murry scoring on three bunched hits and an error.

In addition to pitching excellent ball the Universal twirler also pasted a home run.

**Final Standing of the League:**

| | W | L | Pct. |
|---|---|---|---|
| **Universal** | 12 | 0 | 1.000 |
| **Fox** | 9 | 2 | .818 |
| **Goldwyn** | 6 | 6 | .500 |
| **Paramount** | 6 | 6 | .500 |
| **First National** | 5 | 6 | .454 |
| **Vitagraph** | 3 | 9 | .250 |
| **Pathe** | 0 | 12 | .000 |

* * *

Those frequent riots you witness around town, or hear about, are not as serious as they look, except to one young gentleman. They simply mean that Charlie Chaplin is in New York and turning it from the hub to the hubbub of the universe. The world's funniest man arrived from Europe early in the week.

* * *

The opening of "Theodora," the Italian spectacle at the Astor Theatre, last week, was unusual among motion picture premieres, in that "dead heads" were reduced to a miinimum. The theatre was filled, not with guests of the Goldwyn Company, but with those who, as Will Page expressed it in his entirely frank newspaper advertising, were required to "Pay and Pay and Pay." Before eight o'clock the S. R. O. sign was dusted off and placed in the lobby. By the time the curtain rose at 8.30 sharp, every one with a ticket was seated, indicating that the announcement warning late arrivals that they would have to stand until the intermission had been heeded. Incidentally, we rise to remark that it was a relief to attend a motion picture affair that started on time.

It is an interesting coincidence that the Astor also housed the first big Italian production and the first motion picture to be shown for a Broadway run at legitimate prices, "Quo Vadis." That was in the summer of 1912 and now along comes the latest of Italian film marvels, bringing more lions, more thrills, more everything to the playhouse that first put motion pictures on the map as an attraction worth paying real money to see.

We didn't go to the Astor to review "Theodora," so we will keep away from critical comment, but we don't mind venturing a guess that managers of theatres playing this picture will forget to grumble about bad business.

* * *

"Peter Ibbetson," the Paramount photodramatization of Du Maurier's classic novel, was presented before a large and representative audience at a pre-release showing in the Hotel Plaza on October 14. Beside a sizable group of representatives of the industry, society attended in large numbers. The proceeds of the entertainment are to be divided between the New York Maternity Center and the American Committee for Devastated France.

A prologue directed by Dr. Hugo Reisenfeld was presented, in which a number of well known young society women and their partners, dressed in costumes of the period of 1840, danced the gavotte and other dances of that time. In the group were Mrs. Van H. Cartmell, Jr., Mrs. William John Warburton, Jr., Miss Catherine Okie, Miss Marie Lamarche, Miss Isabelle MacMillin, Miss Grace Hendrick, Miss Virginia De Haven, Miss Edith Luckstone Meyers and Miss Dorothy Franke; also Emerson McMillin, 3d, William John Warburton, Jr., Manton Metcalf, Jr., Robert L. Crawford, Leonard Beekman, Van H. Cartmell, Jr., E. Caddie Plum and Julian Thompson. Miss Mabel R. Beardsley directed the entertainment.

Among the boxholders for the performance were Mrs. William G. McAdoo, Miss Anne Morgan, Mrs. Willard Straight, Mrs. Leland T. Cofer, Mrs. Meredith Hare, Mrs. John Sloane, Otto Kahn, Frank Crowninshield and Conde Nast. Following the presentation of the film, supper was served and there was dancing.

* * *

John Wenger, a thanwhomer among scenic artists, has been engaged to paint a series of stage settings to the forthcoming photoplays at the Strand Theatre.

* * *

James Oliver Curwood, the distinguished author, has become a member of the board of directors of Pine Tree Pictures, Inc., the Maine company producing the features for Arrow release.

*UNIVERSAL TEAM, CHAMPIONS OF THE MOVING PICTURE BASEBALL LEAGUE*

*The Big U nine won 12 and lost none. Left to right (standing), Ellison, McGrath, Perez, Maas, Meisig, Christoff, Bobat; sitting, Warren, Owens, Parsons, J. Laemmle, Radl, Gans, Van Dyne*

Harry Segal, president of the Pioneer Film Corporation of New England, is in New York for a week, relative to purchasing more product for distribution in New England.

* * *

Vivian Moses, kleagle of the press and advertising departments, his assistants and in fact all of the Fox organization executive force may now get their favorite dish of scones and watercress at noontime without even rolling down their sleeves and removing their arm garters. A restaurant has been installed and is in operation at the Fox studio, which relieves the actors fortunate enough to be working at the time and the business office from the necessity of tramping over to the Circle to hang the nose bag.

* * *

Three hundred members of the Paramount Club, comprising a large percentage of the Paramount home office employees, were the guests of Adolph Zukor at an all-day outing held October 15 at his country estate, Mountain View Farm, New City, N. Y. Eleven sight-seeing buses were specially engaged to transport the party, leaving the office at 485 Fifth avenue at nine o'clock. Each bus was decorated with banners and the crowd attracted much attention as it motored across town to the West 42nd St. Ferry, the trip to New City being made along the West Shore of the Hudson.

At Mountain View Farm the guests were received by Mr. and Mrs. Zukor and Mr. and Mrs. Eugene Zukor, and it was soon apparent that every preparation had been made for the royal entertainment of the club members. The grounds and handsome home were thrown wide open to the visitors and they were told to make full use of them for their complete enjoyment.

Games of all kinds were indulged in and a full day's program of races and other competitive sports was run off under the supervision of a committee from the club. Dancing was provided in the house, the music being furnished by a splendid dance orchestra under the direction of Prof. James Bradford, and throughout the day a buffet luncheon was served.

A feature of the day was the presentation to Mr. Zukor of a solid gold club membership card. The presentation was made on behalf of the club by Walter P. Lindlar, chairman of the membership committee. The card certified to the life membership of Mr. Zukor and beside being signed and countersigned with facsimiles of the signatures of Eugene Zukor, president of the club, and Lindlar, bore a facsimile of Mr. Zukor's own signature across one end.

Mr. Zukor responded briefly and feelingly, expressing his heartfelt appreciation of the gift and the spirit of loyalty and genuine friendship which promoted it.

Throughout the day, from the time

*TOM AND HIS FAVORITE LEADING LADY*

*Charlotte Jackson, who worked with Tom in "The Prince Chap," is again in his company in "A Prince There Was," his latest Paramount*

the buses left the office in the morning to the departure from the farm shortly before six in the afternoon, the entire progress of the party and the various activities of the day were filmed by cameramen and the picture will be shown to the club members at a future date.

* * *

Irving Lesser is in from the coast.

* * *

Charles Kenmore Ulrich, editor of Paramount press books, who recently underwent a delicate operation on his eyes, is back at his desk, his vision completely restored.

* * *

*Can it be that the Hermitage is supplanting the Astor as the favorite luncheon place of film folk? The Hermitage has one serious drawback that may keep it from becoming a general rendezvous. It has no tablecloths upon which to figure. The tabletops are of black porcelain, so if the mathematicians wish to sport they must carry white chalk. The hotel doesn't supply it.*

**Conversational titles: "Good Morning, Judge." "Good Night, Paul."**

* * *

William D. Taylor left Los Angeles for San Diego Wednesday on a vacation between pictures.

* * *

William D. Taylor returned to the Lasky lot Thursday from a vacation between pictures.

* * *

Jack Meador informs us that there are 100 regular road show companies touring with "The Four Horsemen of the Apocalypse" film.

* * *

Carl Neilson, sales representative of the foreign department of Famous-Lasky, sailed last week for Scandinavia for the purpose of surveying conditions in Denmark, Norway and Sweden.

**Zena Keefe figures hats and permanent waves in a screen queen's overhead.**

Upon his complete recovery from a recent double operation, Senator James J. Walker will make a tour of the country in company with Sydney Cohen on behalf of the M. P. T. O. A. The date of departure has not been set as yet, as it will depend upon the convalescence of Senator Walker. He has been discharged from the Broad Street Hospital and is confined to his home. The purpose of the trip is said to be to make general observations.

* * *

Arthur Lucas, Southeastern district manager for Goldwyn, is in town for a week.

* * *

Now that the world series is over and he has completed his other business, S. A. Lynch has returned home to Atlanta.

* * *

P. N. Brinch, general sales manager for Hodkinson, is back from a trip through the Middle West.

* * *

*"Whenever Helen Chadwick is required to weep in a picture she weeps real tears, and not the glycerine variety. It is the task of her director to get her so thoroughly into the spirit that the tears come naturally."*

*—Goldwyn Clip Sheet.*

*Maybe he tells her there ain't no Santa Claus.*

* * *

Gertrude K. Ball, representing A. N. DuMahaut-Edward L. Klein, sailed October 15 on the Rotterdam for Europe and will spend several months on the continent.

As an example of the wide circulation of Screen Snapshots, an interesting letter from Maurice Tourneur, well known director, was received by Louis Lewyn, co-producer with Jack Cohn, of this single-reel "fan news magazine." According to the contents of this letter, Screen Snapshots was responsible for giving Tourneur's mother, who lives in France, the first glimpse she has had of her son in many years.

Tourneur wrote Lewyn, saying that he had just heard from his mother, and that the latter had, on the evening she had written, gone into a neighborhood motion picture house in France, which was playing issue No. 5 of Screen Snapshots—and was amazed and delighted to see her son's picture flashed on the screen.

"It was almost like having you home for a visit," Mrs. Tourneur wrote to Maurice—"I think everyone who sat anywhere near me in the theatre knew that you were my son—and when the picture was taken off the screen it was as if you had left me."

Cohn is having a special print made of the subject in which Tourneur appears in Screen Snapshots, and has written Tourneur to ask for his mother's address so that he may present it to her.

* * *

Now that Charlie Chaplin has returned to America, Tom Geraghty, production head of Famous-Lasky in London, can get a rest.

Ever since Chaplin landed in England and told the newspaper men that Geraghty was his best friend on English soil, Tom has been bombarded by requests for autographs, interviews and charity.

The English newspaper reporters who met Chaplin on his arrival in London expressed themselves as delighted at his visit, but asked what impelled him to come. Charlie told them, "To see Tom," and ever since Geraghty has been the biggest man there except Chaplin himself. One newspaper man asked him where his baggy trousers were, and he told the reporter he had given them to Geraghty. The Briton took him seriously and admitted that on the literary man they were indeed not a bad fit.

Los Angeles friends of Mr. Geraghty will thus assume that the writer has put on weight on English soil.

* * *

Miss Edith Koch, prominent feminine buyer, has increased her activities to embrace the British Isles, where she is to open an exchange. Miss Koch will work with one of the largest theatre owners in England, who will handle the exchange in London, while she will look after the purchasing end in the States. Miss Koch's first buy for England was the Jans productions.

**Take it from dispatches and a film title there's "The Devil to Pay" in the movies.**

* * *

Benny Zeidman will come East soon with a print of "My Wandering Boy," which was produced on somewhat of a co-operative plan on the coast.

Contrary to widespread reports the picture is not dedicated to Pete Smith, one of the stockholders, and

**"Scandal" ceases to be "A Private Scandal" when it reaches the screen.**

*We think we have discovered the reason for the railing at the foot of the bookcase in Tod Browning's library. The bookcase also serves as a cellarette. The Universal director and his leading woman in "No Woman Knows," Mabel Julienne Scott, both look guilty*

*THE DEMURE ONE IS EDITH ROBERTS*

*One of the leading women in Cecil B. DeMille's Paramount picture, "Saturday Night"*

**Young Walt Hill, himself, says that the Selznick News is not recommended for putting under carpets.**

does not refer to his mind. We shall have to be firm about this.

* * *

As a result of an entertainment and dance given by Fox Film Corporation employees in the Leslie ballroom last week, a substantial sum has been added to the fund of the Fox Laboratory Society, an organization which has been in existence since 1918. It is social and benevolent, providing sick and death benefits for its members.

More than 600 Fox employees and their friends attended the affair, which was launched with a vaudeville show provided by professionals. The feature of the dancing was a Fox trot contest for which a gold wrist watch was offered as a prize. It was won by Jack Meyer, of the art department. His partner was Mae Duffy.

* * *

Louis Wolheim, the toughest guy in pictures, but a man we can lick any time, was one of the two translators of Henri Bernstein's play, "The Claw," in which Lionel Barrymore is starring in the Broadhurst Theatre.

* * *

David Prince, former manager of Paramount's Charlotte, N. C. Exchange, has been transferred to Atlanta in the same capacity. R. L. Fleet is his successor at Charlotte.

* * *

Sid Schlager, Louise Glaum's personal representative, is in from the coast.

* * *

*Writers of film pufflicity and other fiction are fond of calling the movies by the lofty name of "silent drama," but a glance through the list of picture titles indicates a noise-making desire on the part of producers. Listen, for instance, to Selznick's "Scream in the Night," Fox's "Thunderclap," Goldwyn's "A Voice in the Dark," Russell's "Singing River," Paramount's "The Whistle," Educational's "Voices of the Sea," Fox's "The Book Agent," First National's "Wedding Bells" and Associated Producers "Lying Lips."*

* * *

An article that will prove of interest to film folk, but which offers plenty of argument to its content, is included in the October number of *Vanity Fair*. Charles Hanson Towne wrote the piece, which is called "The Movie Finger Writes."

* * *

Most people will agree that to Nat Rothstein goes credit for originating what has become to be known as press books. There are even some men in the business today that do not remember the time when press books were the exception and not the rule. But that was long ago. Nevertheless it probably was Nat who got out the first ones.

Everyone soon followed suit, and it became necessary for Nat, in maintaining the standard for originality he set himself, to devise new things in the make up of press books. He had to be one of those to set examples. The latest evidence of his originality is expressed in the press book he has compiled for the Equity picture starring Clara Kimball Young, "What No Man Knows." The brochure has just come to hand and even the most cursory glance shows it to be a work of typographical art as well as a great assistance to exhibitors. Among the heretofore untried things that mark the book is that the front cover does not contain the name of the picture, but an attractive portrait of Clara instead, and the first and second type pages do not flash the title at the reader as well. They are set aside for a constructive editorial on making money and called "Selling More Tickets." Nat's ability at writing advertising copy is history and the wide selection of samples for exhibitors is one of the outstanding features of the press book's usefulness.

**No man would wish "A Kiss in Time" to be the stitch that saved nine.**

Another extraordinarily attractive press book that has recently come under the roving eye of the young gent, Toucher, is the combination fall announcement and press book sent out by Arrow. It was compiled by J. Charles Davis II and is marked for its fine typography and make up as well as all around usefulness. The book is called "Arrow Bulletin—Special Fall Edition" and it deals with the company's entire line. A feature of the book is the material in several languages for the use of buyers in foreign countries.

The Bulletin is issued as an anniversary celebration, the concern having been in business eight years this month.

* * *

The third of Harry Reichenbach's amusing series, "Foolish Wives of History," is:

*"HELEN OF TROY"*

*Helen any town, but particularly so in Troy, "Helen of Troy," sister-in-law to the King of Sparta, threw a nasty girder in her home circles. Her eyes were of the gypsy type, roving, her hair was of the hue of the sun or moon, and in toot ensemble, she was what the Greek candy merchants called "some confectionery."*

*Helen was looking after her household duties and those of her Princely papa, when Paris, so named from the long line of paresis bearing limbs of his family tree, bore down on Sparta in the first swallow tail-coat that ever went unswallowed. Nifty of physique with an athletic coastline and the carriage of a whole livery stable, Paris looked even giddier than the town that pilfered his name and as soon as Helen saw him, she tripped and fell.*

*Troy of those days, like Troy of these, was the laundry centre of Sparta and the women were supposed to keep up a very stiff front, morally speaking.*

*Disregarding this, Helen planned with Paris and one night they stole one of the king's cars and beat it to Troy. The Greeks assembled their gladiators and for ten years, beseiged Troy. After all these years, the King of Sparta got an idea. The Trojans were terribly childish and so he would play on their weakness, and thus entered the famous Greek Hobby Horse. The Trojans fell for the horseplay—Helen was retrieved and returned to Sparta where she was reconciled with her official husband and as far as is known, all went well.*

*Where the son of Priam, King of Troy, benefitted is not shown he developed and fattened Helen only to lose her, which is hell—hence Helen of Troy.*

*No. 4: "Bluebeard's Last Wife."*

* * *

Jesse J. Goldburg arrived in New York the other day and will remain for three weeks, whereupon he will return to the coast.

* * *

Nate Asher, of Chicago, was another to arrive in town recently for a few days' stay.

* * *

Announcement is made this week of the removal of the advertising and publicity bureau conducted by A. L. Feinman to more commodious quarters at 117 West 46 street. Expansion of business is one of the reasons attributed to Feinman's departure from his old stamping ground, but it is also learned upon reliable authority that his latest move is also the culmination of a desire to branch out as special representative for a number of producers and distributors both here and abroad. Feinman will still continue to represent the Inter-Ocean Film Corporation at whose offices he had formerly hung his shingle, as the company's director of advertising and publicity. He has added a number of well-known film companies to his clientele, and looks forward to a busy future.

* * *

Two of the best known people in British film circles arrived in New York on the Berengaria from Southampton, on October 8. They are Cecil Hepworth, managing director of Hepworth Picture Plays, Ltd., of London. Mr. Hepworth will be accompanied by Alma Taylor, who has been associated with the Hepworth Company since she was 11 years of age, and has never played for any other company, either on the legitimate stage or for film productions.

**"Footfalls" are to be seen and not heard in pictures.**

The object of their visit to the States is to study the requirements of the American public and the American trade first hand. Several recent Hepworth productions have already been shown to the trade in New York, and it has been pointed out to Mr. Hepworth that with a few small alterations the films could compare favorably with most American productions.

* * *

A new movie luminary arrived in our midst this week when Mrs. Henry E. Wilkinson presented her husband with a little baby girl. October 17 was the gala day at the Wilkinson home in Larchmont, and according to an unbiased statement from the proud father, who is general sales manager of the Arthur S. Kane Pictures' Corporation, the newest film luminary is a howling success. Mrs. Wilkinson, the baby and "Hank" himself are all doing nicely.

* * *

R. W. Saunders, comptroller of Famous-Lasky, was the honor guest at a birthday dinner given recently at Browne's Chop House in celebration of his birthday. Among those present were Eugene Zukor, Oscar Morgan, G. M. Spidell, H. C. Wylie, Louis Swarts, G. B. J. Frawley, T. A. Brown and Messrs. Rogers, Cokell, M. Johnston, Raiborn, Klatte, Norrington, Jacobs and Pineau, all of the Paramount home office.

*JUST TO SHOW YOU HOW EASY IT'S DONE*

*William Fox recently played around the course with one hand and beat his opponent*

* * *

Jack Cohn is now on his way to Los Angeles.

* * *

H. M. Berman, general manager of exchanges, and Art Schmidt, general sales manager of short products for Universal, have announced an important sales conference in Chicago for this week. The two sales heads left New York last Saturday for the windy city, after having summoned the Universal Exchange managers for the Mississippi Valley and as far West as Denver.

It is expected the conference will be confined to Universal's two new, big Universal-Jewel pictures, "The Fox," with Harry Carey, and "Conflict," Priscilla Dean's latest feature. The unusual success of "Winners of the West," Universal's thrills-from-history serials, also will be diagnosed and plans discussed for more like it.

* * *

Bert Adler, acting as special exploitation representative for the George Arliss productions, left for Cleveland October 19, where "Disraeli" will be the attraction at Loew's State Theatre. Bert will be away for a week.

* * *

Robert Edgar Long has been appointed chairman of the publicity committee of the AMPAS. On the committee with Long are Theodore A. Liebler, Jr., and Herb Crooker.

* * *

Herbert Jennings, of Toronto, is in town.

* * *

A trans-continental traveler to arrive here this week is David Kirkland.

Sam Warner is another visitor in our midst. He will remain in New York for three weeks for the purpose of conferring with his brothers on new productions.

* * *

The custom of dedicating verse to contemporaries did not exist in Omar Khayyam's day. However, Ferdinand Earle, who is filming The Rubaiyat, points out that the Persian Poet obviously had future notables in mind when he indited his famous quatrains. For instance—

To Thomas Edison and Henry Maxim, The Two Questioneers:
What, without asking, hither hurried Whence?
And, without asking, Whither hurried hence!
Oh, many a Cup of this forbidden Wine
Must drown the memory of that insolence!

To Sammy Rzesewski, Boy Chess Wizard:
But helpless Pieces of the Game he plays
Upon this Chequer-board of Nights and Days;
Hither and thither moves, and checks, and slays,
And one by one back in the Closet lays.

To Larry Semon, King of Coo-coo:
The Palace that to Heav'n his pillars threw,
The Kings the forehead on his threshold drew—
I saw the solitary Ringdove there,
And "coo, coo, coo," she cried; and "Coo, coo, coo."

To Babino Ruth, Sultan of Swat:
The Ball no question makes of Ayes and Noes,
But Here or There as strikes the Player goes;
And He that toss'd you down into the Field,
He knows about it all—HE knows —*HE* knows!

To William Jennings Bryan, Prince of Patience:
And lately, by the Tavern Door agape,
Came shining through the Dusk an Angel Shape
Bearing a Vessel on his Shoulder; and
He bid me taste of it; and 'twas—the Grape!

To Will H. Hays, Boss of the Mails:
I sent my Soul through the Invisible,
Some letter to that After-life to spell:
And by and by my Soul return'd to me,
And answer'd "I Myself am Heav'n and Hell!"

To Dr. Wilbur Glen Voliver, High Priest of Gloom:
What! out of senseless Nothing to provoke
A conscious Something to resent the yoke
Of unpermitted Pleasure, under pain
Of Everlasting Penalties, if broke!

To Dr. Gustav A. Briegleb and his Companion, Grundy:
Ah Love! could you and I with Him conspire
To grasp this sorry Scheme of Things entire,
Would not we shatter it to bits—and then
Re-mould it nearer to the Heart's Desire!

* * *

Major Jack Allen, nature man and wild animal filmer, was discussing his vaudeville appearances with Ernest Truex, the pint size comedian, at the National Vaudeville Artists' Club the other evening.

"Just what do you call your act?" ventured Truex.

"Well, I talk about wild animals while my hunt film is shown on the screen," returned the Major.

"Sort of a monologue, eh?" suggested Ernie.

"Well, somebody once called it a travelogue," laughed the Major, "but since I discuss so many animals of the cat tribe, I guess I ought to call it a catalogue."

If the Major pulls that kind of stuff in his act he should knock 'em off their seats over the circuit.

* * *

Rex Beach, who was one of the outstanding figures at the Whitman Bennett studios every day during the filming of "The Iron Trail," soon to be released through the United Artists, has vanished without any forwarding address.

Just as soon as Beach finished his personal work of helping in the cutting and final assembling of "The Iron Trail," he looked about him with a sort of "That's that" expression, and then he walked out. He didn't tell anybody where he was going, or how long he would be gone.

But there is a strong suspicion that he has gone a-hunting for new locations for a new picture, since it is well known that Beach is a champion location seeker and finder, and that he hunts and hunts till he finds the locale that is just right in every way. "Won't do," is his terse comment if any location falls short of the ideal in any particular, no matter how small. And just as brief is his answer when he does find the right thing.

* * *

*The newspapers recently devoted considerable space to an interview with Irvin Cobb in which the rotund author replied to fifteen questions in typical Cobb style in a minute and a half. Marshall Neilan, not to be outdone by the writer, recently had some of his friends ask him a number of questions about the motion picture business, to which he replied as fast as the queries were put to him. Some of the questions and answers were:*

*Q. What is a star?*

*A. Anyone who can form his or her own company.*

*Q. What is a good Xmas present not to give to studio employees?*

*A. Autographed photographs.*

*Q. When does a winner win in a poker game?*

*A. When the bank does not return the check he won.*

*Q. Why are censors poor mathematicians?*

*A. They are not good at (bathing girl) figures.*

*Q. What is the saddest thing in the world?*

*A. The censor who thinks he has a sense of humor.*

*Q. Why is the movie business known as the silent drama?*

*A. Because when some of the people in the industry speak they say nothing.*

*Q. Why do directors wear sport shirts?*

*A. To exercise their Adam's apple in public and keep their tonsils from back-firing.*

*Q. What is the* BIGGEST *thing in the life of a producer?*

*A. An empty studio.*

*Q. Why is a megaphone?*

*A. It prevents the language of the director from burning his own ears.*

*Q. What is a cameraman?*

*A. A cameraman who wants to be known as anything but a cameraman. (Cinematographer preferred.)*

*Q. What is the rarest thing in the world?*

*A. A person who has not written, is not writing and will not write a scenario.*

*Q. What is more difficult than trying to make a dumb animal act?*

*A. Trying to keep a dumb actor silent.*

*Q. What is the greatest thing in the life of the extra?*

*A. The telephone message from a studio: "Report tomorrow—in old clothes."*

# C. C. Burr Finds That Exhibitors Like Situation Comedies Best

C. C. Burr returned last week after a comprehensive trip to the Mid-West Exchanges. Mr. Burr took time to visit the leading exhibitors and sound out their opinions on the present comedy output. Mr. Burr, who is a pioneer in the creation of situation comedies, which he started to produce two years ago, featuring Johnny Hines as "Torchy," has the following to say regarding his interviews with the exhibitors.

"It has been forcibly brought to my attention by exchangemen and exhibitors that slap-stick in comedy is no longer in demand. Audiences are tired of pie-throwing comedians, and unless exhibitors can satisfy them with situation comedies that have a real story in back of them, and high-class fast farces, box-office receipts will show a deficit."

Mr. Burr foresaw this condition two years ago, and arranged with Sewell Ford to adapt his stories for the screen. This was the beginning of the original "Torchy" comedies. The success that Burr had with Johnny Hines in the feature role prompted other producers to try the same experiment, with the result that these comedies broke all records.

"I am a strong believer of the supremacy of the situation comedy," says Mr. Burr. "Such a comedy pleases the public and is especially attractive to the exhibitor, provided the prices are right. Comedies as a rule do not draw big prices on bookings, but the returns on the gross bookings on the Torchy series due to their volume has made them the best bet on the market. Careful selection of stories brought Johnny Hines to the pinacle of success in the comedy field. Today his earning power equals that of Larry Semon, Buster Keaton and Harold Lloyd."

## "Fidelity" Based on Popular Novel

"Fidelity," the forthcoming release of the Aywon Film Corporation, is adapted from the widely read novel, "Donna Maria." The production is said to abound in gorgeous scenes and settings with big ensembles, while the principal roles are portrayed by players of international reputation. The story has a novel theme and an unforeseen climax. The press book on this picture is said to be entirely different from anything heretofore issued. Its color-scheme is bronze-blue and gold. The cover consists of a back-ground upon which is embossed a Louis XIV gold frame, containing a portrait of the heroine.

## Niblo Engaged

Fred Niblo, director and erstwhile stage star, has signed a contract with Louis B. Mayer to direct Anita Stewart. Through his able direction of "The Three Musketeers," as well as his past successes, Niblo has come to be recognized as a genius in the art of making pictures. He is assembling his staff at the studio where he is making preparations for filming of Herbert Bashford's "The Woman He Married," a former stage play.

## Several Sales

Dominant Pictures reports sale of series of two-reel "Western star dramas" and twelve one-reel "New Weds" to Seaboard Film Attractions for Delaware, Virginia, Maryland, and the District of Columbia, and six Catherine Calvert five-reel dramas to the Square Deal Exchanges for New Jersey and Eastern Pennsylvania. Also for Ohio and Kentucky to the State Film Company of Cleveland, while Federated of Baltimore bought the "Masked Marriage" for Maryland, Delaware, Virginia, and the District of Columbia.

## "Rent Free" a Paramount Film

The Paramount publicity department has arranged for the publication in The Designer, a national magazine of large circulation, of "Rent Free," the story of the Paramount picture starring Wallace Reid which has just been finished at the Lasky studio in Hollywood.

The story was written by Izola Forrester and Mann Page and was scenarized by Elmer Rice. The novelization will appear in the February issue of The Designer, which will be on the newstands January 1. The picture is to be released by Paramount the same day.

## Sale on Serial

Arrow Film Corporation announces that due to the success of "The Blue Fox" serial, featuring Ann Litle, sales are already being made on the new serial, "Nan of the North," with the same star. Thomas Branon, of the Eltabran company of Atlanta, has purchased the rights for his territory.

# In the Independent Field

By C. S. SEWELL

## Harry Warner Tells Merit of "Why Girls Leave Home"

With the closing of two more deals on "Why Girls Leave Home"—the selling of Northern Illinois to the Celebrated Players Film Corp., Chicago, and Eastern Missouri and Southern Illinois to the United Film Service, St. Louis, which mark the closing of three-fourths of the entire country on this Warner Brothers production, featuring Anna Q. Nilsson, Harry M. Warner calls attention to the value of the title.

"There's everything in a name if it's the right name," says Mr. Warner, "and it would be hard to find a better name for a business-getting photodrama than 'Why Girls Leave Home.' A generation of theatre-goers were thrilled with the stage play. The production was made with the dual purpose of providing the public with the best of entertainment and pulling the maximum amount of business for the theatre showing the production.

"We believed the production was one that would be 'a clean up.' We sought the opinion of the public in two widely contrasted instances in a large cosmopolitan city and also in a small town. The results were the same—capacity business because human nature is the same the world over.

"The question of 'Why Girls Leave Home' is one of vital importance and has assumed such magnitude that it has attracted the attention of big newspapers, social welfare organizations and police departments throughout the country.

"I am told that over 65,000 girls disappeared from their homes last year. Why? No one can give the exact reason, but in our production we have concentrated many of the most important facts that bear on the situation. It is a topic that every newspaper will be glad to give editorial comment to, and exhibitors should not overlook this fact."

### Burr Makes Big Foreign Sale

C. C. Burr has closed with John Carlson & Company for the rights on "Burn 'Em Up Barnes" for Great Britain, Scandinavia, Continental Europe, South Africa, Australia, the Far East, Mexico, Central America, West Indies and South America.

Opening in Winnipeg recently this feature is said to have broken records against heavy competition. Johnny Hines, who is featured in the picture, made a personal trip and received a splendid reception. The management used ingenious methods to exploit the picture.

The Canadian rights have been sold to the Capital Films, Ltd. Arrangements have already been made for bookings of "Burn 'Em Up Barnes" in Calgary and Toronto.

### Griever Coming

S. B. Griever, the executive head of Griever Productions of 831 South Wabash avenue, Chicago, announces he is coming to New York for the purpose of purchasing state right productions for his territory, and will be at the Hotel Astor for some time, beginning Monday, October 24.

### Sales by Arrow

The Grace Davison series of four society dramas has been sold by Arrow Film Corporation for New York state to Merit Film Corporation, and this series as well as the series of four James Oliver Curwood features have been sold to Jans exchange for Northern New Jersey.

### Norma Talmadge in "Snapshots"

A Sunday at home with Norma Talmadge is the feature of No. 12 of "Screen Snapshots," released through Federated Exchanges. This section is really a triple feature, as Mae Murray and Harrison Ford, who were visiting Miss Talmadge, are included in the scenes. This issue also shows Vivian Martin, now featured in the stage play, "Just Married," also Constance Binney and Wallace Reid, and Charlie Murray and other celebrities, including Babe Ruth and Wesley Barry.

H. M. WARNER

## Shallenberger Points to Array of Stars on "Arrow" Program

"The demand for pictures of the 'Arrow' standard and calibre," said Dr. W. E. Shallenberger, "is great. Our stars are popular on their merits. Such names as Ann Little, Faire Binney, Neva Gerba, Marjorie Daw, Grace Davison, Billie Rhodes, have a magnetic effect on the public. Our producers are busy and we are having the most successful time in the history of our corporation.

"Comedies alternate with dramas in our output and serials and novelties are included.

"Our men stars belong to the new and younger school. Jack Hoxie, John Lowell, Roy Stewart, Pete Morrison, Eddie Barry, Eddie Lyons, Neely Edwards, Bobby Dunn. Of course, I'm an optimist, I always was. In the motion picture industry optimism is vital. There is always tomorrow. The public appetite for good pictures is insatiable. Arrow's outlook is not merely encouraging—it is stimulating and brilliant."

### Kineto Review at Criterion

"Wild Babies," one of Charles Urban's Kineto Reviews playing at the Criterion co-incidentally with "Peter Ibbetson," is cited as a typical example of the Kineto Review where several naturalists and photographers have co-operated in gathering the material. The picture was edited and put together under Mr. Urban's personal direction. Among the contributors to its subject matter are Raymond L. Ditmars, curator of the New York Zoological Society; Arthur H. Fisher, a well-known naturalist - photographer, and F. Percy Smith, a famous London scientist.

The title, "Wild Babies," means just what it says. It depicts the parental instincts of birds and animals. As for instance when one sees the mother's reproachful glance at the buck who thoughtlessly rattles his antlers against a fance and disturbs the peace of the young.

## Officials of Yellowstone Park Praise "Nan of North" Company

The Ben Wilson Company, producing the serial, "Nan of the North," featuring Ann Little, is said to hold the distinction of being the first motion picture company to make use of the natural grandeur of Yellowstone National Park, a considerable portion of this serial being filmed in the Park.

On his return to Los Angeles, Mr. Wilson wrote the park officials in appreciation of the courteous treatment and co-operation he had received, and he and the officials of Arrow are highly pleased at the commendatory replies received from Horace N. Albright, the superintendent, and Howard M. Hays, president of the Yellowstone Park Camp Company. Mr. Albright complimented the company on the spirit with which they conformed to the rules and regulations, expressed wishes for the success of the production and stated he would be glad to co-operate in case Mr. Wilson desired to use the park again.

Mr. Hays stated he considered the company to be the best advertisement for the motion picture business he could imagine and that their relations with the company and its employes were most happy; further that their presence in the park should prove a good advertisement for the picture as while the actors were working they divided interest with the bears and many people put in as much time watching them as they did looking at the scenery.

### "Supreme Passion" Not a Sex Film

Robert W. Priest, president of the Film Market, calls attention to the fact that there appears a misunderstanding in the minds of some regarding the nature of his feature production, "The Supreme Passion," and states it is not risque or sexy. The title refers to the pure love of a strong man for a good woman and the picture is based on Thomas Moore's poem, "Believe Me If All Those Endearing Young Charms."

# In the Independent Field

## Mike Rosenberg on Tour Finds Theatrical Business Booming

"The theatrical business is on the boom again."

This is the verdict of Mike Rosenberg, treasurer of the Western Pictures Exploitation Company, who is making a trans-continental selling campaign in behalf of independent producers of Los Angeles.

Industrial depression, Mr. Rosenberg says, is waning and business men speak more optimistically. Theatre box offices, the thermometers of trade, are mounting higher and managers everywhere are preparing for a prosperous season.

Mr. Rosenberg left Los Angeles several weeks ago, traveling north on his country-wide swing, and Irving M. Lesser, general manager of the same company, went east.

Mr. Rosenberg found a big demand for independently-produced pictures. At San Francisco he concluded arrangements with Louis Hyman of the All Star Feature Distributors for California, Arizona, Nevada and Hawaiian rights to the following Los Angeles-made product: Four David Butler five-reel features which Louis Burston is making; twelve Irving Cummings Maple Leaf Specials; twelve Dick Hatton five-reel Prairie Productions; eighteen Cactus Features starring "Bob" Reeves and Maryon Aye; Three Edna Schley "Scattergood Baines" productions; three Webster Cullison productions of the Ellis Parker Butler "Philo Gubb, Deteckative" stories, featuring Victor Potel, together with three one-reel scenics, "The Missions of California."

## Equity Sells Canadian Rights for "The Black Panther's Cub"

Equity Pictures Corporation report the sale of rights for the entire Dominion of Canada on "The Black Panther's Cub" to Equity Pictures Corporation, Lt., of Canada. This sale was negotiated by Louis Baum of the Equity Staff, with Mr. Arnovitz, who is president, and Mr. Stewart, who is vice-president of the Canadian company. After a canvass of their territory, these two gentlemen are enthusiastic over the prospects for big success with this production.

Mr. Arnovitz reports that while Canada has suffered from the general business depression things are now going ahead rapidly and it is believed that that country will again feel prosperity in a very short time.

Plans for an active and vigorous campaign on "The Black Panther's Cub" have been prepared for both the Montreal and Toronto offices, and the company expects just as soon as matter adjust themselves a little more to open offices in all of the prominent cities in the Dominion.

Mr. Arnovitz's reports as to the general situation are backed up by Mr. Baum, who visited several important cities on his trip.

## Jack Cohn Leaves for Coast to Film Two Novelty Subjects

Life for C. B. C. officials appears to consist largely of traveling. With Joe Brandt just back from a sales trip extending to Omaha, Jack Cohn has just left for the West Coast.

Mr. Cohn's trip is for the purpose of starting production on two new releases, which he states will be distinct novelties and unlike any other short releases on the market today. He announces they are of feature calibre unusual in every way, and is confident they are what the exhibitors and public want, but he has given no hint as to their exact nature.

In addition to these novelties, Mr. Cohn will also go over the details of a big feature production in which he is interested and which is now under way, and will also confer with his brother, Harry Cohn, regarding production matters in connection with Hallroom Boys Comedies, and with Louis Lewyn, who is associated with him in the filming of "Screen Snapshots," both of which series are distributed through Federated Exchanges.

## Many Sales on Feature Films

A number of sales on independent productions have been recently closed, including "Pardners" and "Love's Redemption" to Popular Film Company, Boston; Griever Productions, Chicago; Middle West Amusement Company, Cincinnati; "The Eternal Two" to Hemingway Film Company of Boston; Griever Productions and Middle West Amusement Company. "From Farm to Fame" to Hemingway Film Company. "Battling King" and "The Glory of Youth" to Boston Photoplay Company, Fine Arts Pictures Corp., of St. Louis, and Griever Productions. "Under Two Flags" to United Film Service of St. Louis, Commonwealth Exchange of Chicago and Keystone Film Company of Philadelphia. "One Empty Shell" and "Come Back Home" to Boston Photoplay Company. "Love's Battle and Fourth Face" to Middle West Film Company and "The Glory of Youth" to Liberty Film Company.

## Urban Says "Movie Chats" Are Regular Patronage Producers

Charles Urban of the Kineto Company of America has come out strongly in defense of what he terms the "serial idea." "Every serial should be criticised separately on its merits, but the idea certainly is a good one, and I believe in serials," says Mr. Urban.

"Magazines and newspapers all publish them in one form or another, the book review department, the dramatic department, the space allotted to science are all forms of the serial idea. This idea brings steady circulation to the magazines as it brings patronage to the theatre and I place the 'Movie Chats' in the class of serials. Anything that is issued and released regularly falls into the serial division. The fact that each Movie Chat is complete in itself and is informative and instructive rather than fictional does not make it any less a serial.

"They are the sort of pictures that create regular high-class patronage and when people know they appear week after week, they patronize that theatre week after week. It is the regular patronage that exhibitors aim for and it is this regular patronage that Movie Chats create. I do not compare them with what is customarily known as serials, but that is a mere difference in the interpretation of what a serial is."

## New Gerber Film

Neva Gerber has started work on her next Arrow production, which Ben Wilson is making. It is titled "The Price of Youth" and is adapted from a magazine story by Wyndham Martin.

"OUT OF THE INKWELL"
By MAX FLEISCHER

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# "Theodora" Evokes the Superlatives as New York Critics See Spectacle

Seldom before in the history of the industry have so many superlative adjectives been used by the motion picture critics of the New York newspapers in their reviews as was the case last week with "Theodora," Goldwyn's Italian spectacular film which received its world premiere at the Astor Theatre where it is playing at $2 top.

In his review in the New York World Louis V. DeFoe, dramatic editor and critic, wrote: "'Stupendous' is not a too extravagant adjective for this spectacle. To adequately describe it would tax even the vocabulary of a P. T. Barnum. Architecturally alone—forgetting every element of drama in it—'Theodora' is a marvel or marvels. It is as if all the glories of ancient Byzantium had been transferred untarnished to the twentieth century. 'Theodora,' in short, ought to be a breeder of movie fans. When they see it they will have seen about the best that the screen can present."

The New York Times said of it: "As a spectacle this picture is truly magnificent. Most of the Hollywood products seem like small-town stuff beside this tremendous production. Spectators are convinced that they are seeing Byzantium and its people on the screen. There are dramatic thrills in the picture, too, not only the excitement of battles and murders and masses of men in motion, but the more telling effect of contrast, the contrast of cold, indifferent marble and hot, impassioned humanity, rushed to an exciting end."

New York Herald: "'A live wire' connection with history. It is through its tremendous settings that the picture is likely to become one of the sights of New York. The film . . . becomes one of the most regal of love stories. Lustrous beauty and a splendid imperial carriage are given to the part of Theodora by Rita Jolivet."

Alan Dale, dramatic critic of the New York American, wrote: "Collect all your 'Ohs' and 'Ahs' and your interjections of acute gaspology when you see 'Theodora.' Even the press agent fell down in his job of extollation which calls for a new stock of superlatives. I never closed an eye, I assure you. My attention never wandered. It was impossible to escape the lure of the thing. 'Theodora' is a very long picture. It seemed short."

Harriette Underhill in the New York Tribune: "Will fill the theatre just as long as Goldwyn sees fit to keep it there. A colossal achievement. All around us we heard exclamations of delight."

The Morning Telegraph: "Massive and gorgeous beyond description. A gigantic spectacle, beautifully presented, magnificently costumed and enacted with a great deal of vigor. The mob scenes are splendidly handled. Rita Jolivet is brilliant. It is an extraordinary performance she gives."

New York Journal: "For splendor of production magnificence of grouping and charm of background, it is doubtful if 'Theodora' has ever been equalled and certainly not surpassed, in the history of photoplays. It is a gorgeous production. Miss Jolivet is astounding in her beauty."

New York Sun: "Certainly bigger than anything that has ever been attempted in motion pictures before. The story, too, is more consistently dramatic than is customary in spectacles and there were times when a breathless hush fell on the house."

Evening Telegram: "The most gorgeous spectacle ever shown in a theatre. A gigantic pageant. Here is a Byzantium brought to life in all its florid beauty. The story, constantly dramatic, is sharply defined and easily followed. A new and signal achievement in the films, surpassing all previous attempts to tell a big story in a big way."

Evening Mail: "Outdoing for sheer magnificence, thrills and spectacular splendor any motion picture ever seen here. 'Theodora' . . . offers a new film sensation. Every scene is a spectacle in itself and every scene plays its vital part in the story. The action mounts in a series of climaxes, culminating in one of the most thrilling scenes the films have ever given us. The splendor, beauty and artistry of the scenes can only be described in superlatives. The advance announcements of 'Theodora' have not been overstated. It is truly a picture which one cannot afford to miss."

Evening Post: "Colossal screen spectacle. Richly costumed, moving through the splendor of an Oriental court, one figure was pre-eminent—Theodora. Rarely is the screen favored with an actress of such beauty, grace and, above all, artistry, as Rita Jolivet. Ably supported by a character cast, the colorfulness of her work is intensified by swaying, throbbing, terrifying mobs. Dramatically acted, artistically produced, the story moved along to its tragic end."

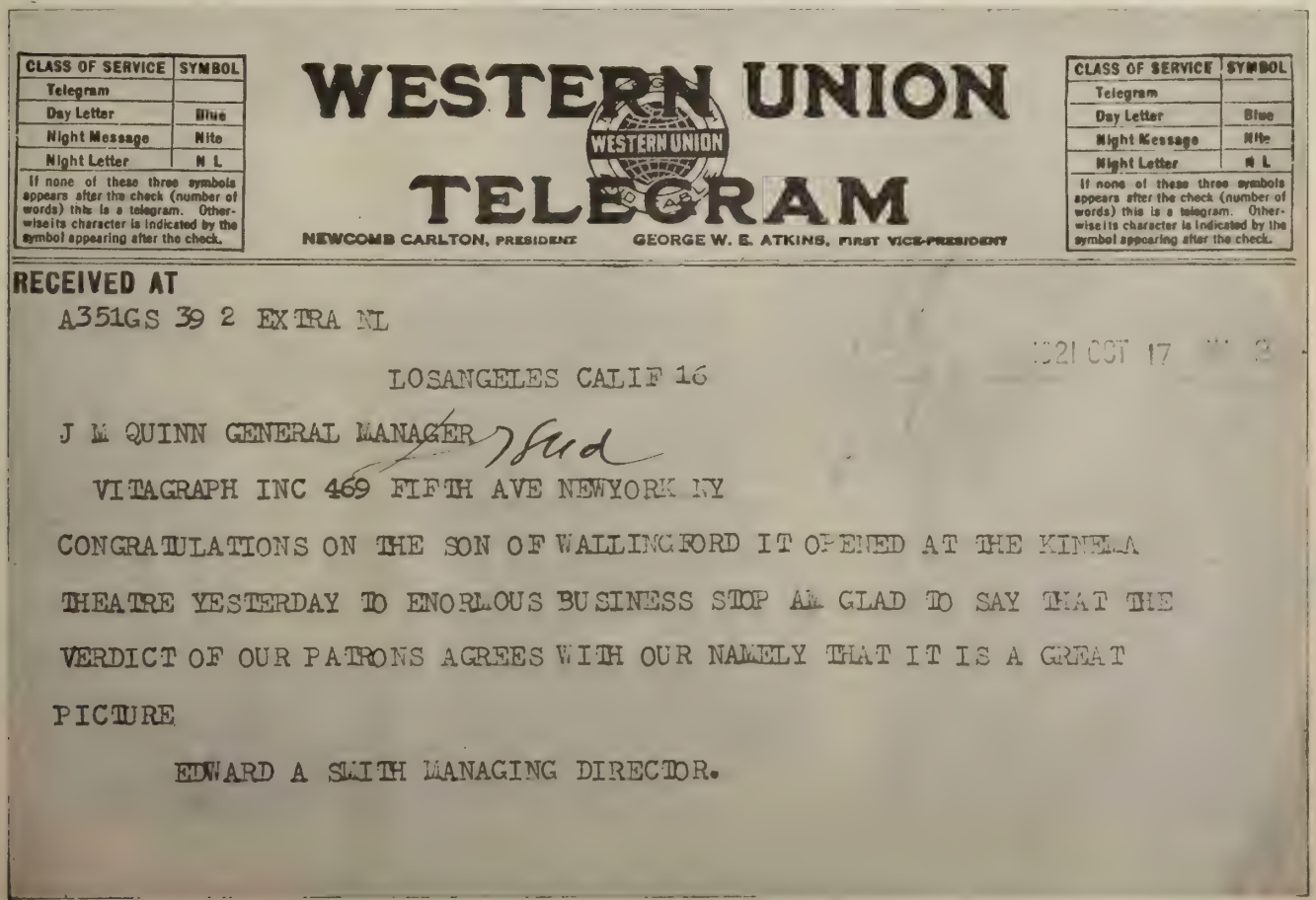
## Agnes Ayres in Paramount Film

What is said to be one of the most emotional roles ever supplied a screen actress, fell to the lot of Agnes Ayres in her initial Paramount star picture, "The Lane That Had No Turning." Throughout the star plays the part of a woman who surrenders her own opportunities for fame and fortune to aid her husband.

The story was written by Sir Gilbert Parker and adapted by him and Eugene Mullin in collaboration. The picture is directed by Victor Fleming. Rollin Sturgeon is supervisor of the production.

## "Over the Hill" Drawing Crowds

"Over the Hill," the super-special produced by William Fox and having a record of practically a year's uninterrupted run at Broadway theatres, is in the eighth week of its run at Tremont Temple, Boston, Mass., and drawing big crowds at each performance, it is stated.



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EDWARD A SMITH MANAGING DIRECTOR.

*SCENES FROM METRO'S "THERE ARE NO VILLAINS," STARRING VIOLA DANA*

# Great Booking Activity Greets Metro as Company Opens Its Biggest Season

Never in the history of the industry, the officials of Metro Pictures Corporation announce from the home offices in New York, has any producing and distributing company been greeted by such a demand for its issues as has Metro this fall, at the outset of the 1921-1922 season.

Metro bases this belief upon the extraordinary influx of contracts for the three big initial productions, "The Four Horsemen," the second Rex Ingram masterpiece, "The Conquering Power," and Nazimova's modernized screen version of "Camille," and the no less brisk booking of the twenty-nine other pictures planned for release before the expiration of the season.

These include the third Ingram production, "Turn to the Right," an elaborate picture presentation of the John Golden stage hit, written by Winchell Smith and Jack Hazzard for the new series of Gareth Hughes features, produced by George D. Baker for S-L (Arthur Sawyer and Herbert Lubin) Pictures, and the big specials starring Bert Lytell, Viola Dana and Alice Lake.

The Metro program calls for a minimum of thirty-two releases for the coming year, and in innumerable instances exhibitors have signed up for the entire list, basing their belief in their drawing power upon the past performances of Metro specials upon the knowledge of the merit of the stories chosen and the abilities of the several stars who are to enact their principal roles.

A significant instance of pre-production booking was the receipt at the Metro offices recently, upon the announcement that Rex Ingram's picture to follow "Turn to the Right" would be "The Prisoner of Zenda," of twenty-six telegrams from exhibitors in various parts of the United States and Canada, asking priority in showing the picture —not yet begun—in their several territories.

In several of the wires option was requested on the grounds that in the case of the previous Ingram picture, "The Four Horsemen," adapted by June Mathis from Blasco Ibanez's novel, the senders of the messages have failed to get first rights, and so felt they should be given preference to make up for lost opportunities.

The run of "The Four Horsemen," to judge from the reports in the sales department of Metro, has hardly begun. Already it has played for long runs and to capacity and more-than-capacity audiences in the larger cities, including New York, Chicago, Detroit, Pittsburgh, Cleveland, Cincinnati, St. Louis, San Francisco, Los Angeles, Boston, Philadelphia, Toronto, Canada, Providence, Bangor, Washington, Minneapolis, St. Paul, Seattle, Wilmington, Wheeling, Richmond, Omaha, Birmington, Denver, Kansas City, Dayton and Atlanta, and is still going strong.

More than 100 road companies, with special orchestras and in many instances with artists to enact the prologue, are engaged in showing "The Four Horsemen" to the people of America. In every instance, without exception, the report of the exhibitor has been unusual business. It is without doubt, Metro has found, the greatest drawing card Metro has ever presented. Whether in Newport or Nome, it holds and thrills the audiences, and has brought superlatives from newspaper critics wherever it has been shown.

No lesser success is expected from "The Conquering Power," the second of Rex Ingram's big productions for Metro. This is not merely a hope on the part of Metro, but a belief based upon the tremendous reception of the picture during its pre-release run at the Rivoli and Rialto in New York. Both daily and trade press praised it without stint, and the capacity audiences which jammed their way into the two big metropolitan playhouses came away to become thousands of animated advertisement of its merit.

Nazimova's latest production, a modernized version of "Camille," the dramatic classic by Alexandre Dumas, the younger, as adapted by June Mathis and directed by Ray C. Smallwood, is acclaimed the greatest production the Russian star has yet given to the screen.

At its private showing a few weeks ago in the grand ballroom of the Ritz-Carlton in New York, David Warfield, the great American actor, said that "Camille" to him appeared to the most tremendous success, from the standpoint of the box-office, he had ever witnessed.

Although Mr. Ingram, at the Metro studios in Hollywood, has not as yet fully completed "Turn to the Right," but is now putting the last touches upon the assembling and titling, the demand for this famous play in film form is already immense. Exhibitors know that there is in America no play more popular than the Golden-Smith record breaker which, when presented on Broadway a few seasons ago, set the record for long runs at 452 days. Last season found this record broken, but by another John Golden hit, "Lightnin'."

W. E. ATKINSON, GENERAL MANAGER OF METRO

## Next Picture for Alice Lake Will Be a Comedy Drama

Alice Lake, since her advancement to stardom by Metro has played solely dramatic roles, is to appear next in a comedy-drama.

Maxwell Karger, head of a Metro producing unit, has announced "Kisses," a story by May Tully that has been prepared for the screen by June Mathis, as Miss Lake's next picture.

Although she made her motion picture debut as a comedienne, since joining Metros forces, Miss Lake has by her unusual emotional ability established herself as one of the screens leading dramatic actresses.

Miss Tully, who wrote "Kisses," is the author of "Mary's Ankle" and several other stage successes.

Miss Lake is overjoyed at the opportunity to do a comedy part. In "Kisses" she will appear as a girl who discovers a secret process of candy making. After her father's failure in business she is so successful as a producer of sweets that she causes his chief rival no end of trouble. She is assisted in her endeavors by a young salesman who proves his selling ability.

## "Seeing's Believing" Is Viola Dana's Newest Picture

Viola Dana began this week, in a violent and artificial rainstorm, the making of her newest photoplay for Metro, "Seeing's Believing." This picture is a Harry Beaumont production, adapted by Edith Kennedy from the original story by Rex Taylor. John Arnold is photographing the play.

The initial scene required the building of a street set two blocks long on the Metro lot in Hollywood, and the manufacture of a driving downpour of rain. This was provided by the usual wind-machine to send blasts of spray across the street, and by the playing of fire hoses upon the roof-tops of the buildings, so that the water would stream down naturally from eaves and drain. Illumination of the set came from a battery of powerful lamps.

The action required of the star in this wet set was to drive down the street in a small automobile and skid a little midway. She did, the little car whirling around twice as she applied the brakes. Her leading man, Allan Forrest, and Philo McCullough, who has a prominent role, were fellow victims of the rainstorm. They suffered a forty-five minute drenching in the cause of realism.

## Quinlan Praises "Dream Street"

Added proof of the drawing power of D. W. Griffith's big photoplay, "Dream Street," comes in a letter just received by the United Artists Corporation from Jack Quinlan, manager of the Pantages Theatre, Minneapolis. Mr. Quinlan says:

"The Pantages Vaudeville Theatre, playing the picture in conjunction with its regular vaudeville attraction, was compelled to hold the picture over for a second week's run in order to accommodate the patronage. The last week was within a very few dollars as profitable as the first."

GARETH HUGHES, MAY ALLISON, VIOLA DANA, NAZIMOVA, ALICE LAKE, BERT LYTELL, LEADING LUMINARIES FOR METRO

# Metro Has Over 100 Road Companies Now Exhibiting "The Four Horsemen"

More than 100 road companies of "The Four Horsemen," a Rex Ingram production for Metro of the internationally famous novel of Vicente Blasco Ibanez, are today touring the country while the home offices of the big producing company are besieged with requests to send out additional companies to meet the demand.

Hundreds of letters and telegrams from picture patrons and exhibitors in the numerous cities where this has been shown, have been received by Metro, praising its dramatic power and attesting to its wonderful artistic appeal. One of the most striking features of these unsolicited tributes is the fact that they are from all classes of people.

The tremendous drawing power of this film is certified to by the exhibitors, for in practically every city where it has so far been presented it has established new box-office records. So great has been the public interest in these widely separated communities that time and again the Metro offices have been urged to extend the time of the showing over the regular schedule so that all the patrons of the theatre might be accommodated.

The special presentation which Metro has arranged in connection with every showing has received unlimited commendation. A special musical score was arranged by Dr. Hugo Riesenfeld, director of the Criterion, Rivoli and Rialto Theatres, New York, which has proved universally popular.

So strongly has this musical feature appealed to the widely different audiences that special arrangements have been made with every road company that the director may not be hampered in presenting the setting with all its artistic supplements. Similar arrangements have been made by the road companies regarding the interpretation of the dramatic prologue and the other stage features.

And this painstaking attention to all the dramatic and artistic details which marked the first presentation of the film in New York on March 6 at the Lyric Theatre, when it took Broadway by storm and received the most fulsome praise from critics and public, marks all the companies which are presenting it in the cities of the country today.

During the months during which New York was paying its tribute, the Metro home offices were flooded with inquiries from anxious exhibitors throughout the rest of the nation as to just when they might expect to have the picture which was creating such a furore.

Further tribute to the powerful appeal of the picture was received from abroad, for following the presentation in New York, Metro had immediately sent by special messenger a print of the film to the author of the story, Vicente Blasco Ibanez, at Nice, France, and his congratulations were as enthusiastic as those of the other celebrities who had seen the picture.

# After "Turn to the Right" Rex Ingram Will Produce "The Prisoner of Zenda"

Rex Ingram announces "The Prisoner of Zenda" as his next picture for Metro. The production is planned on a scale of magnificence rivalling that of the Ingram production of Ibanez's "The Four Horsemen." It will be months in the making.

Production will be started at the Metro studios in Hollywood as soon as Mr. Ingram finishes the cutting and editing of his latest production, "Turn to the Right," a June Mathis-Mary O'Hara screen version of the John Golden stage comedy of New York crooks on a Connecticut farm by Winchell Smith and Jack Hazzard.

Although no definite selections have yet been made for "The Prisoner of Zenda" cast, it is probable that the leading woman's role, that of the Princess Flavia, will be enacted by Alice Terry, who appeared as Marguerite Laurier in "The Four Horsemen," Eugenie Grandet in "The Conquering Power" and Elsie Tillinger in "Turn to the Right."

John F. Seitz, the cameraman who shared honors with the director in the reviews of the Ingram productions, will be the photographer.

"The Prisoner of Zenda," some twenty-five years ago, had a vogue both as a novel and a play on both sides of the Atlantic that has only been surpassed in modern times by Du Maurier's "Trilby." It was the book that sent to its full tide the rage for romantic stories. The author, Anthony Hope, made a fortune in royalties and followed his success with an equally popular sequel, "Rupert of Hentzau."

The part of Rudolf was first played on the American stage by E. H. Sothern in 1895 and it brought Sothern to the height of his success as a delineator of romantic roles. It was played later by James K. Hackett in the sequel. In England, "The Prisoner of Zenda" is listed among the plays that have had the longest runs in the history of the theatre in London. Since its first production there in 1896, it has been three times revived—in 1900, 1909 and 1911—with undiminished popularity, according to reports.

# "Poppy" Ready for Release by Selznick

Of the twelve Talmadge revivals —six by Norma and six by Constance—promised as units in the "Forty from Selznick" for this season, "Poppy" is in Select Exchanges ready for distribution with Norma Talmadge the star. When Lewis J. Selznick was making screen stars of the Talmadge girls, Eugene O'Brien was, at the time, also under contract with the same producer and it was the cordination between star and leading man that had so much to do with winning success for Norma, whom he continually played opposite.

Now O'Brien is a Selznick star and the revival of "Poppy" will give present-day theatregoers an opportunity to see Norma at her best and Eugene in the making as a star. The screen version was made and originally released in 1916, from a stage play based on the novel by Cynthia Stockley. Ben Teal and John P. Ritter wrote the stage play which was obtained by Joseph M. Schenck for Norma's use as a Selznick star. Edward Jose directed the presentation. All new prints have been furnished to Select Exchanges and the original version has been edited and re-titled for the purpose of condensing the picture to its most effective scenes.

# R-C Pictures West Studio Most Active

With the production forces of R-C Pictures working overtime in filming two widely known novels and one popular stage play, the West Coast studios of the company are buzzing with activity under the supervision of R. J. Tobin, director general of production.

Having completed "Silent Years," based on the popular novel, "Mam'-selle Jo," by Harriet Comstock, Louis J. Gasnier is now giving his attention to "The Call of Home," founded upon the novel, "Home," by George Agnew Chamberlain.

The cast selected includes Irene Rich, Leon Barry, Ramsay Wallace, Jobyna Ralston, Carl Stockdale, Robert Bolder, Margaret Mann, Wadsworth Harris, Genevieve Blinn and James O. Barrows.

Pauline Frederick, having completed "The Lure of Jade," is now turning her attention to "Judith of Bilue Lake Ranch," based upon the novel of the same name by Jackson Gregory. This absorbing story of ranch life was adapted by Winfred Dunn. Colin Campbell will direct. The cast will include Tom Santschi, Otis Harlan, L. C. Shumway and Clarissa Selwynne.

Doris May's next starring vehicle will be "Eden and Return," a romantic comedy from the stage success by Ralph E. Renaud. William A. Seiter will direct and Hunt Stromberg will supervise. Among the players assembled are Emmett King, Margaret Livingston, Earle Metcalf, Margaret Campbell, Buddy Post and Gerald Pring.

# Second Annual Metro Week November 20; Expect to Eclipse Last Year's Success

The second annual Metro Week has been fixed this year for November 20 to 27. Announcement of the dates between which thousands of theatres throughout the country will show Metro productions exclusively came this week from the home offices of the company.

The institution last year of this period of time for the exhibition of Metro pictures for seven consecutive days proved such a success that it was then urged by hundreds of exhibitors that the period be extended to two weeks. This suggestion was not accepted by the Metro officials, but the spontaniety of the reception did determine that it was to be an annual event in the screen year.

As was the case in 1920, Metro Week will have the solid backing of the distributing corporation in the matter of service and exploitation. The exchanges have been for some time making preparations for the inevitable emergencies that an exceptional demand entails. Every print put out will be in perfect order. There will be solid advertising co-operation between the exchanges and the exhibitor, so that the public will be apprised of its approach long before the actual advent of the week.

The estimate by the Metro distributing department last year placed the probable number of theatres which would show its pictures during Metro Week at 7,000. This proved to be conservative as, in fact, it was considered at the time it was made.

For the thousands of exhibitors, Metro during the big week will have one of the finest collections of offerings for the public that it has ever assembled. The list will comprise drama and comedies with some of the best known stellar lights in the cinema world.

During Metro Week last spring more than 7,000 exhibitors took advantage of the special drive and ran pictures released by the producing company, and so strongly did they appeal that even before the time scheduled for showing the home office had been flooded with requests to extend the period so that the houses could give their patrons a longer period of Metro attractions.

For this Metro Week with greatly increased number of productions available to the exhibitor it is fully expected by the Metro officials that there will be a large addition to the number of showmen who will take advantage of the Metro offerings.

## Supervisors Busy

The supervisors of the various Paramount pictures being made at the Lasky studio are busy individuals these days. Thompson Buchanan is giving personal supervision to "The Little Minister" and "The Husband's Trademark." Chief Supervisor Frank E. Woods is acting in a supervisory capacity for "One Glorious Day," "The Champion," and "If You Believe It, It's So." Rollin Sturgeon is occupied with "The Lane That Has No Turning," and Julia Crawford Ivers with "For the Defense."

# Metro's New Unit System of Production Proves Success After Test of Six Months

Metro has just completed the first six months of its unit system of production, under which the directors employed at the studios in Hollywood have for the first time been given a free hand with their productions. Each company has been a distinct unit, and the results have proved so satisfactory that each company is going to remain a distinct unit. The Metro unit system has come to stay.

The directors now at work are Rex Ingram, who is following his productions of "The Four Horsemen" and "The Conquering Power" with "Turn to the Right," an adaptation of the John Golden stage success by Winchell Smith and Jack Hazzard; Bayard Veiller, author of "Within the Law" and "The Thirteenth Chair," who is following "The Last Card," "The Infamous Miss Revell" and "There Are No Villains," with "Keep Off the Grass," by J. P. Marquard, starring Bert Lytell; Harry Beaumont, who directed Viola Dana in "The Fourteenth Lover" and who now has the same star in "Glass Houses," an adaptation of a story by Clara Genevieve Kennedy, and Maxwell Karger, the veteran of Metro's directorial staff, who has charge of "The Hole in the Wall," a June Mathis adaptation of Fred Jackson's drama, starring Alice Lake.

Another unit now on vacation is the George D. Baker Company, with Gareth Hughes as star, which recently completed screen work on its third S-L Production, "Little Eva Ascends." The other productions were "The Hunch" and "Garments of Truth."

The first of the unit system productions to be released was the Maxwell Karger production of "A Message from Mars," starring Bert Lytell. This went out last April. Then came in the following months, "The Last Card," "Uncharted Seas," "Home Stuff," "The Man Who," "Over the Wire," "Life's Darn Funny," "A Trip to Paradise" and "The Match Breaker." Others, not yet given general released but reviewed by the trade papers, are the Baker production of "Garments of Truth," starring Gareth Hughes; "The Infamous Miss Revell," a Veiller production starring Alice Lake, and "There Are No Villains," another Veiller production, starring Viola Dana.

The Ingram production of "The Conquering Power," which was put in for a special New York showing at the Rivoli and Rialto, will not be generally released until November 21.

*GEORGE D. BAKER, MAXWELL KARGER AND REX INGRAM, THREE ACCOMPLISHED METRO DIRECTORS*

# Priscilla Dean's Biggest Picture Being Rushed to Beat Rail Strike

"Conflict," characterized by Universal officials as the outstanding Universal picture of the year and Priscilla Dean's greatest starring vehicle, has been received in the East and is being rushed to the screen before the impending railroad strike can hamper the distribution of prints and supplies.

The picture will have its premier in the Central Theatre, New York, on Sunday, October 23, where it will stay for an indefinite run. Prints also are being speeded to each Universal exchange, with instructions that the new Universal-Jewel production shall be placed at the convenience of exhibitors whose schedules may suffer from the probable rail tie-up.

As a result of this change in plan, "Conflict" will be released simultaneously with "The Fox," Harry Carey's first Universal-Jewel superwestern, now ready for release.

"The Fox" was scheduled to go into the Central Theatre on October 23, but under present arrangements it will be held for several weeks. The Carey picture, however, will go into the Central in time for the resulting exploitation to benefit the exhibitors who book it for a first run.

Every effort is being made by Universal to get all materials and supplies for "Conflict" ready before the strike. The publicity, advertising and exploitation departments have dropped all other work for the time being and are concentrating on accessories for the new Dean picture. It is expected that a complete line of supplies will be in every exchange by October 30.

This includes an elaborate campaign and press book, a full supply of posters of all sizes and an unusual number of other accessories, such as oil paintings, cuts, mats, window cards, lobby cards, postcards, heralds and teaser material.

Universal believes that "conflict" will prove to be one of the really big pictures of the year. It is said to be far better than Miss Dean's two previous successes, "Outside the Law" and "Reputation." It was directed by Stuart Paton, who also directed "Reputation" and who long has been known as a director of big pictures.

The picture was made from the recent Red Book serial "Conflict" by Clarence Budington Kelland, one of America's most popular writers. It is laid in the big north woods, and most of its scenes were taken in the logging country of British Columbia.

An unusually strong cast was engaged to support Miss Dean. Besides Rawlinson, the principal parts were played by Edward Connelly, Martha Mattox, L. C. Shumway, Sam Allen. Others in the cast were Hector Sarno, Clah Norman, O. E. Anderson, Knute Erickson, Bill Gillis and Peggy O'Dare.

## Fairbanks Film Breaks Record

Nearly 40,000 persons saw "The Three Musketeers," the new Douglas Fairbanks film showing at Loew's Columbia Theatre, Washington, D. C., a record never surpassed by any other feature film playing the national capital, it is said.

What makes this number of admissions for one week all the more remarkable is the fact that the management gave only five showings a day, for six days, and on Sunday only three performances. Other feature films that have played there have always shown six performances daily, it is stated.

## Expansion and Improvement Is Kinogram Plan

Expansion and improvement until "there will be no question that Kinograms is the best reel on the market." This is the program that has been mapped out for Educational's news reel according to a letter written a few days ago to E. W. Hammons, president of Educational Film Exchanges, Inc., by Capt. G. McL. Baynes, head of the Kinograms Publishing Corporation.

"This is just one example of the increased activity, expenditure and effort generally that is being exerted on all of our product for the new year," said Mr. Hammons in announcing receipt of Capt. Baynes's letter, which was written following a tour of many key cities.

Capt. Baynes's letter said, in part: "As you know I have just returned from a tour of some of your branches—six in all—and I want to express to you the enthusiasm and satisfaction I feel in having our product, Kinograms, in your hands. I have called on a number of branches throughout the country and I have yet to see an organization as complete as yours for handling the product you are handling. I want to say that my information has not been gathered from your own branches and your own employes, but from Mr. Exhibitor."

## Rex Beach Film to Be Shown at New York Strand

The first of the series of big Rex Beach productions, "The Iron Trail," produced by the Bennett Pictures Corporation and distributed by United Artists, will be accorded its premier at the New York Strand, the week beginning October 30.

The showing follows a four weeks' "teaser" poster campaign on the subway and elevated railroad stations. In its tone, the advance campaign for "The Iron Trail" was "hooked-up" to prevailing conditions of political unrest, and by innuendo the posters seem to apply in an ambiguous way to the current railroad difficulties that are attracting wide and concerned public attention.

The fact that the story was visualized in "The Iron Trail" deals with the building of a railroad, and the difficulties that are encountered in the construction and operation of railroad lines that open up wildernesses to civilization, is said to make this production a timely offering, even though its theme is not in any sense, propaganda for the railroads or railroad workers. It is a story of adventure and romance.

## Stanley Books Warner Film

Warner Brothers announce that their feature production, "Why Girls Leave Home," has been booked by the Stanley Company of America, Philadelphia, for its entire circuit of theatres. This is the latest additional to an unusual number of first runs, including bookings over the Fox, Moss, and Poli Circuits and by Barrett McCormick for the big Allen Theatre in Cleveland.

## Alla Nazimova Plans for Her New Pictures

Mme. Alla Nazimova has completed her plans for the series of "repertoire" films she will make under her new contract with the United Artists Corporation. The first of these will be a dual production comprising Oscar Wilde's "Salome" and Ibsen's "A Doll's House," both to be given on the same program. "Salome" probably will be in two reels, and the Ibsen classic, in which Mme. Nazimova won high honors on the speaking stage, will follow and be presented in five reels.

In carrying out this repertoire idea, the popular Russian actress is complying, it is reported, with an ever increasing demand from her many admirers, that she give to the public in motion picture form several of the plays in which she won success in the spoken drama. It is not unlikely that she will follow the double bill of "Salome" and "A Doll's House" with another unit program of two or more plays.

Charles Bryant, business manager for Mme. Nazimova, has signed a contract with the Brunton studios in Hollywood whereby the forthcoming Nazimova productions for the United Artists will be made there.

## A Coming Release

"In Batik Land" is the title of the Paramount-Burton Holmes Travel Picture scheduled for release October 23. From the moment of arrival in the little city of Bandoeng in Java, the spectator is shown the queerness and quaintness of every detail of daily life.

## George Arliss Has Begun Work on New Picture

Work has been begun by George Arliss on his next film production, which is being made by Distinctive Productions, Inc., and will be released by the United Artists.

Mr. Arliss' new picture will be of the comedy-drama type and will present him in a role entirely new to his friends and admirers, it is said. The picture is being made from a screen adaptation of Earl Derr Bigger's short story, "Idle Hands," appearing originally in a well known magazine. Associated with Mr. Arliss in this forthcoming production is Miss Doris Kenyon, whose work, it is stated, is favorably known.

The scenario of the new Arliss film was written by Forrest Halsey, and the picture is being directed by Henry Kolker, who made a signal success of the last Arliss production, "Disraeli." The camera work is being done by Harry A. Fischbeck, and Clark Robinson is the art director.

## In Paramount Film

Vernon Steele, who is playing the leading male role in Ethel Clayton's latest Paramount picture, "For the Defense," adapted from Elmer E. Rice's play by Beulah Marie Dix, is the newest addition to Hollywood's film colony.

## Title Chosen

"One Glorious Day" has been chosen as the title for the Paramount special comedy directed by James Cruze, in which Will Rogers, Lila Lee and Allan Hale have the leads.

## Big Billboard Campaign for New Ray Film

An extensive billboard campaign in behalf of Charles Ray's new production for First National, "Two Minutes to Go," was begun this week in Greater New York City, Brooklyn, Bronx and adjacent territories as the advance exploitation of the new Ray release which is scheduled for distribution on October 17. The poster campaign will run for sixty days on this feature alone, and in Brooklyn, where the film opens at the Strand on November 6, the number of stands heralding the new feature will be doubled in number preceding the opening and during the production's run at the Brooklyn picture house.

Arthur S. Kane, who presents the star for distribution through the First National circuit, in announcing the beginning of the billboard campaign on October 10, declared that the sponsors of "Two Minutes to Go" had initiated their program of advertising with the idea of getting the greatest amount of patronage possible from the seasonal appeal of the subject.

## Hodkinson Is About Ready to Open Branches

P. N. Brinch, manager of exchanges of the W. W. Hodkinson Corporation, has just returned from a tour of the Middle West with the information that on November 1 formal announcement will be made of the locations and personnel of the twenty-four branch exchanges which that corporation is opening to handle its own releases.

W. F. Seymour, one of the organization's district supervisors, is still out in the field completing the arrangement for the last few branches, and S. J. Vogel, of Vogel & Meehan, who handle the Hodkinson releases on the Pacific Coast, has spent the past week in New York, conferring with home office officials on the final details of the sweeping re-organization about to be completed in the Hodkinson Corporation.

## Interesting Facts Regarding Bible

In connection with the screen version of the Old Testament which Artclass Pictures Corporation will present as a road show, Louis Weiss states that statistics cause him to believe this subject will be unusually popular. "The Bible has been translated into five hundred and thirty-six languages. It is read in every civilized country and it is said that more than thirty million copies are issued each year, and each reader is potential theatre-goer. The leading magazines of the United States are devoting much space to articles dealing with the Bible, as witness H. G. Wells' recent articles in the Saturday Evening Post. A copy of the Bible is placed in the rooms of practically every leading hotel in this country and Canada." With this force he believes the production will prove one of the leading attractions of the coming year.

## "The Sin of Martha Queed," New Associated Exhibitors Picture

Associated Exhibitors, Inc., have announced as its next Associated Feature the Allan Dwan production, "The Sin of Martha Queed," in six reels, written and directed by Allan Dwan.

"The Sin of Martha Queed" is described as a heart-interest drama woven around the career of an innocent girl whose sin exists only in the warped and suspicious mind of her domineering father. Mary Thurman portrays the title role, Niles Welch is the hero.

The release date of "The Sin of Martha Queed," has been set for November 3. An elaborate campaign book is in the course of preparation, and posters, which include an effective twenty-four sheet, are about ready. The feature, which is presented by the Mayflower Photoplay, will be distributed by Associated Exhibitors, Inc., through Pathe Exchange, Inc., as an Allan Dwan Production. Former Associated Features include "The Devil," "The Rider of the King Log," "What Women Will Do," and "The Road to London."

## Mark Strand Gives Elaborate Setting to Picture, "I Accuse"

The Edward L. Hyman method of furnishing vocal musical scores for climax and anti-climax motion picture scenes to aid in the translation of the action for the spectator and to give emphasis to these main flashes in the feature picture, was developed elaborately in conjunction with the showing of "I Accuse," the French production, when it played the Brooklyn Mark Strand theatre.

Not only did Managing Director Edward L. Hyman invoke this latest musical effect of his for the last act of "I Accuse," when four separate musical numbers with soloists were used off stage, but he furnished a melodramatic stage prologue for the film. Thus he provided both prologue and postlude.

The prologue was in adherence with the war theme of the play, the stage set being a trench, a wide range of no-man's land and shell riddled trees in the distance. Front stage was occupied by the trench quarters of a group of French soldiers, who were members of the Mark Strand Male Quartette.

## Will Rogers Film Booked by Capitol for Week of Oct. 23

One of Goldwyn's big fifth year pictures, and something that is new in motion pictures, "Doubling for Romeo," with Will Rogers in the stellar role, will be shown in pre-release at the Capitol Theatre, New York, beginning next Sunday, October 23, on the occasion of the Capitol's second anniversary.

"Doubling for Romeo" was written by Elmer Rice, William Shakespeare and Will Rogers. It was built for laughing purposes only, but the kind of laughter that Will Rogers with his homely face, his fine sense of humor and his natural humanness generates.

It starts out with an Arizona cowboy who goes to Los Angeles to join the film colony and learn how to make the kind of "movie" love that his sweetheart hungers for.

Rogers never in his life had a better role and he never acted with such a verve and sense of humor. Clarence Badger is at his best in the directing and Goldwyn gave the cowboy star the best cast he has ever had, including Sylvia Breamer, Sydney Ainsworth, William Orlamond, Raymond Hatton, John Cossar, Roland Rushton, Jimmie Rogers, Cordelia Callahan, Al Hart and C. E. Thurston.

## Barthelmess and Hart Are in Two Paramount Films

Paramount announces for release October 16, William S. Hart in "Three Word Brand," and for October 23, George Fitzmaurice's production, "Experience." The Hart picture is from an original story by Will Reynolds and was adapted and directed by Lambert Hillyer. Jane Novak is Mr. Hart's leading woman.

"Experience" was adapted by Waldemar Young from the play by George V. Hobart. Richard Barthelmess is featured in the leading role. Marjorie Daw appears opposite him.

# Warren Exchanges Have Prints of Three Big Specials on Hand

With prints being shipped as fast as they can be handled by the laboratory, practically all the F. B. Warren Exchanges are now in a position to give the trade further details on "Our Mutual Friend," "The Old Oaken Bucket" and "What Do Men Want?"

These are the three big specials concerning which there has been much secrecy about the Warren offices for they mark the organization's big fall smash and are counted on by many who have seen them, it is said, to be the talk of the trade before the first snow of the year.

Negotiations are already under way by a number of the bigger first runs to secure these three attractions and Warren Company says some interesting announcements will be forthcoming within the next few weeks.

"Our Mutual Friend" is adapted from the Charles Dickens' novel and discloses to the film world the fact that Dickens as a scenario writer was there with as much desire for thrills and action as any studio-bred author. A murder mystery, thrilling conflict and a tender love story merge in "Our Mutual Friend" with the masterful characterizations to be expected of the famous novelist. Naturally, no Dickens' story was ever written without its share of laughs and they are blended in the romance of "Our Mutual Friend."

Exhibitors are expected to find the kind of "human" picture which 1921 has shown to be successful in "The Old Oaken Bucket," May Tully's picture inspired by the famous song. Exploitation opportunities by the score, it is said, grow out of the "Home, Sweet, Home" theme of this picture and the song known to millions, "The Old Oaken Bucket." Discussing this picture one Warren official declared, "The big successes of the yast year have proven that the American people want that which hits them inside, the human touches taken from real life, laughs and tears induced by the fact that they seem to be seeing their own lives re-enacted on the screen."

"What Do Men Want?" is counted on as the Lois Weber special of the year and is confidently expected to outstrip the records made by "Hypocrites," "Where Are My Children" and other Weber specials that were outstanding successes of their day. This special has been given considerable advance publicity. It is said that those who have seen the completed production state that it more than measures up in dramatic intensity to the reputation and talents of Lois Weber and the unusual money value of the title, "What Do Men Want?"

## Mix Comedian in Fox Film, "Rough Diamond"

Tom Mix, it is said, gives a fine exposition of broad comedy work in his latest Fox picture, "The Rough Diamond." The story opens in the barn-yard of a ranch, but is quickly transferred to a circus tent, thence to shipboard at sea, and finally to a Latin-American republic, where the star becomes commander of an insurgent army.

According to Fox the picture lacks nothing of the typically Mix heroics. It is stated there are daring stunts enough to satisfy any longing for thrills but that the comedy work comes as a complete surprise. In the opening scene Mix is a young man convinced of his talent as a vocalist, and is found with an improvised guitar entertaining himself and the maid of the ranch, but seriously disconcerting the livestock nearby, which fails to appreciate his powers in song. The effect, it is reported, is acutely amusing.

## Value of Author's Name to Film Evident in Case of "Man's Home"

It is the contention of the Selznick organization that few pictures come to the screen with so much public appeal in the matter of authorship, cast, direction and production as "A Man's Home," the Selznick special that has early attained so much publicity. The effectiveness of a book as a box-office appeal that is confined to those who have read a single work, but in the case of Anna Steese Richardson, who worte the story of "A Man's Home," and Edmund Breese, her collaborator, there is a wider and constantly increasing interest in their achievements.

Because of her present position as associate editor of Woman's Home Companion, Miss Richardson is every week writing for mothers, wives and daughters who constitute the national circulation of that magazine. Because of her past achievements in movements that benefit women and have aimed directly at the betterment of the American home, Miss Richardson is known by her work to hundreds of thousands of women.

The claim for Miss Richardson's prominence among writers for the home is not idly placed. Her record is established. She is not known as a fictionist but as a writer of special articles for women. As such she is declared to have the largest personal correspondence with women of any writer in the literary field. It is for this "personal touch" with women in their homes that Woman's Home Companion pays Miss Richardson a tidy salary and provides her with three secretaries to keep up with her correspondence.

*Organized Campaign*

Her work in the magazine field has covered every domestic topic known to women, from raising babies, the care of the home, domestic problems and better citizenship for women. Some years ago Miss Richardson organized the "Better Babies" movement, recognized as the biggest compaign ever conducted by a magazine among women, and it is still going strong throughout the country.

"What Every Woman Wants to Know" is a series of syndicated newspaper articles that keeps Miss Richardson's name before 6,000,000 readers twice a week. For six years she conducted "The Mothers Club" in Pictorial Review and is now directing, in Woman's Home Companion, a "Good Citizenship Bureau" that is also being translated into foreign language newspapers. She has just introduced in McCall's Magazine a series of articles for women on "Living and Loving."

SUNSHINE SAMMY IN "THE PICKANINNY" (PATHE)

## *Paramount Says Barrie Film Is Exceptional*

The settings which show the village of Thrums, Scotland, in Paramount's production of Sir James M. Barrie's "The Little Minister," while realistic and picturesque, are said to be quite different from those used during the filming of the John S. Robertson production, "Sentimental Tommy." They were built at the Lasky ranch and were designed by Robert M. Haas, who also was art director of the Robertson picture which was made a little over a year ago on Long Island.

Paramount is of the opinion that in this Penrhyn Stanlaws production of "The Little Minister" it has something quite out of the ordinary, especially as Betty Compson is the star and the cast has been specially picked with reference to types.

*SCENE FROM "THE PICKANINNY," A PATHE RELEASE*

## *More Than 1,000 Booked Solid for Goldwyn Week, Says Company*

Next week is Goldwyn week. More than 1,000 exhibitors throughout the country had signed up by Saturday, October 8, to show Goldwyn pictures exclusively throughout the week. That number was being added to daily throughout the two weeks elapsing between the eighth and the twenty-third.

In addition to the 1,000 theatres putting on full Goldwyn Weeks, another 1,000 and more will show Goldwyn pictures for a half week—all the time their previous bookings would permit.

The twenty-two Goldwyn branch exchanges have been engaged in a friendly rivalry to see which would obtain the largest number of full week bookings and the biggest receipts for the seven days. The New York and St. Louis exchanges are in the lead in the number of full week bookings.

The success of the first Goldwyn Week in the history of that corporation has succeeded beyond its expectations. The exhibitors have shown themselves most cordial in supporting Goldwyn Week, in a number of instances having shelved attractions which had been booked and paid for. The full list of Goldwyn productions was made available to exhibitors and many of the first, second and third year successes will be shown again, especially in the smaller towns in addition to the full fourth year product and half a dozen of the fifth year pictures.

## *All Star Cast with Santschi*

That short subject features are coming into their own on motion picture programs is proven, says Pathe, by the stress laid upon the cast, direction and locations of the new two-reel dramas. In "The Spirit of the Lake," the latest two-reel feature starring Tom Santschi, which Pathe has scheduled for release October 30, an all-star cast appears in support of the western star, including Bessie Love, Ruth Stonehouse, Edward Hearn and Tom Lingham.

## *Pathe Short Subjects for Week of October 30 Include a Lloyd*

Pathe Exchange, Inc., announced the first Harold Lloyd comedy of the second series of re-issued one-reelers, "Pistols for Breakfast," to fortify the assembly of short subject features scheduled for release the week of October 30. In this picture a three-star combination is seen, as Harold Lloyd is assisted by Bebe Daniels and "Snub" Pollard.

"The Spirit of the Lake" is the current two-reel drama starring Tom Santschi, who is surrounded by an all-star cast including Bessie Love, Ruth Stonehouse, Edward Hearn and Tom Lingham. "At the Risk of His Neck," the sixth episode of the new Pathe Serial, "Hurricane Hutch," presents the dare-devil star, Charles Hutchison, in new thrills. The players include Warner Oland, Lucy Fox, Harry Semels, Ann Hastings, Diana Deer and Joe Cuny.

"Fifteen Minutes" is the current Hal Roach Comedy featuring "Snub" Pollard, the mustached comedian. Marie Mosquini plays opposite Pollard and Noah Young is seen in an important role. The new animated cartoon of the series of "Aesop's Film Fables" is "The Cat and the Monkey." The one-reel short subject was produced by Fables Pictures, Inc., and created on the screen by Cartoonist Paul Terry.

Pathe Review No. 127 presents an interesting series of subjects. "Snow-Time in Japan" shows an Oriental village in winter; "All Aboard" is the current Capitol Travelaugh by Hy Mayer; "Doing it Right" is a Pathe Slow-Motion demonstration of the hammerthrow and sprint by athletes, and "The City of the Lake" is a Pathecolor study of Como, Italy.

## *"Tad's" and T. Powers Cartoons in International News Reel to Be Distributed by Universal*

E. B. Hatrick, secretary and general manager of the International News Reel Corporation, the new organization behind the International News Reel, distributed by Universal, announces that T. A. Dorgan's "Indoor Sports" cartoons and Tom Power's "Joys and Glooms" cartoons soon will be added to that news reel.

An "Indoor Sports" cartoon will be included in each even number of the International News Reel, released on Mondays, and the "Joys and Glooms' in each odd number, released on Thursdays. Each will be complete in itself, each a short comic cartoon told in action.

The characters to be used in these cartoons are the popular cartoon characters made famous by Dorgan or "Tad" and Powers in such Hearst publications as the N. Y. American, N. Y. Evening Journal, Chicago Herald and Examiner, Boston Sunday Advertiser, San Francisco Examiner, Los Angeles Examiner, Washington Times, Wisconsin News, Atlanta Sunday American, Boston Advertiser, Chicago Evening American, Boston Evening American and the Atlanta Georgian.

The first issue of the International News Reel to contain a Tad "Indoor Sports" cartoon will be number 86, released October 31. The first Tom Powers "Joys and Glooms" cartoon will be in International News No. 87, released November 3. Thereafter they will alternate. It is probable that the "Joys and Glooms" cartoon in the odd numbers of the news reels will be varied from time to time by the substitution of action comics from the pens of other nationally known cartoonists of the Hearst organization. Thus, the International News Reel will be able to draw from such cartoonists as F. Opper, James Swinnerton, George McManus, H. H. Knerr, Jean Knott, George Herriman, Harry Hershfield, Walter Hoban, Tom McNamara and others.

It is planned to make these news reel comics up-to-the-minute in every respect. The action depicted in each instance will be of the latest news interest and will serve as an amusing conclusion of the news events of the day.

This latest move for the betterment of the International News Reel is said to be the first of a series of contemplated improvements in the reel, which already is among the foremost. The newly organized company, "The International News Reel Corporation," asserts that it will far outdistance its competitors in the quality of its service, within a short time. R. V. Anderson continues as sales manager for the news reel.

## *Strenuous Part Played by Reid*

In "The Champion," an adaptation from Grant Mitchell's stage success of last season, Wallace Reid, Paramount star, has drawn the most strenuous role of his motion picture career, it is said.

In this picture Reid has discarded his dress suit for a pair of fighters' trunks, for he plays the role of William Burroughs, otherwise known as "Gunboat Williams," middleweight champion of America. "Wally" has two minor fights and a prize ring battle to say nothing of a tussle with stevedores and a scrap with steamship officers. Out of it all, however, he emerges a suave attorney-at-law and wins the girl in his customary style. Philip J. Rosen is directing the picture.

*MOVING PICTURE WORLD Classified Ads the Best of Their Kind of Advertising.*

*SCENE FROM "A RURAL CINDERELLA," AN EDUCATIONAL-PUNCH COMEDY*

*SCENES FROM "DOUBLING FOR ROMEO," STARRI NG WILL ROGERS, AND RELEASED BY GOLDWYN*

# *Trade Publications Praise "His Nibs," Exceptional Film*

For the second consecutive time the critics have been unanimous in giving praise to an Exceptional picture. This time it is Charles (Chic) Sale in "His Nibs." Their comments are nothing short of being enthusiasticly glowing opinions upon the extraordinary characterizations of Chic Sale, who plays seven distinct parts in this feature photoplay.

George D. Gould, in Motion Picture News, writes: "With each moment replete with real humor, really artistic characterization, and undisturbed continuity flow, a picture is bound to 'get over.' 'His Nibs' is in that class. Charles 'Chic' Sale is the picture. From start to finish he puts over the 'hokum' of his rube characterizations, so well known to vaudeville audiences throughout the country, in rapid-fire fashion."

In the Exhibitors' Trade Review, "His Nibs" receives the following comment: "This offering is a distinct novelty. There is comedy and plenty of it, and it is upon that the picture makes its bid for popularity. Few pictures have ever contained such clearly indicated opportunities for showmanship and at comparatively little expense."

C. S. Sewell, in Moving Picture World, states: "Altogether novel and very entertaining is 'His Nibs,' starring Charles (Chic) Sale, distributed by Exceptional Pictures' Corporation. Here is a production that is entirely different from anything yet presented on the screen. His portrayal of 'His Nibs' is one of the best characterizations ever seen on the screen. His make-up in this role is excellent, his humorous touches sure and his interpretation so real that even while you are enjoying the quaint side of his character you feel a strong sympathy for the old man."

Arthur James, editor-in-chief of Moving Picture World, has this to say editorially: "Charles Sale, otherwise Chic Sale of vaudeville, is the newest and best recruit to the screen's actors of importance and he has succeeded in the Exceptional picture, 'His Nibs,' in contriving a charming novelty that is as clean as a hound's tooth and as downright funny as anything that has featured its way into our view for a long time.

"Portraying seven roles in one picture and doing them all well is a feat, but better than that is the sum total of the feature's effect upon an audience. At the Hotel Astor showing this effect was to provoke hearty laughter in waves that rose high and it was demonstrated that Mr. Sale in 'His Nibs' is splendid entertainment. We look for more of Mr. Sale—we need him on the screen."

John Spargo, of Exhibitors' Herald: "We have had close to an overplus of dual roles in pictures recently, but it remained for Chic Sale, long a favorite of the vaudeville stage, to give up a picture in which the star plays seven parts, and makes each character a distinct personage with an artistry that is little less than marvelous. 'His Nibs' is in a class by itself."

Miss Marion Russell, in "The Billboard," praises "His Nibs" in the following manner: "This is the acme of droll comedy, unique characterizations and rural types such as the cinema has never before presented. Charles Sale outshines all previous efforts of screen stars through his picturization of seven distinct roles. Hats off to the producer of this most humorous film. The picture carries one hundred laughs."

## Christie Working on Biggest Two-Reeler

**E. W. Hammons, president of Educational Film Exchanges, is informed from the coast that the picture now in production at the Christie studio is to be the "biggest thing which Christie has yet turned out in two reels."**

**"A Barnyard Cavalier," as the comedy is to be titled, features Bobby Vernon with Viora Daniel. Miss Daniel, who is one of Christie's latest star acquisitions, has already worked in three pictures. After "A Barnyard Cavalier" she is to be starred in a situation farce.**

## *Completing Fifth Mermaid Comedy*

Jack White, supervising director of Mermaid Comedies, with a company of forty players, has been taking the concluding scenes in the fifth of the new series of Mermaid Comedies being made for Educational release at San Pedro in the last few days. These final shots in this picture, which is as yet untitled, are nautical scenes.

According to advices received from the coast by E. W. Hammons, president of Educational, this comedy is one of the most elaborate two-reelers produced recently. More than three-quarters of the largest stage at the old Griffith studio, now occupied by the Hamilton-White organization, was utilized for the construction of a combined ball room and dining room set used for some of the scenes. More than 100 "extras" were used on this set, which is said to be one of the largest of its kind ever constructed for a short comedy.

The all-star cast for the picture includes Jimmy Adams, Lige Conley, Joey McCreery, winner of the Thomas H. Ince beauty contest, Jack Lloyd, Charlie Dorety, formerly featured player in Century Comedies, and others.

## *May McAvoy in "Morals," a New Realart Film*

An announcement from Realart is to the effect that "Morals" will be the next May McAvoy production to follow "Everything for Sale." J. S. Woody, Realart's general manager, says that "Morals' is of such merit as to place it in a class with "specials.' However, it will take its place with the regular releases being made vailable for all franchise owners.

The story is an adaptation of the widely read novel, "The Morals of Marcus," written by William J. Locke. Julia Crawford Ivers prepared the continuity from which William Desmond Taylor worked.

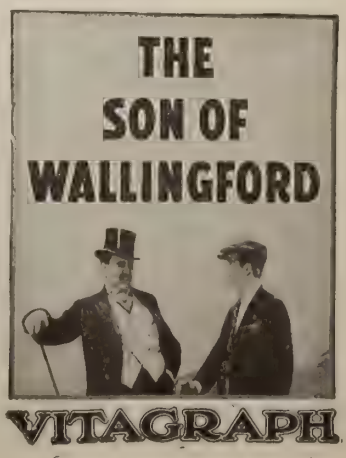
# *"The Way of a Maid" No. 14 in Selznick-Hammerstein Releases*

Two years ago Elaine Hammerstein was practically unknown to the screen, although she had appeared in a few pictures before Lewis J. Selznick decided to make her one of his stars. "The Country Cousin" was released as her first stellar offering in October, 1919, and since that time fourteen pictures have been released with the star vastly increasing her popularity with every issue.

"Handcuffs or Kisses," now current, is No. 13 in the Hammerstein series but in deference to the superstitious the count is made in include "The Way of a Maid," set for release immediately, as No. 14. Niles Welch began his appearances opposite Miss Hammerstein with "Remorseless Love" and will again be her leading man in "The Way of a Maid," which was directed by William P. S. Earle.

## *Sweet in Comedy*

Harry Sweet will make "Shipwrecked Among Animals," under the direction of Alf. Goulding. "Shipwrecked Among Animals" is a parody on "Shipwrecked Among the Cannibals."



# Associated Photo-Plays Has Diversified Line for 1921-22

Associated Photo-Plays, Inc., in making announcement of its productions for 1921-1922 wishes to lay great stress upon the class of these pictures. There will be five Chester Bennett productions starring Jane Novak, who recently finished playing opposite William S. Hart. Miss Novak is of the blonde type and one of the best known screen stars. Among her productions are numbered "The River's End," "The Temple of Dusk," "Wagon Tracks," "Isobel," "Kazan and a number of others. She is ideal for the class of productions that she has been cast for, it is stated. She has always been sought for the appealing type which lends itself so well to the out door pictures in which she has been most successful.

Miss Novak's first picture is a story of the dance halls and gold fields of Alaska, by J. Grubb Alexander and Harvey H. Gates. Mr. Bennett, who formerly directed Antonio Moreno at Vitagraph, directed Miss Novak. The supporting cast includes Noah Beery in the role of Wade Harkin, the brutal husband, and Frank Glendon, Alfred Hollingsworth and Florence Carpenter.

Mary Anderson is starring in six Scott Dunlap productions which will be a series of comedy dramas. Miss Anderson, known as one of the best comedians on the screen, has appeared in such productions as "The Hush Hour," "Johnny Get Your Gun," "False Faces," "The Spender," "Bubbles,' etc. Miss Anderson bases her great popularity and following upon the various serials in which she has played, and the new series of pictures which she has entered upon for Associated Photo-Plays, gives her many opportunities for her droll humor and funny situations, according to reports.

# Pathe Adds New Subjects to Screen Studies Collection

That high entertainment value, as well as educational, is found in the series of Pathe Screen Studies has been proved by the fact that such Broadway theatres as the Capitol and Rialto have seen fit to book them and place them in a prominent place on their programs. The rapid regularity with which new material has been added to the series has gradually made the Pathe Screen Studies complete in every detail with entertaining and widely diversified subjects.

The Pathe Screen Studies have been carefully prepared, artistically, scientifically and entertainingly, to give something new and original to the farseeing motion picture exhibitor. The series contains the work of great scientists and specialists and is produced by means of the best known methods of cinematography. Particular stress has been laid on clear photography, and in many cases when tiny insects are the principal actors, the use of the microscope and other instruments of the scientific laboratory was necessitated, bringing forth astonishing results.

For October a number of important subjects have already been scheduled. Among them are "Crayfish" and "The Stickleback," the fish which builds its nest, a split reel giving an intimate glimpse of denizens of the deep. "Our Four-Footed Helpers" is a single reel, showing cud chewing animals, such as cows and deer.

# "A Man's Home" Crowns Career of Actor-Director Ralph Ince

In announcing "A Man's Home" as "a Ralph Ince production," the Selznick organization adds one more to the many angles that will increase the sale of tickets for this special attraction at the box office. Mr. Ince has attained distinction and fame in picturedom through years of experience as both actor and director, and his screen career is only an extension of his achievements as an entertainer that began when he was a youth upon the dramatic stage.

That "A Man's Home" crowns an essential service to motion pictures will be freely conceded when the results he has attained are considered. His work as a director began with Vitagraph in 1907, and for four years previous to his entry into pictures he was an actor on the stage. Thus his thirty-four years of life measure, from his youth, excellent service to the field of general amusement plus the specific accomplishment of more than 300 screen productions to his credit.

With the Selznick organization Mr. Ince has been both director and star-directing himself in "The Land of Opportunity" and "The Highest Law," two of a series of pictures in which he impersonated. Abraham Lincoln with the basis of his themes taken from incidents in the life of the Great Emancipator. Meanwhile he has directed Zena Keefe in "Red Foam;" "Out of the Snows," a Ralph Ince special; Eugene O'Brien in "His Wife's Money;" Elaine Hammerstein in "Remorseless Love," and Conway Tearle in "After Midnight" and "A Wide-Open Town."

Showmen have the results attained by Ince in directing Selznick pictures to supply the assurance that "A Man's Home" is all the tradepaper reviwers have said it is—a big picture, compactly constructed and acted with intelligent direction. To be sure, Mr. Ince had the benefit of an ideal cast to work with, but other directors have had good stories and good actors and have not always attained even acceptable results.

*MARGARET McWADE, LEWIS STONE AND ETHEL GREY TERRY IN A SCENE FROM "THE WHITE MOUSE," AN EDUCATIONAL-SELIG-RORK PRODUCTION*

# "It's a Great Picture," Says Kinema and Patrons of "Son of Wallingford"

The run of Vitagraph's big special, "The Son of Wallingford," at the spacious Kinema Theatre, Los Angeles, was only a few hours old when the management of that theatre was impelled by the capacity crowds and general satisfaction to wire its congratulations to the Vitagraph Company in New York.

The picture opened to enormous business there last Sunday, and the Kinema management stated that the verdict of its patrons coincided with its own, that "The Son of Wallingford" was a great picture. Its enthusiasm over the patrons' delight in something new in the motion picture line fully equalled its natural interest in the record crowds that attended.

The Kinema Theatre in Los Angeles is one of the finest picture theatres in the country, but it was hardly large enough to accommodate the crowds turning out for the first "Wallingford" performance there. An additional telegram from Vitagraph's Los Angeles manager on Tuesday stated that the big crowds were continuing to flow into the Kinema.

In his telegram to Vitagraph, Edward A. Smith, the Kinema's managing director, said: "Congratulations on 'The Son of Wallingford.' It opened at the Kinema Theatre yesterday to enormous business. Am glad to say that the verdict of our patrons agrees with ours—namely, that it is a great picture."

## New Vitagraph

William Duncan, Vitagraph's western star, recently finished a new picture on the Pacific Coast, and the film is now at Vitagraph's Brooklyn studio for final titling and editing. The picture in its rough form created a most favorable impression among executives. Its title is "No Defense" and it is based on the original story by J. Raleigh Davies.

## Story Version of "Iron Trail" for Publicity

A fiction version of the just completed Rex Beach film production, "The Iron Trail," has been prepared by the Bennett Pictures Corporation for the special use of exhibitors, and the United Artists publicity department is preparing to distribute this fiction story of the picture to all theatres booking the production.

This novelized version of "The Iron Trail" is about six thousand words in length, divided into six instalments, so that exhibitors booking the attraction may give it out to their local newspapers as a serial story that will be complete within one week, either by morning or afternoon papers, with or without Sunday editions.

Mr. Beach has made just one condition, and that is that the serial will be furnished free to all exhibitors with the distinct understanding that they will, in turn, offer it for publication free to their local newspapers. The United Artists anticipate a big demand for the six-day serial, either to be run a week in advance, or during the showing of "The Iron Trail" production.

## Rodeo Pictures for Fox News

Pictures taken for Fox News at a recent rodeo at Bozeman, Montana, show the riding of wild steers, bronco busting, women's horseback relay races, and altogether some of the most interesting features of their kind ever taken, according to the editors of Fox News. They appear in Vol. 3, No. 3.

## N. W. Ayer & Son to Handle R-C Advertising

R. S. Cole, president of the R-C Pictures Corporation, announces the selection of N. W. Ayer & Son as advertising counsel. For fifty-two years N. W. Ayer & Son has been directing the advertising of the country's greatest industries and service organizations. The ideals of its earlier days have been maintained with vigorous fidelity throughout its development.

The enviable history of R-C Pictures parallels to a marked degree the career of its advertising agents. While its life extends over a far shorter period of time, it faces the problems in the industry with the same high ideals and adherence to sound principles that characterized N. W. Ayer half a century ago.

A short campaign to appear in the so-called motion picture "fan" magazines is the course of preparation. The copy will start in the January issues. An extensive research is being made through N. W. Ayer & Son as to the desirability of advertising in daily newspapers.

## Vignola Returns from West Coast

After an absence of more than two months, during which he was on the West Coast making his second production starring Marion Davies for Cosmopolitan, Robert G. Vignola, director of specials, has returned to New York to put the finishing touches to the production. Accompanying Mr. Vignola were Forrest Stanley, who played the lead opposite Miss Davies, Luther Reed, who wrote the scenario, Phil Masy, Mr. Vignola's assistant, and Ira Morgan, cameraman.

The working title is "Beauty's Worth," which is the same as the title of Sophie Kerr's Cosmopolitan magazine story from which it was adapted by Luther Reed.

*Moving Picture World Classified Ads Are the Best.*

# T. H. Ince Says "Hail the Woman" Is Picture of Universal Appeal

Discussing world conditions reflected upon, and by motion pictures, Thomas H. Ince this week issued a statement from the executive offices of the Ince Studios at Culver City, Calif., in which he details the reasons why he has produced "Hail the Woman," his forthcoming special, for release by Associated First National Pictures.

Mr. Ince's statement follows:

"We are living in a period when people in all walks of life from one end of the world to the other are turning critical eyes upon well-established and accepted standards. The spirit of the renaissance is upon us; the world is struggling for a rebirth of idea, and old standards are being carefully weighed so it is not surprising that we motion picture producers should have been called upon to establish a new standard.

"Tritely expressed, the challenge of the public has been 'to produce bigger and better pictures.' Thus it is that in the spirit of accepting this compelling challenge for a higher standard that has steadily grown in volume during the year, I have produced 'Hail the Woman.'

"To me, 'Hail the Woman' symbolized the answer of the entire motion picture industry to the world wide cry of newer and higher standards in all lines of human endeavor. And I say this with a full realization of the enormity of the task I have undertaken, the establishment of a new standard in an entire field of art.

*A New Standard*

"Yet, I offer 'Hail the Woman' as a new standard where the standard has already been placed high, with every confidence that it will be so accepted unhesitatingly by critics both within and without our art industry.

"This production has been created with universal audience requirements. If my judgment is of any worth, this picture will attract and completely satisfy not only the urban clientele or the rural audience or any particular, individual class, but everyone, everywhere, and at any time. I am further convinced, basing my conclusions on years of experience and a careful analysis of the trend of the times, that it will meet with more complete public approbation and will give rise to more word of mouth advertising than any production with which I have ever been connected. This unique story is unfolded like the book of life itself, through the genius of a brilliant company of screen players. Florence Vidor, Madge Bellamy, Theodore Roberts, Lloyd Hughes, Tully Marshall and others have given their best in an almost religious interpretation of the characters of flesh and blood that live through this deeply emotional play. I am proud of their splendid achievement.

"I need not dwell upon the wonderful theme of this tremendous drama of American life as woven into 'Hail the Woman.' I need only reiterate that in 'Hail the Woman' I confidently submit what to my mind will be greeted as a new standard in the art of the motion picture. For myself, I know that it is my supreme effort, and I can only ask in all sincerity that every individual having the future of our great industry at heart carefully notes the manner in which this production is received by the great mass of picturegoers. Then let a verdict be rendered as to whether this is the type of production for which picturegoers in general have been groping."

*Place Your Classified Ad in Moving Picture World.*

## Beyfuss Commended on Premier Presentation of "His Nibs"

Immediately after the premier presentation of "His Nibs" at the Hotel Astor, New York City, on the evening of October 6, letters and telegrams of congratulation by the score were received at the office of the Exceptional Pictures' Corporation, commending Alexander Beyfuss, vice president and general manager of that company, for the unique way in which this first Chic Sale production was offered to the motion picture trade.

The entire lobby of the hotel leading to the grand ballroom, where the exhibition was held, was transformed into the interior of a country grocery store in one section, and into the exterior of the store with a blacksmith shop and the entrance to the "Slippery Elm Picture Palace" in another section, this portion leading directly into the ballroom. Further than this, the ushers were all attired in gingham gowns and sunbonnets, and the orchestra of over thirty pieces, under the direction of James C. Bradford, were dressed up as a rube band.

This was all in direct keeping with the character of the picture, "His Nibs," in which Charles (Chic) Sale plays seven distinct roles. It brought the audience of over 1500 people directly into the atmosphere of the play.

## Miss New York in J. W. Film

Howard Chandler Christie's choice as the most beautiful girl in the state of New York to represent the state as "Miss New York" in the pageant at Atlantic City recently, Virginia Lee, is the star of the first of the J. W. Film Corporation's society drama series. In "The Road to Arcady," of which Burton King was the director, her beauty is said to show to excellent advantage because of the elaborate gowns she wears in the big scenes, and the rich stage settings in which she plays many of her strong emotional scenes.

## Off for Europe

Gertrude K. Ball, representing A. N. DuMahaut-Edward L. Klein, International Distributors of Motion Pictures, sailed recently for Europe and will spend several months abroad principally in Paris and London, where she will look at a large number of productions on which the firm has options for the North American rights.

Alfred Kubies, who sailed for Germany in August, reports closing several contracts for unique films which are now on their way to New York.

*TOM MIX IN "THE ROUGH DIAMOND" (FOX)*

SCENE FROM "THE WAY OF A MAID," STARRING ELAINE HAMMERSTEIN, AND RELEASED BY SELZNICK

# First Actress to Introduce Films Into Spoken Drama Has Part in Selig-Rork Pictures

Twenty-one years ago the audience at Wallack's Theatre in New York City was held spellbound in the third act of a famous Civil War play, "Winchester," by the introduction of a dramatic innovation—motion pictures of the most thrilling part of the drama.

Margaret McWade, who was the heroine of that remarkable play and who bears the distinctive honor of having been the first actress to introduce motion pictures into the spoken drama, has a part in the all-star cast of "The White Mouse," the fourth of the Selig-Rork Photoplays made for Educational release.

Miss McWade enacted the role of the pathetic mother in "The Ne'er to Return Road," the third of this series of short features, which recently had its first showing at the Strand Theatre on Broadway. She played opposite Wallace Beery in this picture.

In "The White Mouse," which is adapted from the famous story by James Oliver Curwood, she again has the part of "mother," living with her daughter, played by Ethel Grey Terry, in a little cottage in the Canadian Northwest. She is a prominent member of a cast headed by Lewis Stone and including Wallace Beery, Willard Louis and Bessie Wong.

## Owen Moore in Selznick Film

The Selznick studios at Fort Lee, N. J., are active with production. All summer the forces under Myron Selznick, vice president in charge of production, were kept busy on the construction of features to fulfill the promise of "Forty from Selznick" during the coming season and there promises to be a continuation of production for an indefinite term.

Just now one of the companies occupying the Selznick stages has Owen Moore as its star in creating the successor to "A Divorce of Convenience," the comedy-drama in which Moore last appeared. Henry Lehrman wrote the new piece and is directing.

## Holt Finishes Paramount Film

Jack Holt has completed his first starring picture for Paramount, "The Call of the North," which was adapted by Jack Cunningham from the novel, "Conjuror's House," by Stewart Edward White, and the play by George Broadhurst.

## Bessie Wong Is a Newcomer in Motion Pictures

A newcomer in motion pictures is Bessie Wong, who plays a small part in "The White Mouse," fourth of the series of Selig-Rork Photoplays being made for Educational release.

In the brief scenes where this little Chinese lends the enchantment of her quaint person to depict the temple virgin who is destroyed by the half-caste doctor (Wallace Beery), Miss Wong reveals all the subtlety and power of her race, it is said.

# Associated Exhibitor's Product Wins Approval of Theatre Owners

Exhibitors have expressed themselves as highly pleased with the product of Associated Exhibitors as typified by the three most recent announcements of that concern. These are about "The Sin of Martha Queed," an Associated feature; "Never Weaken," first of a new series of three Associated Harold Lloyd comedies, and "Tropical Love," the Playgoers' feature directed by Ralph Ince, starring Ruth Clifford and a cast of well-known screen personalities.

"We are highly pleased," said John E. Storey, sales manager of Associated Exhibitors, "that exhibitors have found in our three distinct classes of product, both features and comedies to their liking. Of course, it is a well-known fact that Harold Lloyd leads the world in his distinctive brand of comedy and affords box-office attractions which are comparable in money value with the best contemporary feature productions. Time and time again, you have seen a Harold Lloyd comedy featured over and above the five or six reel attraction on the same bill. The exhibitors regard Harold Lloyd as one of their best bets."

With reference to "The Sin of Martha Queed," which has just been announced as an Associated Exhibitors' feature, Mr. Storey said: "We expect big things of this production. It is an Allan Dwan feature and, by direct comparison, we are convinced that it is as valuable a box-office attraction as are Mr. Dwan's other big productions."

## Paramount Stars Win in Contest

A contest to determine the most popular motion picture stars in Norway, Sweden and Denmark, conducted in the public schools of the three countries, has been determined in favor of the Paramount stars by a large margin, according to information received by E. E. Shauer, director of the foreign department of the Famous Players-Lasky Corporation. Wallace Reid was adjudged the favorite of the Scandinavian public, it is stated.

## Says Picture Is Easy to Exploit

Realart points out that "Hush Money," the latest picture in which Alice Brady is starred, is particularly adaptable to exploitation and offers several exploitation suggestions in its pressbook.

# "Hurricane Hutch" Booked for Four Theatres in Washington

"Hurricane Hutch," Pathe's newest serial, is blazing a trail that is certain to bring about many new chapter-play records, says a statement issued this week by Pathe Exchange, Inc.

The Hutchison production continues to smash aside barriers that heretofore have kept serials out of many of the best houses in the country, it is said. Now comes the report from Washington, D. C., that even Harry Crandall has been won over by "Hurricane Hutch" and that the Pathe offering will be shown in four of his Washington theatres which never before have played a serial, and another one in Cumberland, Md. This house also is in the maiden class, so far as serials are concerned.

That the Hutchison serial is proving popular is evidenced by the following telegram, sent to the Cleveland Pathe office by Max Schagrin, manager of the Orpheum, Youngstown, Ohio: "'Hurricane Hutch' broke all records here Sunday and Monday. Greatest serial ever played in my theatre." Under date of October 2, the Pittsburgh office received this expression from F. T. Egan, manager of the Aris Amusement Co., Erie, Pa.: "'Hurricane Hutch' opened at this house yesterday morning with special matinees for children. The exploitation brought us more than two full houses between ten and twelve Saturday morning."

J. W. Patterson, of the Colonial, Farrell, Pa., wired: "Thank you for selling me 'Hurricane Hutch.' We had to stop selling tickets both nights we used it."

"THE ROUGH DIAMOND," STARRING TOM MIX (FOX)

## A Definition

Alexander Beyfuss, vice-president and general manager of Exceptional Pictures Corporation, announces that "in selecting the title for our corporation it necessarily devolved upon us to make that name good.

"In deciding upon 'Exceptional Pictures' we were obliged to use, as the keynote of our policy, a definition laid down many years ago by Noah Webster. Webster's Dictionary defines 'Exceptional' as follows: 'Forming an exception, not ordinary, uncommon, rare, hence, better than the average, superior.'

"We cheerfully accept Mr. Webster's formation of our policy and, to date, have offered Martin Johnson's 'Jungle Adventures' and Charles (Chic) Sale in 'His Nibs' as pictorial definitions of 'Exceptional.' From every printed and spoken word we have been able to gather the public and the industry have likewise accepted them."

## *In Los Angeles*

Abe Stern, secretary and treasurer of the Century Comedy Company, has returned to Los Angeles from New York City.

# *Vitagraph's "Son of Wallingford" Booked by Many Leading Theatres*

Theatre managers all over the United States and Canada are reported to be recognizing the big publicity pull back of Vitagraph's super-feature, "The Son of Wallingford." The fame of its authors—creators of the original Wallingford characters—the wide publicity received by the title through its publication in Collier's Weekly, and its success as a book, all have impelled managers to inquire about this special. Moreover, managers who may not have recognized the full value of these advantages, have had their attention aroused by the circulation of the story in hundreds of newspapers to which George Randolph Chester, the author, syndicated the story in the United States and Canada.

But the real harvest of bookings was reaped from exhibitors coincident with the showing at the Vitagraph branch offices of the first advanced prints of the film itself. C. J. Marley, Vitagraph's manager at Los Angeles, screened his first print several days ago, and within one weeks date from the screening, had booked this big Vitagraph special at the palatial Kinema Theatre in Los Angeles, and in addition to this wrote contracts for first runs in twenty-eight towns within a radius of a few miles of that city. The Los Angeles booking is for a run of at least one week; the runs in the smaller cities range from showing of from two days to one week.

Mr. Marley's achievement sets a record for Vitagraph managers for the number of towns booked in so short a period, but other Vitagraph branch managers are running neck and neck in one of the biggest and most successful competitions of this sort in the history of Vitagraph.

Among the earlier theatres to book "The Son of Wallingford" was the Capitol at Hartford, the largest in the entire State of Connecticut, and as it happens, the identical playhouse which first ran the now far-famed "Black Beauty." Manager Clancy, of that theatre, has been very strong for Vitagraph specials since "Dead Men Tell No Tales" broke his house record a number of months ago, and "Black Beauty," coming along some time later, smashed this previous high record to smithereens. The Cleveland run opened October 16. Allen's Theatre, which is showing it, is the largest picture theatre in Ohio.

Vitagraph's Minneapolis branch office has booked the picture into the St. Paul Capitol and the State Theatre in Minneapolis. Pantages in Salt Lake and the Crescent in Syracuse are among the larger theatres which have arranged for this special during the past few days. The Gordon Circuit has just booked it for its New England territory.

# *All Critics Join in Praising Exceptional Film, "His Nibs"*

In commenting upon "His Nibs," in which Charles (Chic) Sale plays seven distinct roles, recently presented to the industry by Exceptional Pictures' Corporations, at a private showing, the trade journals were unanimous in their suggestions to the exhibitors of the country to take advantage of tremendous popularty of this artist in their expolitation for "His Nibs."

Epes Winthrop Sargent, in Moving Picture World, says of Chic Sale: "He is as well known in most rural districts as President Harding." In Motion Picture News they refer to "Chic Sale, vaudeville headliner, known from coast to coast as a delineator of rural types."

This recommendation cannot be too strongly urged for the use of every exhibitor who plays "His Nibs," says Exceptional Pictures. It is daily borne out by the comments of the daily newspapers of the country. There is scarcely a star upon the legitimate stage today to whom is devoted the space in the American daily press that is accorded to Chic Sale. The following excerpts will demonstrate the esteem in which he is held:

From Grand Rapids (Mich.) Press: "Chic Sale is the greatest artist in his line on the vaudeville stage. His act is even funnier than ever, if that is possible."

The Post writes: "Speaking of Charles (Chic) Sale, who will entertain Empress audiences the coming week with his rural Sunday School 'protean' program, one New York writer (Zits) has said: 'How the man ever conceived the act is beyond me. It is a marvelous construction. It is the Woolworth building of monologues. It is fire-proof and indestructible.'"

From the Baltimore Sun: "To the chronic vaudeville fan Chic Sale is more than likely old and familiar stuff. Last night's visit to the Maryland made him known to me in his own particular field, and this quiet and likeable little chap is an artist of the first rank. He is the outstanding feature of an entertaining bill."

The Grand Rapids Herald says: "Chic, prince of character comedians, hasn't changed his act materially. But he didn't need to. We could go again tonight and laugh just as hard as last night, and so could any of the others who hugged hilarity last night. Vaudeville has no more certain purveyors of comedy than this fellow. From start to finish Chic's act is as clean as a baby's conscience!"

From the Grand Rapids News: "Chic Sale is being showered with congratulations on the success of the trade showing of his first motion picture, 'His Nibs,' at the Hotel Astor, New York. Telegrams describe it the best picture yet seen, a real novelty."

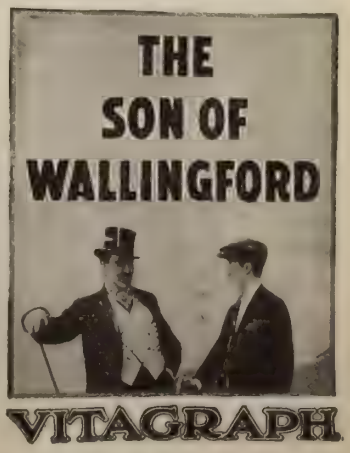
*SCENE FROM "AFTER THE SHOW" (PARAMOUNT)*

## *Sweeping Triumph for "Old Nest" Is Shown by Reports*

Reports received by Goldwyn Distributing Corporation from key cities in all parts of the country show a sweeping triumph for "The Old Nest," the first of Goldwyn's big fifth year productions.

*Draws the Crowds*

An analysis of the reports gives striking evidence of the drawing power of the picture. Without exception, exhibitors state that it has steadily built up patronage throughout its showing. In some instances, the second or third day has been bigger than the opening Sunday at theatres where the Sunday receipts are always counter upon to exceed week days. A case in point is that of the Ogden Theatre, Ogden, Utah, where, according to Manager Harmon Perry, the picture built up every day, the Tuesday business topping that of Sunday.



# News in Brief from Everywhere

## *San Francisco*

F. E. Wingate, formerly connected with the local Fox branch, is now booker for All Star Features Distributors, Inc.

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Frank Salisbury, owner of the Visalia Theatre, Visalia, was a recent visitor and purchased a large electric sign and other equipment.

* * *

Work is under way again on Loew's State Theatre, Market and Taylor streets, and it is planned to have it ready for occupancy within six months. S. Rosenberger, of the construction department of Loew's, Inc., is here in the interests of this firm.

* * *

Charles A. Nelson, business manager for the Allied Amusement Industries of California, is making an active campaign for the office of supervisor and has received the indorsement of this film body as well as that of the Motion Picture Theatre Owners of America, Northern California division.

* * *

A. F. Herman, formerly with the General Film Company, George Kleine and Nat A. Magner has taken the position of booker with the Educational Film Corporation.

* * *

J. P. Ryan, formerly with the Hippodrome Theatre, has been made manager of the Century Theatre at Oakland, the leading east-bay suburb of San Francisco.

* * *

Walter W. Kofeldt, the popular manager of the Pathe Exchange, recently disappeared for a week and the news finally leaked out that he had been married and was away on on a honeymoon trip to his lodge on the Russian River. He was married on September 29 to Reina R. Osborne of this city. Between getting his own nest in shape and in fitting up new quarters for the Pathe Exchange on Turk street, Kofeldt is a busy man.

* * *

The Strand Theatre, which will be opened shortly at Gilroy, Cal., has installed a Robert-Morton organ.

* * *

Extensive improvements are being made in the Monache Theatre, Porterville, including the installation of a $27,000 Seeburg-Smith unified pipe organ.

* * *

O. B. Akisson has secured a lease on the Madera Opera House, Madera. A. C. H. Chamberlain, who has been conducting this house, has planned to erect a new theatre, but work on this has not been started.

* * *

John Di Stassio, who operates the Liberty Theatre at Sacramento, is making improvements in this house including the installation of a Robert-Morton organ.

* * *

C. A. Rasco, who has been operating a theatre at Campbell, has sold his interests there in order to devote his entire attention to the management of the theatre he owns at San Bruno. He is enlarging the latter and two new Simplex machines are being installed by Walter G. Preddey.

* * *

G. A. Metcalfe has installed moving picture equipment at Mills College, an educational institution for girls at Oakland.

* * *

Ira Gordon has purchased property on Vernon street, Roseville, and announces that work will be commenced shortly on the erection of a picture theatre seating 900.

*BROOKLYN STRAND'S PROLOGUE FOR "I ACCUSE"*

*"THE OLD OAKEN BUCKET," AN F. B. WARREN PICTURE*

The operating room of the Sutter Theatre, Sutter City, is being enlarged by the owner, B. E. Paxton, and a Motiograph has been purchased from Walter G. Preddey.

* * *

Orrin Denny, who has spent two years in Africa securing moving pictures for the Smithsonian Institute, arrived at San Francisco recently from the Far East.

* * *

Frank O. Grounds, who has moving picture interests at Mexico City, is a business visitor.

* * *

Frank Lloyd, well known director of Los Angeles, came up recently to visit Isadore Bernstein, the newly appointed general manager of the Pacific Studios, San Francisco.

* * *

Eugene M. Levy of this city is a candidate for the Carnegie Medal for Bravery. He has written the Board of Supervisors regarding what he calls "the extreme annoyance of ladies wearing hats in public places of amusement" and asks that an ordinance be passed requiring theatre owners to print on all tickets an announcement that the tickets are sold to ladies with the understanding that they are to remove their headgear.

* * *

The fight of the Orpheum Theatre against ticket scalpers by refusing to honor tickets bearing a non-transferable clause when presented by a person other than the purchaser and purchased at a higher price than that stamped on the ticket, has been brought to a successful conclusion. A local judge has upheld the right of the Orpheum Theatre to refuse to honor tickets when presented under such circumstances.

* * *

The Excelsior Amusement Company, headed by Robert A. McNeill, is receiving bids for the erection of a 1,100 seat theatre on Mission street between Brazil and Persia avenues.

* * *

Hoffman Bros., of Oakland, are considering the erection of a theatre at Chico to represent an investment of about $60,000.

* * *

The Better Film Board of the Women's Council, Sacramento, is reviewing the film offerings of theatres in that city and reporting their desirability to members. The Universal production, "No Woman Knows," was recently indorsed.

* * *

The internal trouble in the Turner & Dahnken Circuit, resulting from the annual election held several weeks ago which seated Mrs. Hattie Turner as president, has been brought to a close by the agreement of Fred Dahnken, Jr., to recognize the legality of the election. The settlement was brought about through the efforts of E. Bruce Johnson, who came from New York for the purpose, and the action brought by the corporation in the District Court of Appeal to compel Dahnken to restore the books and records of the concern has been dismissed. According to those on the inside trouble has been brewing between the Dahnken and Mrs. Turner interests for more than a year, culminating in a struggle at the annual election and the seizure by Dahnken and his attorneys of the records of the firm and the placing of a police guard to see that the newly elected officers should not interfere with the business. The trouble has been settled by the recognition of Mrs. Hattie Turner as president, and Roy Hall of Fresno as vice-president and general manager. Since the end of the controversy a number of changes have been made, Frank Costello having resigned as circuit manager, and A. M. Bowles, well known in film exchange circles, given this position. Herbert Phelps,

*UNIVERSAL'S SALESMEN IN NEW YORK TERRITORY HOLD BEEFSTEAK DINNER OCTOBER 8, 1921*

who stepped out as manager of the Tivoli Theatre when the trouble came up, is back in this place again. Under the present plan Fred Dahnken, Jr., who is a director in the corporation, will be made chairman of an advisory committee. With the settlement of the trouble plans have been taken up again for the building of a theatre on Fourth street, near Market.

* * *

The Redwood Film Company has been incorporated at San Francisco, with a capital stock of $200,000, by W. A. Howell, C. W. Humphreys and M. E. Ricker.

* * *

The Bear Film Company has been incorporated at San Francisco, with a capital of $5,000, by Amy, Ralph and Eugene D. Bennett.

* * *

The Harriman Productions has been incorporated at San Francisco, with a capital stock of $200,000, the directors being Joe Harriman, S. A. Hansen and Walter Parkes.

* * *

The West Coast Films Corporation has been organized at San Francisco under the leadership of Isadore Bernstein, and Monroe Salisbury is to be featured in the first series of productions planned, all the pictures to be made at the new Pacific Studios. This star will move to this city from Los Angeles and production will be under way by November. The facilities of the Pacific Studios are already proving too small and contracts have been awarded for additional units, the first to be completed within forty-five days.

## *Buffalo*

It's just one conference after another with First National exchange attaches these days. Ben Levine, state supervisor of sales, spent another week end in Buffalo, holding a meeting in the Lafayette Hotel with E. J. Hayes, branch manager, and members of the sales staff. Hayes has added the Elk, Buffalo, and Hippodrome, Niagara Falls, to the local franchise army.

* * *

Frank Aprile has purchased the Opera House at Oakfield, N. Y. Aprile controls the Rex Theatre in Geneseo.

* * *

Bob Wagner has resigned as manager of the Star in Dansville, N. Y., and has been succeeded by W. L. Trass, formerly at the Park in Hammondsport. The Empire Star Theatre Corporation, which operates the Star, has also bought the Opera House in Dansville. Wagner was formerly manager of the Buffalo Educational office.

* * *

C. H. Landers, of the Fredonia Opera House, is giving his patrons unusually good programs these days. On October 12 he presented a big program for the children which attracted kiddies from all the neighboring counties. Mr. Landers is one of the live wire showmen of Western New York.

* * *

The General Theatres Corporation is planning to enlarge the Ellen Terry Theatre and add vaudeville to the picture program. There are also rumors in Buffalo of a shift in General Theatres managers, scheduled for the near future.

* * *

Paul Barron and Ralph Myerson have resigned from the staff of the Select exchange. Myerson is now with Paramount. Richard C. Fox, manager in Buffalo for Select, screened "A Man's Home," for Harold B. Franklin and a number of exhibitors in Shea's Hippodrome last week. Mr. Fox has closed the Majestic in Elmira for the "Forty from Selznick." He has done the same with J. M. Schwartzwalder, manager of the Universal, Auburn.

* * *

Henry W. Kahn wishes to announce that he is still associated with Metro Pictures Corporation. In his present capacity of branch manager he has signed up "Camille," for a week run at Shea's Hippodrome, Buffalo, and the Strand, Syracuse. The Bellevue, Niagara Falls, has contracted for Kahn's entire 1921-1922 product. Bob Albert, of the Albert Theatre, Lancaster, was a Metro office visitor last week. Mrs. Albert brought Bob to town.

* * *

Esther Fetes, for many years private secretary and later booker at the Vitagraph office, has resigned to accept a position on the Metro exchange office force. P. G. Emslie, former city salesman for Vitagraph, is now booker for Manager J. E. Kimberly.

* * *

G. H. Tooker, of the Regent Theatre, Elmira, is touring through Canada in his Rolls-Royce.

* * *

The following exhibitors have been appointed members of the F. I. L. M. Club grievance committee: Howard J. Smith, president of the Western New York unit of the M. P. T. O. A. and manager of the Palace, Buffalo; Judge John W. Schatt, owner of the Opera House, Gowanda, N. Y., and J. H. Michael, manager of the Regent Theatre, Buffalo. It was recently voted to have exhibitor representation on the committee.

* * *

N. Dipson, owner of several theatres in Batavia and Olean, was a visitor along Buffalo's Film Row last Saturday, arriving in a new Cadillac sedan. Dipson has broken ground in Batavia for a new $150,000 theatre to be erected on Main street.

* * *

The Loew Star Theatre in Rochester has been closed. The theatre is one of the largest houses in the Flower City.

* * *

Lester Wolfe of Super-Films, formerly the Dooley exchange, Buffalo, was the winner of the slogan contest conducted by Paul Fennyvessy at the Strand Theatre, Rochester, winning the $50 prize with "If You Don't Take Your Girl to the Strand, Some Other Fellow Will." It's sure tough when an exhibitor has to slide a film salesman $50 for a few words like that. In an effort to hide the fact that all the brains are in the film industry, Mr. Wolfe's name was published as John Gazolla. We hate to spill the beans like this, but—Honi Soit Qui Mal Y Pense.

# FUNNY FACE COMEDIES

## ARE TOTALLY DIFFERENT

THEY ARE BEING

## FEATURED BY

# "Dr. REISENFELD"

## of the RIALTO-RIVOLI and CRITERION THEATRES

The Series Will Be Sold

ON THE

# State Right Basis

ONE A MONTH

They Will Play in All Kinds of Theatres and Will Be Featured Because They

# "Are Different"

ONE DOZEN SINGLE REELS YEARLY

FIRST RELEASE

## "HOLY-SMOKE"

SECOND RELEASE

## "VERMIN THE GREAT"

130 West 46th St.,
New York City

# Winsor McKay's Animated Drawings

IN A SERIES OF

## Twelve 1000 Feet of Honest Laughs Per Month

THE FIRST OF THE SERIES

## "THE DREAMS OF A RAREBIT FIEND"

NOW AVAILABLE FOR STATE RIGHT BUYERS

THESE ANIMATED DRAWINGS ARE BEING SYNDICATED THROUGH

SIXTY-FOUR NEWSPAPERS

THEY ARE A "BUY" WORD WITH EVERYONE

# JOSEPH PLUNKETT

MANAGER OF

# STRAND THEATRE, NEW YORK

HAS CONTRACTED FOR THESE STORIES

---

# "THE LEE KIDS" IN TWO REEL

(NOW PLAYING IN VAUDEVILLE AS HEADLINERS)

# COMEDIES

IN

THE CIRCUS IMPS

THE DIXIE MADCAPS

THE HICKSVILLE TERRORS

A FEW TERRITORIES STILL OPEN

## Rialto Productions, Inc.

130 W. 46TH ST., NEW YORK CITY

LOU ROGERS, Pres. S. J. STEBBINS, Vice Pres.

## Baltimore

A premier performance for invited guests was given in the new Boulevard Theatre, Thirty-third street Boulevard at Greenmount avenue, on Saturday night, October 8, and the house was filled to capacity. The playhouse was constructed by the American Theatres Company, of which Alfred G. Buck is the president and manager, and the approximate cost was $225,000. The building measures 90 by 190 feet and has 1,625 seats, 1,500 of them on the main floor. The Adam style of architecture is used for the interior and the exterior. The colors used for decorating the auditorium are mulberry silk tapestry panels, pearl grey, azure blue, gold and violet.

* * *

Arthur B. Price, manager of the Aurora and Blue Mouse Theatres, and his wife, are now on a trip to Boston and the New England States. They have gone to Boston by boat and will motor from there to Maine with friends. Later they will return to Boston and come back to New York by the Fall River line. After a few days in Atlantic City they will return.

* * *

A resolution to refrain from playing music in their theatres which is controlled and licensed by the Society of Composers, Authors and Publishers was passed at a meeting of the Exhibitors' League of Maryland held on Tuesday, October 11. This action was taken following the receipt of a letter from the head office of the National Association of the Motion Picture Theatre Owners of America in which a list of the non-licensed music is given. A copy of this letter has been sent to all the Maryland exhibitors with a notification not to play the licensed music. George Gaertner, manager of the Red Wing Theatre, made the motion and it was seconded by Louis Schlichter, manager of the Bridge Theatre. In order to bring the attention of the Exchange Managers' Association, of Washington, D. C., the detrimental effect of booking pictures to churches and other organizations, in the vicinity of theatres before ninety days have elapsed, a committee of three was appointed to get in touch with the manager's association. On this committee are Harry Kahn, chairman; A. M. Seligman and Alexander Kremen. The headquarters of the league will have to be moved shortly as negotiations are under way for the purchase of the Palmore & Homand Building by the City of Baltimore. A committee to look for new quarters was appointed, including George Gaertner, chairman; Harry Cluster and A. M. Seligman.

* * *

The Ambassador Theatre Company recently filed incorporation papers with the Maryland State Tax Commission. The incorporators are Harry E. Karr, Jacob W. Hook, Bernard Depkin, Jr., Carl Fenhagen and Theophilus White. The authorized capital stock will be $1,250,000 and a bonus tax of $350 was paid. A picture theatre will be built by the newly formed concern, which practically takes over the activities of the former Eastern Construction Company. The later company planned to build a theatre on North Charles street near Lafayette avenue and the new company plans to complete the undertaking. The lot measure 85 by 186 feet and the building will measure 85.6 by 121 feet. It will be called the Ambassador and seat about 1,600. Bernard Depkin, Jr., will be the manager.

* * *

Messrs. Palmore and Homand, who have conducted a film exchange business in Baltimore for many years and own the film exchange building at 420-22 East Lexington street, have incorporated under the laws of the State of Maryland. The officers of the company are Roy B. Palmore, president; Raymond Roberts, vice-president; Leo Homand, secretary, and J. Milton Langrall, treasurer. The capitalization is $250,000. The company will handle the Arrow comedies in this territory.

* * *

A theatre is to be built in Danville, Va., to cost approximately $100.000, by the Southern Amusement Company. On November 5, the bids will be opened.

* * *

Frank H. Durkee and Guy L. Wonders attended the convention in Chicago on October 17 and 18 of the Associated First National Pictures franchise holders as a delegate.

* * *

After suffering for several weeks with an abscess and having been brought to the Marcy Hospital from a hospital in Decatur, Ill., Merlin V. Bushman, brother of Francis X. Bushman, died on October 15. He was 32 years of age, a member of the Elks, and is survived by his widow, parents, three sisters and four other brothers.

* * *

J. Rabinowich, who has managed the Comedy Theatre, 412 East Baltimore street, for a number of years, has resigned to go to Washington, D. C., where he will manage a picture theatre and dance hall. He is succeeded by M. Wurtzberger, appointed manager of the Comedy by Peter Oletzky, the owner.

* * *

The decorating on the interior walls of the recently built Waverly Theatre, 1101 York Road, under the management of Harry Kahn, has been completed. Old rose and gold, with green tiling forming the base, are the colors used.

Three lots on Druid Hill avenue near Wilson street have been transferred to Rossiter S. Hans from the Druid Theatre Company. The purchase price was $15,000, according to the stamps, and an annual ground rent of $110 for each lot.

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After having been closed for sometime to make extensive improvements, the Leader Theatre, 248 South Broadway, managed by Joseph Fields, re-opened to the public on October 17.

* * *

The Baltimore Theatre, 3205 Fait avenue, formerly owned and managed by Frank T. Holmes, has been purchased by the Linwood Amusement Company, of which Eugene Fischer is president and Charles F. Nolte, manager. It will be continued under the management of Mr. Nolte.

* * *

Bids for the construction of the Circle Theatre, to be built on Park Heights avenue at Reisterstown Road, will be asked for within thirty days. The working drawings are nearly completed by E. G. Blanke, architect, while the work on the foundations and retaining walls are rapidly going forward. The structure will measure 188 by 110 feet and seat 2,500.

## Two Films Sold

Jans Productions Inc. announce the conclusion of arrangements whereby Australasian Films, Ltd., have acquired the rights to "Man and Woman" and "The Amazing Lovers" for Australia and New Zealand.

# New York Newspapers Laud Neilan's "Bits of Life" as Dramatic Novelty

The newspapers of New York City are one in recognizing Marshall Neilan's "Bits of Life" as a dramatic innovation and unite in praising the producer for espousing and expounding a new idea in motion pictures which is worthy of being perpetuated as a definite form of pictorial entertainment.

"Bits of Life," which is a First National attraction, opened its metropolitan engagements at the Capitol Theatre, New York City, October 16, presented under the personal supervision of S. L. Rothapfel.

The New York World says: "It will take its place as a permanent and highly interesting department of motion picture making and program building, the same as double exposure, color tinting, multiple-reel features and the prologue in life. Not in many months has a feature film held its audience so steadfastly in their seats."

The New York Times treats the picture from a different angle, but in an equally serious vein, commenting upon and commending it as a welcome departure from the stereotyped feature, made to order on a footage basis:

"Marshall Neilan has done something different. He has made a feature of prescribed length, but he has told four stories in it instead of one. The first person to do this, according to the records, was Charles J. Brabin, who made 'While New York Sleeps' which, you may remember, gave you a set of separate thrillers in one film. And now Mr. Neilan offers you his four in 'Bits of Life.' Who's the next? Let somebody else carry on the good work."

The New York Tribune praised the picture as "an entertaining novelty" and commended in particular the first episode, "The Bad Samaritan," as being "extremely well done." In this the Herald concurs, designating "The Bad Samaritan" as "the most dramatically effective and amusing of the four aspects of life treated by Neilan." The most human and appealing story, however, in the estimation of the Herald, is the second, called "The Man Who Heard Everything." All the critics unite in bestowing high praise upon Lon Chaney for his masterful delineation of a villainous Chinaman in the Chinatown episode of the picture.

The New York American says: "'Bits of Life' offers novelty—and film fans like novelty. In addition it presents four distant and interesting short stories—much as if one might pick up a magazine and, for more than an hour, trail along the pathways of four sets of folk. The productions never falter—Mr. Neilan is zippy in his films. Also, he is a fine showman, mixing his tears and grins with husky right-arm push, and putting a resounding smack to his climaxes."

"The program at the Capitol this week," says the Morning Telegraph, "is one of the best ever given at this theatre. It's the kind of a program nobody should miss. The feature film is called 'Bits of Life,' produced by Marshall Neilan and based upon four short stories. It is the utmost in short reel subjects, each episode being set and acted with the care and skill of the best of features. . . . Altogether, 'Bits of Life' is a most successful experiment. We hope there will be more of the same kind of thing done."

# Jack Conway Chosen to Direct Selig's Animal-Jungle Serial

The Export & Import Film Corporation, Inc., owners of the world's rights of the new animal-jungle serial which Colonel Wm. N. Selig is now making at his coast studios, announces that the filming of the charpter picture is progressing rapidly under the personal supervision of the Colonel.

Mr. J. Conway has been engaged to direct the production. He has been identified with the screen since 1911, and directed many successes for Selig, Bosworth, Reliance, Majestic, Fine Arts and Universal. He also scored with several specials for Metro and Triangle. He is a member of M. P. D. Association.

"The men handling my new serial will have a triple argument for the exhibitor. The story was written especially for the screen. The stars, Elinor Field and Truman Van Dyke, were picked to fit the story. The director, too, was chosen for his proved ability to handle the situations as they should be.

Mr. Auerbach of the Export & Import Film Co., has been advised that the stills for the first two episodes have already been mailed from the coast. The first three episodes of the serial are expeced tin New York by November 1st.

# Newest Reviews and Comments

*Conducted by* EDWARD WEITZEL, *Associate Editor*

## *"Theodora"*

*Italian Picture Acquired by Goldwyn Is a Magnificent Spectacle*

Reviewed by Sumner Smith.

"Theodora" is magnificent, an epic of the screen. In a series of tremendous scenes it brings before the eye the splendor that was Rome, and yet, for a spectacular production, it accomplishes much in its attempt to also be a human narrative. The sight of thousands of people celebrating the public appearances of Emperor Justinian and, later, demanding the downfall of the tyrant and his faithless wife, stirs the imagination and quickens the pulse. And here and there, as Theodora goes in search of romance, a scene of transcending beauty, a visual poem of wood and hill and shimmering lake and immaculate marble, appeals to our inherent capacity for appreciation of matchless loveliness.

This great picture, produced by the Unione Cinematografica Italiana of Rome, based on Sardou's famous romance, is, first of all, a spectacle, but because it has been done with a wealth of artistry it has vitality. It matters little if the action sags somewhat in the middle, when the eyes can behold a marvelously beautiful scene of a formal garden, and then a perfect interior of a Byzantine palace, and then the colorful ceremonial pomp of the old Roman court. All of this could have been painfully tiresome to watch on the screen, but as Commendatore Arturo Ambrosio, the director, has staged it, it is fascinating.

There is, it seems, a superfluity of subtitles in the early part, and the plot does not get under way with much rapidity, but, afterwards, the sympathetic acting of Rita Jolivet in the principal role gains our absorbed interest in one of the most dramatic tales of intrigue that history affords—the story of an exotic personality, a woman who rose from a courtesan to be the empress. With great understanding, Miss Jolivet brings out the faults and virtues of Theodora until we regret the fate that we realize she so richly deserves.

Miss Jolivet's support is adequate. The lighting is uniformly excellent and the costumes are, to the mind of a layman, all that could be asked. The picture closes with remarkable scenes of the revolution that testify to the director's artistry, for they were shot from unusual angles with striking pictorial results. Other great scenes are those where the lions are let loose among the revolutionists.

**The Cast.**

Theodora Augusta .....Rita Jolivet
Justinian .....Ferrucio Biancini
Andreas .....Rene Maupre
Antonina .....Emilia Rosini
Belisarius .....Adolf Touche
Marcellus .....Mariano Bottini

From Victorien Sardou's Drama.
Adapted by A. Carlucci.
Directed by Commendatore Arturo Ambrosio.
Length, 10,000 Feet.

**The Story.**

Theodora, empress of the Roman Empire, was the wife of Emperor Justinian, born probably in Byzantium (as Constantinople was then called) in the early years of the sixth century and died in the year 547. She was 23 years old and he was 44 when they succeeded to the throne. Theodora was an irreproachable wife except for her one love affair with Andreas, which later proved her downfall. She completely dominated Justinian and practically ruled the empire. She was executed by order of her husband after he found her in the arms of Andreas, who had led the revolution.

**Program and Exploitation Catchlines:**

"Theodora" is a Tremendous Sparkling Spectacle Based on the Love Affairs of One of History's Most Exotic Personalities.

"Theodora Is a Tremendous Sparkling of All Time.

**Exploitation Angles:** This picture requires to be sold in a large way. It should not be handled in other than circus style, yet with a dignity in keeping with the artistry of the production. It should be sold without undue emphasis on its beauty, yet with a full appreciation of its charms. Make your appeal to suit your clientele, but aim to get them all in. Vary your appeal to cater to all classes, for they will all be interested.

*IN THIS ISSUE*

*"Theodora" (Goldwyn).*
*"The Foolish Age" (Robertson-Cole).*
*"Peter Ibbetson" (Paramount).*
*"Woman's Place" (First National).*
*"The Mysterious Rider" (Hodkinson).*
*"Shadows of Conscience" (Russell).*
*"Rip Van Winkle" (Hodkinson).*
*"Blind Hearts" (Associated Producers).*
*"Bring Him In" (Vitagraph).*
*"Under the Lash" (Paramount).*
*"Bits of Life" (First National).*
*"What No Man Knows" (Equity).*

## *"Texas of the Mounted"*

This is the initial production of a new series of two-reel Western dramas made by Texas Guinan Productions, starring Miss Guinan, who occupies a unique position in the screen firmament because of her work as a "gun-woman." Those who have liked Miss Guinan in her previous screen offerings will, probably like this picture, despite the weakness of the story and an unevenness in the cutting, as there is plenty of action to the story. Miss Guinan appears in a dual role, that of a girl of the Northwest and her brother a member of the Northwest Mounted Police. As the boy she does not always carry the illusion, but in the scenes requiring action, she lives up to her past reputation. David Townsend plays opposite the star. The length of the picture is 1,920 feet.—C. S. S.

## *"Nice and Cannes"*

Burton Holmes in this travel picture, distributed by Famous Players-Lasky, takes the spectator along the far-famed Riviera in Southern France. The scenes show two of the world's best known pleasure resorts which are frequented by the wealthy and fashionable people from all parts of the earth. First there is Nice, a city 2,000 years old and still growing, with a population of 250,000. Then comes Cannes, a rival city nineteen miles away. A feature of the reel is a battle of flowers in one of these cities, where there is a bombardment of blossoms between those in the stands and people in gorgeously decorated motor cars. The beautiful waterfronts, and palatial residences are shown. Altogether this reel is so attractive as to make the spectator wish he could visit these places.—C. S. S.

## *"The Foolish Age"*

*Robertson-Cole Production, Starring Doris May, Is a Quick-Moving Farce of Good Quality*

Reviewed by Edward Weitzel

"The Foolish Age" has the merit of always keeping in its class. It is a quick moving farce of good quality, and will amuse the chap and his girl who do not go to the screen theatre to do any heavy thinking. Doris May is sprightly and pleasing to look at as the wealthy young heroine who feels she has a mission to uplift the down-trodden, and the director has kept her capable support at the right tempo. As a consequence, there is always something doing and it is generally amusing.

Screen patrons have not been properly educated in the difference between comedy and farce, for the reason that most directors mix up the two without the slightest hesitation. "The Foolish Age" is by no means a brilliant achievement, but it keeps strictly on its own side of the fence.

Otis Harlan and Bull Montana lend a helping hand to the fun making.

**Cast.**

Margy Carr .....Doris May
Homer Dean Chadwick .....Harlam Cooley
"Old Top" Carr.....Otis Harlan
Lester Hicks .....Arthur Hoyt
Flossy .....Lillian Worth
Bubbs .....Bull Montana
Cauliflower Jim .....Billy Elmer
Todd ......"Spike" Robinson

Story by Hunt Stromberg.
Directed by Wm. A. Seiter.
Scenario by Violet Clark and William A. Seiter.
Photographer, Bert Cann.
Length, 4,500 Feet.

**The Story.**

To carry out the mission which she feels she has in life Margie Carr, the only daughter of wealthy Tom Carr, opens an office and advertises for a "down-and-outer" as secretary. She is over-run with applicants, but a gangster by the name of Budd, a gentleman with a tin ear and an out-standing physical development, gives himself the job and bounces the rest of the crowd. Margie's father, and also her sweetheart, are dead against the scheme, and Chad plans to disguise himself as a tough and attempt to make love to Margie when she goes to the "Get-Together Club" to address it. Budd is the president of the organization, and he promptly blacks Chad's eye and throws him out when he tries to carry out his plan.

Chad goes to consult his friend, Lester Hicks, a confirmed bachelor. They work out a new scheme to tame the ambitious Margie, whose next move is to invite a dozen or more of her gangster friends to a party and have them meet several members of the upper class. The affair is not a success. Lester Hicks confides to Margie that he is often seized with a desire to kill himself. Margie promises to go to his rescue at any hour of the day or night. At the theatre she sees Chad entertaining a party of chorus girls. That night she obeys Lester's summons and goes to his apartment. Her father finds it out and there is a lively time for every one, before Margie admits that she has made a mistake and consents to name the day for her wedding with Chad.

**Program and Exploitation Catchlines:**

Doris May in "The Foolish Age" Is the Star of the Liveliest Farce of Her Screen Career. As Margie Carr She Tries to Uplift a Crowd of Gangsters and Makes an Amusing Failure.

**Exploitation Angles:** Hang this on Miss May and the Get-Together Club. Make this the basis of your exploitation. Get out fake membership cards and play it up in the advertising.

# Newest Reviews and Comments

## "Peter Ibbetson"

*George Fitzmaurice Production, Starring Elsie Ferguson and Wallace Reid Is the Most Artistic Achievement of This Director's Career*

Reviewed by Edward Weitzel

Georgie Fitzmaurice has hit high water mark with his production of "Peter Ibbetson." It is the most artistic achievement of his career. Only once does he trip up his own heels, and that is when he has an American five-masted schooner sail across the English Channel several decades before the first ship of this rig slid off the ways of a Maine drydock. The rest of the time Mr. Fitzmaurice combines sets, lighting and the work of the cast into a screen entertainment of great merit. The fanciful but beautiful story of Du Maurier has been treated with sympathy and understanding and, in spite of its dreamy atmosphere, kept alive with interest and changing movement. There are many moments when this version of "Peter Ibbetson" matches the best that the screen has produced.

The acting is generally of the first rank. Elsie Ferguson is a beautiful and appealing Mimsi. She understands every change of emotion of this finely tempered woman and responds to them with exquisite feeling. Wallace Reid is not so well cast. He is too good an actor to miss any of the tricks of his profession in his handling of the part, but the dreamy poetic Peter is a character for a different type of player. Montagu Love blusters and sneers as Colonel Ibbetson with commendable skill, and Paul McAllister is excellent as M. Seraskier. George Fawcett over acts in the earlier scenes as Major Duquesnois, but more than squares matters by giving in a few feet of film the most remarkable exhibition of decrepitude and senility ever seen on the screen. Charles Eaton as the child Gogo and Nell Roy Buck as the child Mimsi are charmingly natural.

**The Cast.**

Peter Ibbetson .....Wallace Reid
Mimsi .....Elsie Ferguson
Col. Ibbetson .....Montagu Love
Major Duquesnois .....George Fawcett
Dolores .....Dolores Cassinelli
M. Seraskier .....Paul McAllister
M. Pasquier .....Elliott Dexter
Mme. Pasquier .....Barbara Dean
The Child Mimsi .....Nell Roy Buck
The Child Gogo .....Charles Eaton
Duke of Towers .....Jerome Patrick

Based on the novel by George Du Maurier and the play by John Nathan Raphael.
Scenario by Ouida Bergere
Cameraman, Arthur Miller.

**The Story.**

The scenes of "Peter Ibbetson" are laid in England and France about eighty years ago. The families of M. Seraskier and M. Pasquier are neighbors, and little Gogo Pasquier and Mimsi Seraskier are sweethearts. Gogo is adopted by Colonel Ibbetson, a rake, and taken to England to live. Here he is known as Peter Ibbetson. He grows up surrounded by vicious living and becomes disgusted with the Colonel. One night, at the theatre, he meets his childhood sweetheart and learns that she is now the Duchess of Towers.

In the dressing room of a Spanish dancer he has a quarrel with his supposed uncle. The Colonel openly asserts that Peter's mother had been his flame and that he (Peter) was his own son. Later that night Peter again encounters the Colonel and kills him in self defense.

Peter is tried and sentenced to be hanged. Through the Duchess of Towers' influence his sentence is changed to life imprisonment. The two spend the rest of their lives together in dreams. Both grow old, but their dream life continues. Mimsi perishes while trying to rescue children from a burning orphanage. Her soul returns to Peter in his cell where he has just died, and the two are reunited in spiritual bonds.

**Program and Exploitation Catchlines:**

George Fitzmaurice's Finest Production. "Peter Ibbetson" with Elsie Ferguson and Wallace Reid Starred Is a Beautiful and Tender Story Splendidly Acted and Mounted.

**Exploitation Angles:** Don't try to sell this by means of the usual ballyhoo methods. Make your appeal to the better classes and go after them strong through newspaper work and mail appeals. You can make a lot of money and many new friends if you sell this along the proper lines, but you cannot sell it as you would a melodrama and get the people who will appreciate it.

## "Bring Him In"

*Nothing New in the Vitagraph Production, Starring Earle Williams*

Reviewed by Jessie Robb.

Ever since their inception as popular amusement, the motion pictures have called upon the Canadian Northwest and the Royal Mounted Police to do yeoman service in furnishing the wherewithal for stories and drama. This Vitagraph production, starring Earle Williams, is just another one of the hunted man, falsely accused, the beautiful girl and all the familiar rest of it. For a man of high standing and character to flee when his enemy is found dead in his home, instead of honorably facing the situation, establishes at once a false promise and alienates sympathy.

There are none of those beautiful inconsistencies in this production which exasperate the devoted "fan." When Dr. Hood flees at night with only a hand bag of necessities and heads straight north, avoiding the settlements, he at last takes refuge in a ruined shack in the depths of the forest. An obliging sub-title informs the spectator that he cleans it up, then the star is shown in a spick and span cabin, with window curtains, table cover, kitchen range and shining kitchen utensils. And the question arises: Did he carry all those things in his bag? With this exception, the direction, acting and investiture are up to standard.

**The Cast**

Dr. John Hood.....Earle Williams
Mary Mackay.....Fritzi Ridgeway
McKenna ..... Bruce Gordon
Biggs ..... Paul Weigel
Canby.....Ernest Van Pelt
Baptiste ..... Elmer Dewey

Story by H. H. Van Loan.
Scenario by Thomas Dixon, Jr.
Directed by Earle Williams and Robert Ensminger.
Length, 6 Reels.

**The Story**

Returning home after a trip, Dr. Hood immediately retires. He dreams that he shoots and kills Canby, a gambler. A shot awakens Hood. He goes to the living room and finds Canby dead. The butler persuades Hood to flee North, which he does. The police are notified but Hood escapes. Then the Royal Mounted are also notified and Sergeant McKenna is detailed to get Hood. He follows him and Hood saves McKenna from drowning. The two men become friends, not knowing each others name. Hood saves Mary Mackay, the factor's daughter, from a half-breed and thereafter pays many visits to Fort Resolution, several miles distance.

McKenna tells Hood his name and business. Both men leave. Hood bids farewell to Mary while McKenna tells her father about his search. McKenna finally brings Hood in. But Mary has arrived at the post before them. She tells Hood that Canby was killed by her brother as he, Canby, had made an appointment at Hood's house for ulterior motives. Then Hood tells Mary he loves her and asks her to be his wife.

**Program and Exploitation Catchlines:**

Virile Earle Williams As the Hunted Man In Tale of Canadian Northwest.

## "Rip Van Winkle"

*The Immortal "Rip" Lives on the Silver Sheet in Pleasing Presentation. Ward Lascelle Production. Hodkinson Release*

Reviewed by Jessie Robb

The bibulous exasperating yet lovable scalawag, the hero of Washington Irving's immortal tale, has been put on the screen in a Ward Lascelle production, Hodkinson release, through Pathe. The picture adaptation has been made from the play which served the late Joseph Jefferson for so many years. The screen "Rip" is acted by Thomas, son of Joseph, and he wears the self same costume which served his father.

Few liberties have been taken with either the Irving legend or the Jefferson play. There is an interpolated dream which would denote that Rip had a liking for a pretty face. And his awakening is truly ludicrous. If at times the action seems to drag or be long drawn out, that is excusable as the very nature of the tale is not exciting. The titling has evidently been made to conform with the dialogue of the play.

Thomas Jefferson is absolutely right as "Rip." He makes him exactly the character who lives in the imagination of all familiar with the ancient sleeper. Milla Davenport is shrewish enough for any man to avoid. A couple of attractive children are the small Meenie and Heindrick. The rest of the cast is excellent.

The production is technically correct with softly tinted photography which delights the eye. With one exception the costuming is authentic and it was probably with an intent to distinguish her from the rest of the cast, that the director mistakenly dressed the grown up Meenie in a Marguerite costume, blond wig and all, of the middle ages, while everyone else wears the clothing of the late eighteenth century.

This picture should prove a drawing card for the children.

**The Cast**

Rip Van Winkle.....Thomas Jefferson
Gretchen Van Winkle.....Milla Davenport
Meenie Van Winkle.... { Gertrude Messinger / Daisy Robinson
Derrick Van Beekman.....Pietro Sosso
Nick Vedder.....Max Asher
Hendrick Vedder.....Francis Carpenter

Story from the famous legend by Washington Irving. Adapted from the Joseph Jefferson play.
Directed by Ward Lascelle

**The Story**

The village drunkard and ne'er-do-well. Rip Van Winkle lives in a tiny town at the foot of the Catskills Mountains. His wife and two small children live as best they may, while Rip drinks or hunts. One stormy night Rip wanders away. He meets strange company in the mountains and drinks some of their liquor. He falls asleep.

When he awakes, he returns to the village which he finds strangely altered. No one knows him and to his dismay he discovers that the magic liquor has caused him to sleep twenty years. His wife has remarried. Meenie is being forced into a distasteful marriage. In the nick of time her childhood sweetheart, Heindrick, returns. The villains are frustrated and Rip receives Gretchen, who is no longer a scold.

**Program and Exploitation Catchlines:**

The Immortal Tale of Rip Van Winkle. Written by Washington Irving and Made Renowned On the Stage by the Late Joseph Jefferson, Has Been Handsomely Produced for the Screen by Ward Lascelle.

*—Have You Read—*
*"Straight from the Shoulder" Reports?*
*See Pages* 1029, 1030, 1031, 1032

# Newest Reviews and Comments

## *"Woman's Place"*

*Constance Talmadge Gives an Amusing Slant on Woman in Politics in Her Latest Comedy. First National Release*

Reviewed by Edward Weitzel.

There is nothing to indicate that John Emerson and Anita Loos wrote, "Woman's Place," as a warning to the female sex to keep out of politics, except that they do not permit a perfect lady to be elected, when she runs for mayor. As Constance Talmadge plays the part of the mayoralty candidate, it is easy to understand why all the men are strong for her. But she is defeated by the men's wives, because she is too pretty. There's a woman's reason, for you!

The story is strictly modern, has considerable humor and never seems to be in a hurry. The scene of the attack by a gang of toughs on the private house where the woman's party are holding a reception must be taken with a large pinch of salt. Even a crowd of ward heelers would be above throwing bricks through the windows of a residence, in order to break up a reception attended only by women. It, of course, gives the hero a fine opening to hold the badly frightened would-be mayor in his arms, and if everything is fair in love, why not in politics—on the screen?

Constance Talmadge as Kay Gerson makes all her points in her usual hitting-the-bull's-eye style, and wears a collection of stunning gowns. Kenneth Harlan is a good looking and spirited Jim Bradley. The other members of the support are excellent. The production is high grade, and there are close-ups of the star that are beautifully lighted and stand out like cameos.

**The Cast**

Kay Gerson.....Constance Talmadge
Jim Bradley.....Kenneth Harlan
Freddy Bleeker.....Hassard Short
Amy Bleeker.....Florence Short
Mrs. Margaret Belknap.....Ina Rorke

Story by John Emerson and Anita Loos.

Cameramen, Oliver Marsh and J. Roy Hunt.
Length, 5,645 Feet.

**The Story**

The women of a middle Western city, having determined to put up a woman candidate for mayor, decide to ask pretty and stylish Miss Kay Gerson to head their ticket. As Mrs. Margaret Belknap explains: the girl hasn't brains enough to make a speech but the men will all vote for her because she is so pretty. Kay, who has just returned from Europe, consents to run. Jim Bradley, who loves her, is backing his friend Freddy Bleeker as an opposition candidate. The woman's party start its campaign, and Kay is only permitted to sit on the platform and look her best. But one night the opposition gets up a scheme to force her to make a speech, hoping that she will do it so badly that she will bring about her own defeat. Driven to her feet by a general shout of "Kay! we want Kay!" she surprises her friends and herself by making such a sensible speech that she wins over all the men.

The opposition, without Bradley's knowledge, plan to stone the house where the woman's party are holding a reception for its members only. Bradley learns of the proposed attack and arrives at the house in time to throw his arms about Kay, when the bricks start to come through the windows. At the polls the men vote for Kay, but their wives and sweethearts support the rival candidate. Miss Gerson is entirely too pretty to suit them. However, she and Jim make a match of it, so she accepts her defeat with good grace.

**Program and Exploitation Catchlines:**

"Woman's Place" Is An Amusing Slant On Woman in Politics, and Constance Talmadge Is Charming As a Candidate for Mayor.

## *"Shadows of Conscience"*

*New Picture of Russell Productions, State Right, Is a Serious Drama, Creditably Produced*

Reviewed by Jessie Robb.

The usual stock situations which the "movie" patron has come to expect in all photoplays denominated "Western" are noticeable by their absence in this latest picture of Russell productions, State Right release. Francis Powers and John P. McCarthy, the authors, have placed their story in the period of forty years ago in what was then the outskirts of civilization, when justice was meted out in a summary fashion and the ordinary occurrences of daily life were full of melodramatic thrills. The plot is about human life at its best and worst, with the sympathetic appeal and the "punch" that will put it over in the neighborhood houses.

Credit should be given to the technical director for his faithful scenic reproductions of the time. The blizzard scenes are so realistic that the spectator's imagination will give him a shiver or two. Exceptionaly artistic and well toned photography. Direction and cast satisfactory. In its present form the picture is much too long. The holding power and interest would be increased if there were a condensation of the numerous lengthy, moralizing sub-titles, which consume a surprising amount of footage.

**The Cast**

Jim Logan.....Russell Simpson
Wade Curry.....Landers Stevens
Alice ..... Barbara Tenant
Pedro, the Half-breed.....W. Bradley Ward
Wesley Coburn.....Nelson McDowell
Judson Craft.....Ashley Cooper
Winnie Coburn.....Ida McKenzie
Winifred Coburn.....Gertrude Olmstead
Sheriff Bowers.....Fred Burns

Story and Scenario by Francis Powers and John P. McCarthy.

Directed by John P. McCarthy.
Photographed by Victor Milner.
Length, 7 Reels.

**The Story**

In 1882, Jim Logan came to a small town, then the outskirts of civilization in Wyoming, to inquire concerning his sister who was married to Wade Curry. He finds Curry a dishonest mine speculator, who has left his wife. Upon going to see the deserted woman, Logan finds her ill. She tells him of her abuse, and, in the course of the talk, it is discovered that her marriage was fraudulent. Curry enters the cabin. In a fight, he fires at Logan, but Alice is killed. Before Logan's arrival, Curry had connived at the murder of Wesley Coburn, his partner. Logan sees the murder, and saves little Winnie.

After Alice's murder, Curry returns to the saloon and accuses Logan, who, however, escapes the snare, taking the orphan, Winnie, with him.

Ten years later, Logan is a successful rancher in the Southwest. Winnie is about to return from the convent where she has been educated. Traveling about the country Curry arrives on the scene. He makes the attempt, with the assistance of a crooked lawyer, to get possession of Winnie's person and commit Logan to jail. But Logan appeals to an assemblage of citizens and his story is so convincing that the terrors of his guilty conscience overcome Curry. Logan is unanimously cleared.

**Program and Exploitation Catchlines:**

Conscience! How Terrible Are the Pangs of a Guilty One. After Many Years Wade Curry Was Unable to Bear His Burden of Horror and Confessed.

## *"The Mysterious Rider"*

*Benjamin B. Hampton Production of Zane Grey Story Contains Picturesque Settings, Good Acting and an Interesting Plot. W. W. Hodkinson Release*

Reviewed by Edward Weitzel.

That a writer of novels should construct his story without the slightest regard to its adaptability to stage or screen production is, of course, quite natural. That a director should find himself embarrassed by a wealth of material when he attempts to transfer such a story to the screen is also quite natural. Zane Grey's "The Mysterious Rider" belongs to this class of stories. The incidents are of the well tried but effective sort and hold the interest very well, considering the lack of close dramatic construction. The finish is badly anti-climaxed, the shooting of the sheriff prolonging the ending unnecessarily. It is one of the rules of drama that to repeat a serious situation is to weaken and not strenghten a stage or a screen play.

The production contains picturesque settings and good acting. Claire Adams is natural and winning as Columbine. Robert McKim is a handsome figure as Hell Bent Wade and plays the part earnestly and intelligently. The fact that he is a "heavy" and not suited to sympathetic characters, prevents him from getting inside of the sheriff's skin. A lot of broad comedy of the ten-twenty-and-thirty cent drama order is acted with relish by Frank Hayes and Aggie Herring.

**The Cast**

Columbine .....Claire Adams
Hell Bent Wade.....Robert McKim
Wilson Moore.....Carl Gantvort
Jack Bellhounds .....James Mason
Bellhounds .....Walter Whitman
Ed. Smith.....Frederick Starr
Madge Smith.....Maude Wayne
"Smokey Joe" Lem Billings....Frank Hayes
Maria, the cook.....Aggie Herring

Length, 6 Reels.

**The Story**

Mr. Bellhounds has reared a young girl named Columbine, and she is loved by his son Jack, a ne'er-do-well. The girl loves Wilson Moore, the foreman of the Bellhounds' ranch. He loves her in return. In spite of this fact, she is persuaded to promise she will marry young Bellhounds. There has been a great deal of cattle rustling in the neighborhood of the ranch, and Bellhounds engages Hell Bent Wade, a deputy sheriff, to round up the thieves.

Wilson Moore is shot by Jack Bellhounds, and Wade takes the wounded man to his own cabin. He then enlists Columbine to nurse Moore back to health. A pair of adventurers fleece young Bellhounds at cards and then get him to help them run off some of his father's cattle, in order to square the gambling debt. The cattle are stolen in such a way that suspicion is thrown on Wilson Moore. Headed by Jack, a posse goes to the Wade cabin to lynch Moore. Wade prevents this. Ed. Smith, whose beautiful wife has helped him to trap young Bellhounds, turns out to be the man who robbed Wade of his wife and child. Wade kills him in a fair fight, and is shot by Jack. Columbine is found to be Wade's daughter. Both the sheriff and Moore recover, and the foreman and Miss Wade renew their vows of love.

## *"The Spirit of the Lake"*

In this second two-reeler of the new series being distributed by Pathe, Tom Santschi is again assisted by an unusual cast including Bessie Love, Ruth Stonehouse, Edward Hearn and Tom Lingham. The story is of average strength, and is set amid beautiful outdoor scenery. There is a legend that anyone who lives in solitude near the lake will go mad. Tom begins to feel the effects when he comes across a girl who has fainted in the desert. Taking her to his cabin he falls in love with her, but later believing she loves another, orders her from the cabin. She goes, but he learns the man was her brother and all ends happily. —C. S. S.

# Newest Reviews and Comments

## "Blind Hearts"

*Typical Bosworth Thriller Is His Latest Production. Associated Producers' Release*

Reviewed by Jessie Robb.

This picture, of which Hobart Bosworth is the star and producer, is an Associated Producers' Release, through First National. It is, frankly, smashing melodrama developed suspensefully through a smooth continuity to a satisfying climax. In this story of delayed revenge, Bosworth has a role which depicts a rough and rugged character. It fits him to a T and is acted in the familiar Bosworth fashion. The work of the cast, composed of well known players, is as competent as the stars.

Special mention should be made of the scenic backgrounds. Some of them are remarkable, especially those of the ice fields in the Northern Seas and the ice bound vessel. Those which show the handsome homes, the yacht and its burning, and the prison, are interesting. All in all here is a picture which will rank with the best in which Bosworth has appeared.

**The Cast**

Lars Larson.....Hobart Bosworth
John Thomas.....Wade Boteler
Mrs. Thomas.....Irene Blackwell
Hilda Larson.....Collette Forbes
Julia Larson.....Madge Bellamy
Paul Thomas.....Raymond McKee
James Curdy.....William Conklin
Rita ..... Lule Warrenton
James Bradley.....Henry Hebert

Story by Emilie Johnson.
Scenario by Joseph Franklin Poland.
Directed by Rowland V. Lee.
Photographed by J. O. Taylor.

**The Story**

In 1898, Lars Larson and John Thomas are married. They start North with their wives for the Yukon. In Nome their babies are born, a boy to Thomas and a girl to Larson. On his daughter's shoulder Larson discovers a birthmark similar to the one on Thomas' shoulder. An ugly suspicion enters Larson's mind, but he says nothing, planning some day to revenge his honor.

Twenty years pass. Larson's wife has died. The partners are millionaire mine owners. Curdy, Larson's confidential man, is systematically cheating his employer. Bradley, another employee, threatens to expose him. Meanwhile, Julia and Paul wish to marry. Larson refuses his consent. Paul goes to the Larson yacht to plead his case. This happens on the same evening on which Bradley calls. Curdy has followed. Bradley is killed and Curdy makes Larson believe that his blow was responsible. He persuades Larson to flee North and then fires the yacht. Paul is accused of murdering Larson, is tried and sentenced to be hung.

Up North Larson reads of the trial in a newspaper. He returns to San Francisco. There the mystery is solved. Rita, their half-breed servant, confessed that she changed the babies at birth, as Thomas had expressed his desire for a boy and Larson for a girl. Curdy confesses that he killed Bradley. Paul is freed and in the course of time, he and Julia are married.

**Program and Exploitation Catchlines:**

For Twenty Years He Believed the Birthmark on the Shoulder of His Daughter Was the Brand of His Shame. Then Came Revelation. Hobarth Bosworth in Big Melodrama of the Frozen North.

## "Fifteen Minutes"

One of the very best of the Pathe single-reel comedies. Snub Pollard is the star. The picture is crammed full of action and laughs as well as stunts. It is of the chase variety and what happened to the hero during the eventful fifteen minutes when his wife left him alone is a plenty. The audience at the Strand laughed heartily at this picture. Snub's adventures include numerous encounters with the police in attempting to get away from an irate bully. He has an encounter with a bear, has most of his clothes shot off, falls over a fence into a fire, is almost killed by mistake for a rabbit, gets in a barrel and rolls off a trestle, and has many other things happen to him. It is certainly a rapid-fire comedy.—C. S. S.

## "Nobody's Fool"

*Marie Prevost in Pleasing Feature Comedy with Slight Conventional Story*

Reviewed by C. S. Sewell.

Marie Prevost's second starring picture for Universal, "Nobody's Fool," serves to confirm the good impression she made in her first starring venture. She is unusually attractive as those who have seen her in "bathing girl" comedies will admit. She shows also in this production that when she wants to she can make herself quite unattractive.

The picture itself is a light but pleasing offering which will please the majority of theatre patrons, notwithstanding the fact that there is nothing new in the theme which deals with a "dowdy" looking girl who becomes wealthy and finally captures a confirmed woman hater. Credit is due to King Baggot for the manner in which he has directed the picture, and made such a pleasing production out of such slight material.

Marie Prevost's work is satisfactory, and Harry Myers is well cast in the role of the woman-hater. The remainder of the cast amply fill the requirements of their roles. The picture is beautifully photographed and the titling, particularly those in which Myers is made to use a lot of "jaw-breaking" words is cleverly done.

**The Cast**

Polly Gordon.....Marie Prevost
Mary Hardy.....Helen Harris
Vincent DePuyster.....Vernon Snively
Dr. Hardy.....R. Henry Guy
Joshua Jones.....Percy Challenger
Artemus Alger.....Harry Myers
Ah Gone.....George Kuwa
Melinda.....Mrs. Lucretia Harris
Housekeeper ..... Lydia Titus

Length, 4,640 Feet.
Directed by King Baggot.
Story by Roy Clements.
Photographed by Bert Glennon.
Scenario by Doris Schroeder.

**The Story**

Unattractive Polly is not a hit with the boys. Things change when an aunt leaves her a lot of money. To escape her suitors she flees to a mountain cabin. There she meets an author who is trying to get away from women. He soon changes his opinion, but believes her to be the wife of his friend. When a rival suitor who proves to be a cad arrives, he wakes up. The appearance of the hero's friend clears up matters.

**Program and Exploitation Catchlines:**

Beautiful and Attractive Marie Prevost in a Fascinating, Scintillating Comedy.
You Know Marie Prevost as a Beauty. Well You Would Not Recognize Her in the First Reel. But After That, Oh, Boy!
A Pleasing, Well Directed Picture With Marie Prevost, One of the Newest and Most Attractive Screen Stars.

## "Pistols for Breakfast"

This is another of the series of single reel Harold Lloyd comedies that are being reissued by Pathe, with Bebe Daniels and Snub Pollard supporting the star. It is a travesty upon western pictures. The two comedians appear as "tenderfeet" and Bebe as a daughter of the West. There are a number of laughs in the film.—C. S. S.

## "Bits of Life"

*Marshall Neilan Combines Four Tabloids in an Entertaining Feature Picture. Released by First National.*

Reviewed by Edward Weitzel.

In "Bits of Life" Marshall Neilan starts off by stating on the screen that the difficulty of finding good scenarios had driven him to select four short stories and combine them in one feature. The innovation has worked out very satisfactorily. The first three stories are superficial but smartly written bits of life, and have appeared in three popular fiction magazines. The last story was written by Mr. Neilan himself and is a clever satire on the old "Prisoner of Zenda" type of tale, with the impossible young American and his European Princess.

The opening picture, "The Bad Samaritan," is an amusing study of the woes of a crook who gets out of his class and tries to help, in place of fleece, his fellow man. It is skillfully acted by Rockcliffe Fellows and the other members of the cast. "The Man Who Heard Everything" comes next. It relates the mistake made by a deaf barber who buys an invention that enables him to hear perfectly and he learns that the world is full of low minded persons and that his wife is untrue to him.

"Hop" is the third number. In this Lon Chaney does another of his remarkable character impersonations. He plays a Chinaman who half kills his wife because she presents him with a baby girl in place of a boy. The manner in which fate squares matters is novel and dramatic. Anna May Wong as the wife is pretty and clever. The feature may be safely recommended to exhibitors who are looking for a novelty. It is carefully and correctly produced.

The following players are employed in the picture:

Wesley Barry .....Lon Chaney
John Bowers .....Noah Beery
Teddy Sampson .....Harriet Hammond
Dorothy Mackail .....Anna May Wong
Edythe Chapman .....James Bradbury, Jr.
Frederick Burton .....Rockcliffe Fellowes
James Neil .....Tammany Young

## "Pathe Review No. 127"

Continuing the series of slow-motion analyses of sports which have appeared in several previous issues of Pathe Review, No. 127 shows interesting views taken with the Movograph Camera showing athletes sprinting and throwing the hammer. Particularly interesting are the scenes showing the action of the muscles during the three swings before the hammer is thrown.

"Snowtime in Japan" is an oddity showing the village at the base of the famous Fujiyona buried under a heavy snow blanket. It is odd to see the Japanese girls out in the storm, wearing kimonas and carrying paper parasols.

"All Aboard' 'is a Hy Mayer Travelaugh of crowds leaving the battery in New York aboard pleasure boats. The camera work has been speeded up and it is somewhat overdone. This is hardly up to Mayer's usual standard.

The reel concludes with a Pathe color section showing beautiful views of Lake Como in Italy.—C. S. S.

## "The Cat and the Monkey"

Paul Terry in this modernized Aesops' Fable has used the story of the monkey that used a cat to pull chestnuts out of the fire for him. This is handled in Terry's usual clever manner and points a moral, "Don't be a catspaw." The animation is good and there is considerable humor in the reel. The quality of these fables and their entertainment value is holding up well.—C. S. S.

# Newest Reviews and Comments

## *"Under the Lash"*

*Gloria Swanson Is Effective in Gloomy Story of a Boer Household. Paramount Release.*

Reviewed by Edward Weitzel.

Strongly dramatic all the way through, "Under the Lash" is a gloomy story of a Boer household. If other novelists are to be believed, it paints the sturdy and stolid South African settlers in truthful and not overly flattering colors. The religious fanaticism of Simeon Krillet and his brutality toward his young wife may interest but cannot be recommended to those who prefer to remain in cheerful company. The eternal triangle is played up for all it is worth, the lover, in this case, being in the right and his killing of the husband being an act of self-defense. The production has been handled intelligently, and the acting of the entire cast helps to keep the illusion unbroken.

Gloria Swanson is effective as the young wife of Krillet. She isn't exactly the type to be found in a Boer farm and she wears a frock in the last scenes that is entirely out of character, although it follows the lines of her figure as if designed by a French dress maker. Mahlon Hamilton is earnest and manly as the young English overseer, Robert Waring, and Russell Simpson gives a realistic performance of Krillet.

**The Cast.**

Deborah Krillet .....Gloria Swanson
Robert Waring .....Mahlon Hamilton
Simeon Krillet .....Russell Simpson
Tant Anna Vanderberg.....Lillian Leighton
Jan Vanderberg .....Lincoln Steadman
Memke .....Thena Jasper
Kaffir Boy .....Clarence Ford

From the novel, "The Shulamite," by Alice and Claude Askew and the play by Claude Askew and Edward Knoblock.
Scenario by J. E. Nash.
Directed by Sam Wood.
Length, 5,675 Feet.

**The Story.**

Simeon Krillet, a Boer farmer, having married a young and handsome woman for his second wife, begins to suspect that she is in love with Robert Waring, his English foreman. This is true, but there is nothing criminal about the affair. Waring has a wife living, in England. The brutality with which Krillet treats Deborah makes the foreman long to free her from her tyrant, but he controls himself. The farmer will not let his wife read a copy of "Romeo and Juliet" loaned her by Waring. He calls it a sinful book and tells her to read the bible. When he attempts to beat his wife, Waring goes to her aid. Krillet tries to kill him, and Waring shoots him down in self-defense. The farmer's sister discovers that he has been killed and threatens to expose Deborah and the foreman. Deborah quiets her tongue by giving her gold and the farm itself and goes after Waring, who has started for England. She meets him returning to her. He has received a letter telling him of his wife's death. The pair continue their journey together.

**Program and Exploitation Catchlines:**
Gloria Swanson Has a Novel Role for Her in "Under the Lash," a Story of South African Farm Life. Released by Paramount.

## *Clara Kimball Young Attends Detroit Opening of Equity's "What No Man Knows"*

(*By wire to* Moving Picture World)

CLARA KIMBALL YOUNG is making the first of a series of three personal appearances at John H. Kunsky's Madison Theatre this week in connection with the first showing anywhere of her latest production for Equity release, "What No Man Knows." Like its predecessors, this production is from the pen of Sada Cowan and presents a novelty that will appeal particularly to the women. There is plenty of red-blooded action, however. The scenario is well handled and the settings are true to the life they depict.

Where, in her past four pictures, Miss Young was cast in the role of a beauteous society butterfly, with jeweled gowns and a strong inclination to become entangled in social jams, "What No Man Knows" takes her entirely out of this sphere. It is the tale of a woman with wealth and a heart filled with love for suffering little ones. She loves and is loved by a man who finds himself married to a woman of questionable reputation. The plot concerns the doings of these two, the erring wife and a sweet little girl adopted from an orphan home. Miss Young in many scenes shows that she can wear rags with the same grace she wears elaborate gowns. There are some exceptionally good newspaper shots, taken in the plant of the Los Angeles Examiner. They are used to build up the well known "press time" theme.

Supporting Miss Young are Lowell Sherman, William P. Carlton, Dorothy Wallace and little Jeanie Carpenter. Sherman, in a heavy role, and little Jeanie in a sympathetic child part, do exceptional work. The picture is in 6,200 feet. Harry Garson, who directed, is also here.—J. S.

*SCENES FROM "THEODORA," RELEASED BY GOLDWYN*

# CURRENT FILM RELEASE DATES

*Numbers following titles of pictures indicate pages on which consensus of reviews appeared. "R" refers to Reviews. "C" signifies pages where may be found resume of reviewer's opinions. "Ex." indicates pages on which have appeared stories of the exploitation of that production. Unless otherwise specified, all subjects are five-reel dramas.*

## FOX FILM CORP.

**SPECIAL.**

Over the Hill. 10,700 Ft. R; Vol. 46, P-623.
A Connecticut Yankee in King Arthur's Court. 7,600 Ft. R; Vol. 48, P-805; C; Vol. 49, P-135.
Thunderclap. 6,700 Ft. R-730.
Shame. 8,200 Ft. R-789; C-885.
Perjury. 7,400 Ft. R-932; C-273.
Footfalls (Tyrone Power). R-448; C-649.
The Last Trail.
The Queen of Sheba. 9,559 Ft. Vol. 49. R-879; C-947.

**WILLIAM FARNUM.**

His Greatest Sacrifice. R-205; C-267. 6,500 Ft.

**PEARL WHITE.**

Beyond Price. R-326.

**TOM MIX.**

After Your Own Heart. R-828; C-885.
The Night Horseman. R-318; C-397.
Trailin'.

**DUSTIN FARNUM.**

The Primal Law. R-575; C-759.

**BUCK JONES.**

To a Finish. R-929; C-397.
Bar Nothing. 4,311 Ft.
Riding With Death.

**WILLIAM RUSSELL.**

Singing River. R-731; C-163.
The Lady from Longacre.

**SHIRLEY MASON.**

Lovetime. R-439; C-589.
Ever Since Eve. R-732; C-49.
Queenie. 5,174 Ft. R-693; C-759.
Jackie.

**TWENTIETH CENTURY BRAND.**

What Love Will Do (Walker-Murphy).
Little Miss Hawkshaw (Eileen Percy). R-807.
While the Devil Laughs. C-273.
Cinderella of the Hills (Barbara Bedford).
Bucking the Line. (Maurice Flynn).
The Jolt. (Murphy-Walker).
Whatever She Wants (Eileen Percy).
Bar Mothers (Buck Jones). R-809.

**SERIALS.**

Fantomas (Twenty Episodes). R; Vol. 48, P-215.

**CLYDE COOK.**
(Two Reels Each).

The Sailor.
The Toreador. R-446.
The Chauffeur.

**AL ST. JOHN SERIES.**
(Two Reels Each).

Small Town Stuff.
The Happy Pest.
The Indian.

**MUTT AND JEFF CARTOONS.**
(One Reel Each).

Shadowed. R-693.
Turkish Bath.

**SUNSHINE COMEDIES.**
(Two Reels Each).

Say It With Flowers. 1,754 Ft.
The Book Agent. 1,762 Ft. R-811.
Singer Midget's Side Show. 1,762 Ft.
One Moment, Please.
A Perfect Villain.
Love and War.
The Big Mystery.
Long Live the King.

## PIONEER FILM CORP.

Indiscretion (Florence Reed—Six Reels).
Beyond the Crossroads (Ora Carew—Six Reels).
Liquid Gold (Guy Empey—Six Reels).
Luke McLuke's Film-osophy.
Sonny Series.
A Western Adventurer (William Fairbanks). R-540.
The Mystery Mind (15 Episode Serial).
Oh, Mary, Be Careful! (Madge Kennedy). R-321; C-759.
The Forgotten Woman (Pauline Stark).
A Millionaire for a Day (Arthur Guy Empey).
In Society (Edith Roberts).
Wise Husbands (Gail Kane—Six Reels).
The Leech (Claire Whitney—Six Reels).
Peeps Into the Future (Six Two-reelers).
His Brother's Keeper (Martha Mansfield).

## FAMOUS PLAYERS-LASKY

**July.**

The Woman God Changed (Cosmopolitan Prod.). 6,306 Ft. R-538; C-803.
Too Much Speed (Wallace Reid). 4,629 Ft. R-750; C-789.
The Mystery Road (Paul Powell-British Production). R-635. 4,956 Ft. C-695.
Life (Wm. A. Brady Prod.). R-Vol. 47, P-247, C-Vol. 47, P-580. 4,838 Ft.
Behind Masks (Dorothy Dalton). 4,147 Ft. R-340; C-395.
The Lost Romance (Wm. DeMille Prod.). 6,443 Ft. R-325.

**August.**

The Princess of New York (Donald Crisp-British Prod.). 6,000 Ft. R-450; C-759.
The Whistle (Wm. S. Hart). 5,389 Ft. R-Vol. 49; P-627; C-705.
Passing Thru (Douglas MacLean-Ince Prod.). 4,594 Ft. R-320; C-529.
The Conquest of Canaan (Thomas Meighan). 7,015 Ft. R-441; C-493.
Wealth (Ethel Clayton). 5,141 Ft. R-237; C-789.
Crazy to Marry (Roscoe Arbuckle). 4,693 Ft. C-789.

**September.**

The Hell Diggers (Wallace Reid). 4,277 Ft. R-95; C-273.
The Great Moment (Gloria Swanson). 6,372 Ft. R-635; C-695.
At the End of the World (Betty Compson). 5,729 Ft. R-929; C-49.
Dangerous Lies (Paul Powell-British Prod.). 5,355 Ft.
The Golem (Special). 5,398 Ft. R-116; C-291.
The Affairs of Anatol (Cecil DeMille Prod.) 8,806 Ft. R-446; C-529.

**October.**

Footlights (Elsie Ferguson). 7,078 Ft; R-808. C-895.
Cappy Ricks (Thomas Meighan). R-96; C-163. 5,926 Ft.
The Great Impersonation (George Melford Prod.). 6,658 Ft. R-693; C-759.
Experience (George Fitzmaurice Prod.). 6,560 Ft. R-827; C-49.
After the Show (Wm. DeMille Prod.). 5,884 Ft. R-810; C-895.
Beyond (Ethel Clayton). 5,248 Ft. R-219; C-397.
Three Word Brand (W. S. Hart). 6,638 Ft. R-694; C-759.

**ARBUCKLE COMEDIES.**

A Desert Hero.
The Garage.

**MACK SENNETT COMEDIES.**
(Two Reels Each).

Are Waitresses Safe?
An International Sneak.

**BURTON HOLMES.**
(One Reel Each).

Toledo and Segonia. R-810.
Marvelous Manhattan.
The Cruise of the Vera Cruze. R-810.
Boro-Bodor and the Bromo. R-810.
Torrid Tampico. R-945.
Kwang-Chow-Fu. R-945.
Nice and Cannes.
Mexican Oil Fields.
In Batik Land.
Across the Grand Canyon.

**PARAMOUNT MAGAZINE.**

Issued Weekly (One Reel Each—Contains magazine subjects and cartoon).

## UNITED ARTISTS

Nov. 28—The Mark of Zorro (Douglas Fairbanks). Ex. Vol. 47, P-613; Vol. 48, P-933; C-P, P-1002; Ex. Vol. 48, P-62; Vol. 48, P-161.
Jan. 9—The Love Light (Mary Pickford—Eight Reels). Vol. 48, P-466; C-R, P-538. Ex. Vol. 49, P-60.
March—The Nut (Douglas Fairbanks) R-309; Ex. Vol. 48, P-1043.
Dream Street (D. W. Griffith Production). Vol. 49, R-876; C-387.
Through the Back Door (Mary Pickford). R-439; C-495.
Carnival (Harley Knoles Prod.). 6,000 Ft. R-113; C-395.
The Three Musketeers (Douglas Fairbanks). R-211; C-397.
Disraeli (George Arliss). R-96; C-163.
Little Lord Fauntleroy (Mary Pickford). 9,984 Ft. R-573; C-649.

## PATHE EXCHANGE INC.

*Pathe Review (One-Reel Educational) and Topics of the Day (One-half Reel) Issued Weekly. Pathe News (Topical) Issued Every Wednesday and Saturday. George B. Seitz and June Caprice star in "The Sky Ranger" Serial. Juanita Hansen is star of "Yellow Arm" Serial. Charles Hutchison is star of "Hurricane Hutch."*

**Week of August 28.**

No. 11 of the Yellow Arm (Pawns of Power).
The Mayor of Misery (Edgar Jones—2 Reel Drama).
Stop Kidding (Eddie Boland—1 Reel Comedy).
By the Sad Sea Waves (Harold Lloyd Reissue—1 Reel).
Mice at War (2-3 Reel Cartoon Fable).

**Week of September 4.**

No. 12 of the Yellow Arm (The Price of a Throne).
The Wolver (Tom Santschi—Two Reel Drama).
The Jail Bird (Snub Pollard—One Reel Comedy).
Over the Fence (Harold Lloyd—One Reel Reissue).

**Week of September 11.**

No. 13 of the Yellow Arm (Behind the Curtains).
My Lady O' the Pines (Holman Day—Two-Reel Drama).
On Their Way (Eddie Poland—One-Reel Comedy).
The Fashionable Fox (2-3 Reel Cartoon Fable).
One-quarter Inch (Harold Lloyd One-Reel Reissue).

**Week of September 18.**

No. 14 of the Yellow Arm (The False Goddess).
Mother O' Dreams (Tom Santschi—Two Reel Drama).
The Civet Cat (Bob and Bill Series—One Reel).
The Hermit and the Bear (2-3 Reel Cartoon).
Late Lodgers (One Reel Comedy—Pollard).
Bashful (Harold Lloyd Reissue—One Reel).

**Week of September 25.**

No. 15 of the Yellow Arm (The Miracle).
No. 1 of Hurricane Hutch (The Secret Cipher).
The Chink (Eddie Boland—One-Reel Comedy).
The Hare and the Tortoise (Two-third Reel Cartoon Fable).
Netting the Leopard (One Reel—Major Allen—Hunting Film).
Rough Seas (Gaylord Lloyd).

**Week of October 2.**

No. 2 of Hurricane Hutch (The Cycle Bullet).
Lorraine of the Timberlands (Tom Santschi—2-Reel Drama). R-806.
Gone to the Country (Pollard—1-Reel Comedy). C-806.
The Lucky Number (Gaylord Lloyd—1-Reel Comedy).
The Wolf and the Crane (⅔ Reel Cartoon Fable).

**Week of October 9.**

No. 3 of Hurricane Hutch (The Millionth Chance).
Venus and the Cat (2-3 Reel Cartoon Fable). R-807.
Wings of the Border (Holman Day—2-Reel Drama).
Sweet By and By (Eddie Boland—1 Reel Comedy). C-811.
A Zero Hero (Gaylord Lloyd—1 Reel Comedy). R-811.

**Week of October 16.**

No. 4 of Hurricane Hutch (Smashing Through).
The Honor of Ramirez (Tom Santschi—two reel drama).
The Frog and the Ox (⅔ reel Cartoon Fable).
Didge Your Debts (Gaylord Lloyd, one reel Comedy). R-944.
Law and Order (Pollard, one reel Comedy).
The Skunk (Adventures of Bob and Bill, one reel).

**Week of October 23.**

No. 5 of Hurricane Hutch (One Against Many).
The Dog and the Bone (⅔ Reel Cartoon Fable).
The Flaming Trail (Tom Santschi—2 Reel drama).
Capturing Lions by Aeroplane (Major Allen—One Reel—Educational).
Late Hours (Eddie Boland, 1 Reel Comedy).
Trolley Troubles (Gaylord Lloyd—1 Reel Comedy).

# CURRENT FILM RELEASE DATES

## EDUCATIONAL FILMS CORP.

Kinograms (Sundays and Thursdays).

**Selig-Rork.**

The Northern Trail. R-111.
The Policeman and the Baby. R-111.
The Ne'er to Return Road. R-808.

**Christie Comedies.**
(Two Reels).

Nothing Like It. R-829.
Exit Quietly. R-692.
A Pair of Sexes. R-945.

**Torchy Comedies.**

Torchy's Promotion.
Doggone Torchy. R-447.
Torchy a la Cart. R-945.

**Mermaid Comedies.**

Robinson Crusoe, Ltd. R-111.
Holy Smoke. R-339.

**Vanity Comedies.**

Ninety Days of Life. R-439.
Chicken Hearted. R-831.

**Robert C. Bruce Series.**

Voices of the Sea. C; Vol. 49, P-629.
The Merry Little Put Put. R-326.

**Chester Outing Scenics.**

The Red Trail's End.
Music in the Air. R-830.

**Gayety Comedies.**

Assault and Flattery. A-439.
Wild and Willy. R-732.

**Chester Screenics.**

From Dear to Dam.
Buzz-z-.

**Miscellaneous.**

Golf (Slow Motion).
Dixie. R-643.

**Punch.**

The Love Egg. R-111.

## ARROW FILM CORP.

**Features.**

The Sheriff of Hope Eternal (Jack Hoxie). R-115.
The Star Reporter.
The Stranger in Canyon Valley.
Dangerous Paths (Neva Gerber). R-948.
The Yankee Go-Getter (Neva Gerber).
God's Country and the Law (Curwood Productions).
Screenart Series.
The Broken Spur (Jack Hoxie). R-321.
Five Westerns starring Roy Stewart and Marjorie Daw.
Six Jack Hoxie Features.
Five Society Dramas starring Neva Gerber.
Nan of the North (Ann Little).
Fifty-two two-reel Comedies.
God's Country and the Woman (Curwood Prod.).
Love, Hate and a Woman (Grace Davison).

**Serials.**

The Blue Fox (Anna Little). R-539.
Thunderbolt Jack (Jack Hoxie).

**Comedies.**

Eighteen Single Reel Spotlights (Violet Joy and Billy Fletcher).
Fourteen Two-Reel Broadway (Eddie Barry, Harry Gribbon, Helen Darling).
Twelve Two-reel Cruelywed (Lilie Leslie, Paul Wiegel).
Twelve Two-reel Speed Neely Edwards, Charlotte Merriam).
Fourteen Two-reel Mirthquakes (Bobby Burns).

**Novelty.**

Sport Pictorials (One Reel Each).

## ASSO. EXHIBITORS

**FEATURES.**

The Devil (George Arliss).
What Women Will Do (Anna Q. Nilsson).
The Rider of King Log (Special). C-495.
The Road to London (Bryant Washburn). R-642; C-47.

**HAROLD LLOYD COMEDIES.**
(Two Reels Each).

Now or Never.
Among Those Present.
Never Weaken. R-946.

**PLAYGOERS PICTURES.**

The Butterfly Girl. R-97.
Women Who Wait.
They Shall Pay. R-208.
Home-Keeping Hearts.
The Family Closet.
Discontented Wives.

## W·W·HODKINSON

**ERNEST SHIPMAN.**

God's Crucible (All Star). R-319; C-529.

**BENJAMIN B. HAMPTON—GREAT AUTHORS' PICTURES.**

The Spenders (Claire Adams). Vol. 47, P-769; C-R, Vol. 48, P-194.
A Certain Rich Man. R-809; C-895.

**ZANE GREY PICTURES, INC.**

The U. P. Trail (All-Star—Seven Reels). R-434; Vol. 47, P-386; C-R, P-580.
The Man of the Forest. R-434, C-603.

**J. PARKER READE, JR., PRODUCTIONS.**

Love Madness (Louise Glaum—Seven Reels). R; Vol. 45, P-1067; C-R, P-1211.
The Brute Master (Hobart Bosworth). R; Vol. 47; P-639; C-R, P-852.

**ROBERT BRUNTON PRODUCTIONS**

The House of Whispers (J. Warren Kerrigan). R; Vol. 47, P-1080; Vol. 48, C-R, P-46.
The Coast of Opportunity (J. Warren Kerrigan). R; Vol. 47, P-1080.

**IRVIN V. WILLAT PRODUCTIONS.**

Down Home.
Partners of the Tide. R; Vol. 49, P-515; C-R, P-581.
The Face of the World. R-538; C-539.

**J. L. FROTHINGHAM PRODUCTIONS.**

The Breaking Point (Bessie Barriscale). R; Vol. 48, P-729; C-R, Vol. 49, P-31.
The Other Woman (Six Reels). R; Vol. 49, P-627; C-R, P-705.

**ROCKETT FILM CORPORATION.**

The Truant Husband.
Keeping Up With Lizzie (Enid Bennett). R-324; C-387.

**HUGO BALLIN.**

East Lynne. R; Vol. 49, P-415; C-R, P-469.
The Journey's End. R-113; C-589.
Jane Eyre. R-948.

**RENCO FILM CORPORATION.**

Lavender and Old Lace. R-92; C-149.

## VITAGRAPH

**SPECIAL PRODUCTIONS.**

The Heart of Maryland. R; Vol. 49, P-629; C-R, 823.
The Son of Wallingford. R-943.

**ALICE JOYCE.**

Her Lord and Master (Six Reels). R-754, C-947.
The Scarab Ring.
The Inner Chamber (Six Parts). R-94; C-273.

**CORRINE GRIFFITH.**

It Isn't Being Done This Season. R; Vol. 49, P-414; C-273.
What's Your Reputation Worth? R-759; C-R 823.
The Single Track.
Moral Fibre. R-945.

**EARLE WILLIAMS.**

The Silver Car. R-541; C-47.
Lucky Carson.
Bring Him In.
A Master Stroke. C-273.

**ANTONIO MORENO PRODUCTIONS.**

Three Sevens. R; Vol. 49, P-991; C-49.
The Secret of the Hills.

**ALICE CALHOUN'S PRODUCTIONS.**

Closed Doors. R-433; C-803.
Peggy Puts It Over.
The Rainbow.
The Matrimonial Web.

**WILLIAM DUNCAN.**

Where Men Are Men. R-450; C-529.
Steelheart. R-450; C-529.

**LARRY SEMON COMEDIES.**

The Bakery. R-642.
The Fall Guy.
The Bell Hop.

**JIMMY AUBREY COMEDIES.**

The Nuisance.
The Back Yard.
The Applicant.
The Riot.

**SERIAL.**

The Purple Riders (Joe Ryan—Fifteen Episodes). Vol. 49; R-877.

## AMERICAN FILM COMPANY

The Blue Moon. Vol. 48, P-99.
Their Mutual Child (Margarita Fisher—Six Reels).
Sunset Jones (Charles Clary and Irene Rich). R; Vol. 49, P-995; C-49.
Payment Guaranteed (Margarita Fisher). R; Vol. 49, P-991.

## REALART PICTURES

Ducks and Drakes (Bebe Daniels). R; Vol. 49; P-628; C-R, P-705.
The Outside Woman. R; Vol. 49, P-627; C-947.
The Little Clown (Mary Miles Minter). 5,031 Ft. R; Vol. 49, P-877, C-947.
The House That Jazz Built (Wanda Hawley). 5,225 Ft. R; Vol. 49, P-990; C-387.
The Magic Cup (Constance Binney). R-86; C-267.
Sheltered Daughters (Justine Johnstone). R-209.
Two Weeks With Pay (Bebe Daniels). R-541; C-699.
A Kiss in Time (Wanda Hawley). R-846; C-291.
The Land of Hope (Alice Brady). R-114; R-236.
Such a Little Queen (Constance Binney). C-589.
Moonlight and Honeysuckle (Mary Miles Minter). R-830; C-885.
Don't Call Me Little Girl (Mary Miles Minter). R-113; C-291.
A Private Scandal (May McAvoy). R-847; C-291.
The March Hare (Bebe Daniels). R-538; C-695.
A Heart to Let (Justine Johnstone). R-636; C-695.
Little Italy (Alice Brady). R-539; C-695.
Her Sturdy Oak (Wanda Hawley). R-828; C-885.
One Wild Week (Bebe Daniels). R-451.
Little Italy (Alice Brady).
The Land of Hope (Alice Brady). R-114. C-695.

**SEASON 1921-1922.**

Room and Board (Constance Binney). R-319; C-273.
Her Winning Way (Mary Miles Minter). R-576; C-649.
Everything for Sale (May McAvoy). R-945.
Dawn of the East (Alice Brady). R-945.
The Case of Becky (Constance Binney). R-947.

## R-C PICTURES

What's a Wife Worth? (Cabanne Production—Six Parts). R-432.
Good Women (Gasnier Production—Six Parts). R-208; C-803.
Nobody's Kid (Mae Marsh). R-322; C-695.
Beach of Dreams. R-541; C-189.
Black Roses (Sessue Hayakawa. R-88; C-149.
Salvage (Pauline Frederick). R-433; C-803.
Cold Steel (Six Reels). R-538; C-699.
Live and Let Live (Cabanne Production—Six Reels). R-537; C-47.
The Greater Profit (Edith Storey). R-115; C-695.
When Lights Are Low (6 Parts). (Sessue Hayakawa). R-236; C-789.
The Sting of the Lash (Pauline Frederick). Six Reels. R-931; C-397.
Shams of Society (Walsh-Fielding Prod.). Six Parts.
A Wife's Awakening (Gasnier Prod.). Six Parts. R-94; C-397.
Moon Madness (Edith Storey). C-273.
The Swamp (Sessue Hayakawa) Six Reels.
The Barricade (Cabanne Prod.). Six Reels. R-807.
The Foolish Age (Doris May).

## FEDERATED EXCHANGES

Screen Snapshots.

**SPECIALS.**

Hearts and Masks. R-209.
The Servant in the House. Vol. 46, P-248.
Dangerous Toys. R; Vol. 49, P-989.
God-Bad Wife.

**MONTE BANKS COMEDIES.**

Bride and Gloom.
In and Out.
Peaceful Alley. R-830.
Squirrel Food. R-692.
Fresh Air. R-811.

**HALLROOM COMEDIES.**
(Two Reels).

We Should Worry. R-436.
We'll Get You Yet.
After the Dough.
Two Faces West.
Meet the Wife. C-807.
Put and Take. R-808.

**Serial.**

Miracles of the Jungle.

**CHESTER COMEDIES.**

Snooky's Twin Troubles (2 Reels). R-830.

# CURRENT FILM RELEASE DATES

## UNIVERSAL FILM MFG. CO.

**JEWELS.**

Reputation (Eight Reels—Priscilla Dean). R-205; C-267.
Outside the Law (Six Reels—Priscilla Dean). R, Vol. 48-465.
No Woman Knows (7 Reels). R-447; C-529.

**JEWEL COMEDIES.**

Blue Sunday (Lyons-Moran).
Roman Romeos (Lyons-Moran).
A Monkey Movie Star (Joe Martin).
Robinson's Trousseau (Lee Moran).

**SPECIAL ATTRACTIONS.**

Open Shutters (Edith Roberts). R-931; C-49.
The Shark Master (Frank Mayo). R-210.
The Rowdy (Gladys Walton). R-320; C-529.
Action (Hoot Gibson). R-211; C-397.
Moonlight Follies (Marie Prevost). R-449; C-529.
The Rage of Paris (Miss Dupont). R-573; C-649.
Go Straight (Frank Mayo). R-811; C-895.
Red Courage (Hoot Gibson). 4,481 Ft. R-808; C-895.
High Heels (Gladys Walton). R-946.

**SERIALS.**

The Diamond Queen (Eileen Sedgwick).
The White Horseman (Art Acord).
Do or Die (Eddie Polo).
The Terror Trail (Eileen Sedgwick).
Winners of the West (Art Acord). R-575; C-649.

**WESTERN DRAMAS.**
(Two Reels Each.)

Range Rivals (M. K. Wilson).
The Rim of the Desert (Jack Perrin).
Roaring Waters (George Larkin).
The Cowpuncher's Comeback (Art Acord).
The Call of the Blood (Art Acord).
The Fight Within (George Larkin).
Raiders of the North (George Larkin).
In the Nick of Time (Jack Perrin).
The Honor of the Mounted (George Larkin).

**CENTURY COMEDIES.**
(Two Reels Each).

The Clean Up (Baby Peggy Jean).
Hold Your Breath (Charles Dorety).
Stealin' Home (Harry Sweet).
Brownie's Little Venus (Brownie, the Dog).
High Life Ha(rry Sweet). R-811.
A Week Off (Charles Dorety).
Brownie's Baby Doll (Brownie the Dog.)
Mama's Cowpuncher (Harry Sweet).
Sea Shore Shapes (Louise Loraine, Baby Peggy and Teddy).

**STAR COMEDIES.**
(One Reel Each).

No Clothes to Guide Him.
Where Is My Wandering Wife?
Hubby Keeps Home.
Whose Little Baby Are You?
Should Husbands Do Housework? R-693.
Should Husbands Mind Babies.
No Place to Live.

**SERIES.**

The Return of Cyclone Smith (2 Reels Each).

## ASSO. PRODUCERS

Devotion. R-340; C-493.

**THOMAS H. INCE PRODUCTIONS.**

Lying Lips (House Peters-Florence Vidor—Six Reels). R; C-R, Vol. 49, P-31.
Mother O' Mine. R-747; C-47.
Cup of Life. R-318; C-397.

**J. PARKER READ, JR.**

A Thousand to One (Hobart Bosworth—Six Reels). R; Vol. 47, P-1082; C-R, Vol. 48, P-164.
I Am Guilty (Louise Glaum). R-85; C-149.
Greater Than Love. R-829; C-885.

**ALLAN DWAN PRODUCTIONS.**

A Perfect Crime (Monte Blue). R; Vol. 49, P-45.
A Broken Doll. R-751.

**MAURICE TOURNEUR PRODUCTIONS.**

The Last of the Mohicans (Barbara Bedford—Six Reels). R; Vol. 47, P-589; C-R, P-714; Ex. Vol. 48, P-827.
The Foolish Matrons. R-114; C-189.

**MACK SENNETT PRODUCTIONS.**

A Small Town Idol (Ben Turpin). R; Vol. 48, P-967; C-R, Vol. 49, P-31.
Home Talent. R-752; C-189.
She Sighed by the Seaside (Two Reels).
Made in the Kitchen (Two Reels).
Call a Cop (Two Reels).
Love's Outcast (Two Reels—Ben Turpin). R-729.

**J. L. FROTHINGHAM.**

The Ten Dollar Raise. R-323; C-387.
Pilgrims of the Night. R-831; C-885.

## FIRST NAT'L EXHIBITORS

Gypsy Blood (Pola Negri). R-321; C-387.
Playthings of Destiny (Anita Stewart).
Courage (Sidney Franklin). R-536.
The Sky Pilot (Cathrine Curtis Productions). R; Vol. 49, P-994; C-47.
Scrap Iron (Charles Ray—7,500 Ft.). R-641; C-803.
Peck's Bad Boy (Jackie Coogan). R-87; C-49.
Bob Hampton of Placer (Neilan Production). R-90.
Golden Snare (Curwood Production). R-438; C-943.
Stranger Than Fiction (Katherine MacDonald).
Salvation Nell (Pauline Stark). R-234; C-395.
The Sign on the Door (Norma Talmadge). R-541; C-789.
Nobody (Jewel Carmen-Roland West Prod.). R-636; C-695.
The Child Thou Gavest Me (Stahl Prod.).
A Midnight Bell (Charles Ray). R-831; C-885.
Toonerville's Fire Brigade 2 Reels). R-880.
Wedding Bells (Constance Talmadge). R-930; C-397.
Serenade (R. A. Walsh Prod.). R-320; C-397.
Wife Against Wife (Whitman Bennett Prod.).
One Arabian Night (Pola Negri). R-574; C-759.
The Playhouse (Buster Keaton).
Bits of Life (Marshall Neilan Special).
The Idle Class (2 Reels—Chaplin). R-574. C-895.
The Child Thou Gavest Me (Stahl Prod.). 6,091 Ft. R-943.

**"BIG FIVE" ATTRACTIONS.**

Passion (Pola Negri—Nine Reels). R; Vol. 47, P-513; C-R, P-714; Ex. Vol. 48, P-67-1048.
Sowing the Wind (Anita Stewart—Six Reels). R; Vol. 48, P-392; C-R, P-668.
The Kid (Charles Chaplin—Six Reels). R; Vol. 48, P-390; C-R, P-668; Ex. Vol. 49, P-55, 155, 158.
Man—Woman—Marriage (Dorothy Phillips—Nine Reels). R; Vol. 48, P-391; C-R, P-668.
The Oath (R. A. Walsh Prod.).

## METRO PICTURES CORP.

Feb. 7—Passion Fruit (Doralina—Six Reels). R; Vol. 48, P-596; C-R, P-1033.
Extravagance (May Allison). R; Vol. 49, P-410; C-R, P-469.
Mar. 28—Puppets of Fate (Viola Dana—Six Reels). R; Vol. 49, P-992, C-47.
April 11—A Message from Mars (Bert Lytell—Six Reels). R; Vol. 49, P-518, C-47.
April 25—Uncharted Seas (Alice Lake—Six Reels). Vol. 49, R-880, C-149.
Coincidence. R-209; C-387.
The Last Card. R-747; C-47.
Home Stuff. C-47; R-747.
Fine Feathers. R-847; C-493.
Over the Wire (Alice Lake). R-116; C-943.
The Man Who (Bert Lytell). R-438; C-589.
Life's Darn Funny (Viola Dana). R-634; C-695.
The Conquering Power (Rex Ingram Prod.). R-339; C-493.
Big Game (May Allison—6 Reels). R-829; C-49.
A Trip to Paradise (Bert Lytell). 6 Reels. R-92.
The Match Breaker (Viola Dana). R-92; C-163.
The Infamous Miss Revell (Alice Lake). R-209; C-529.
There Are No Villains (Viola Dana). R-94; C-163.
Ladyfingers (Bert Lytell). R-944.
The Hole in the Wall (Alice Lake).
The Golden Gift (Alice Lake).
The Idle Rich (Bert Lytell).
The Fourteenth Lover (Viola Dana).

**NAZIMOVA PRODUCTIONS.**

Camille. R-446; C-539.

**S-L PRODUCTIONS.**

Garments of Truth (Gareth Hughes—Six Reels). R-209. C-397.
The Hunch (Gareth Hughes—Six Reels). R-944.
Little Eva Ascends (Gareth Hughes).

**REX INGRAM PRODUCTIONS.**

The Conquering Power. R-339; C-493.
Turn to the Right.

## L-J-SELZNICK ENTERPRISES

**ELAINE HAMMERSTEIN STAR SERIES.**

The Miracle of Manhattan. R-92; C-267.
The Girl from Nowhere. R-539; C-163.
Remorseless Love. R-827; C-49.
Handcuffs or Kisses. R-944.

**EUGENE O'BRIEN STAR SERIES.**

Gilded Lies. R-878; C-387.
The Last Door. R-431; C-539.
Is Life Worth Living? R-541; C-49.
Clay Dollars.

**OWEN MOORE STAR SERIES.**

The Chicken in the Case. L-5,261 Ft. R; Vol. 48, P-728.
A Divorce of Convenience. R-639; C-163.

**CONWAY TEARLE STAR SERIES.**

Bucking the Tiger. R-206; C-387.
The Fighter. R-830; C-163.
After Midnight. R-575. C-895.

**SPECIAL PRODUCTIONS.**

The Sin That Was His (William Faversham). L-5,600 Ft. R; Vol. 47, P-641; C-R, P-1002.
Red Foam (Ralph Ince Special). L-5,500 Ft. Vol. 49, P-192; C-163.
Who Am I? R-440; C-49.
Conceit (All Star).
A Man's Home (All Star). R-649; C-759.
The Greatest Love (Vera Gordon).
The Highest Law (Ralph Ince).

**REPUBLIC.**

The Great Shadow (Tyrone Power).
Man's Plaything (Grace Davidson and Montague Love).
Mountain Madness (Ed Coxen and Ora Carew).
The Gift Supreme (Bernard Burning).
Children of Destiny (Edith Hallor).

**SHORT SUBJECTS.**
(Released by Select).

William J. Flynn Series.
Chaplin Classics.
Selznick News.
Kaufman Masterpieces.

**REVIVALS.**

Poppy (Norma Talmadge).
Up the Road With Sallie (Constance Talmadge).
Scandal (Constance Talmadge).
The Lone Wolf (Hazel Dawn and Bert Lytell).

## GOLDWYN DISTRIBUTING

Hold Your Horses—L-4,610 Ft. R; Vol. 48, P-730; C-R, P-1033.
What Happened to Rosa—L-4,148 Ft.; R; Vol. 49, P-880; C-947.
Roads of Destiny (Pauline Frederick). 4,955 Ft.; R; Vol. 49, P-629; C-R, P-705.
The Concert (All Star). R; Vol. 49, P-46; C-R, Vol. 49, P-135; 5,574 Ft.
Don't Neglect Your Wife (Gertrude Atherton Prod.). 5,574 Ft. R; Vol. 49, P-409. C-695.
A Tale of Two Worlds (Gouverneur Morris Prod.). 5,649 Ft. R; Vol. 49, P-415; C-R, P-469.
Cabinet of Dr. Caligari (German Impressionistic Film). 5,157 Ft. Vol. 49; C-R, 823.
Snowblind (All Star). R-542.
Made in Heaven (Tom Moore). R; Vol. 49, P-995; C-149.
Wet Gold (Williamson Prod). R-437; R-439.
Head Over Heels (Mabel Normand).
Boys Will Be Boys (Will Rogers). R-208.
An Unwilling Hero (Will Rogers). C-789; R-440.
Beating the Game (Tom Moore). 5,058 Ft. R-448; C-529.
The Man from Lost River.
Be My Wife (Max Linder). R-750; C-163.

**SEASON 1921-1922.**

All's Fair in Love (4,979 Ft.).
Ace of Hearts (5,884 Ft.).
For Those We Love (5,752 Ft.).
Invisible Power (6,613 Ft.). R-694; C-759.
Dangerous Curve Ahead 5,551 Ft. R-810; C-895.
The Old Nest (7,899 Ft.).
From the Ground Up (Tom Moore). R-948.

# CURRENT FILM RELEASE DATES

## MISCELLANEOUS RELEASES

**AMERICAN FILM CO.**

The Man from Medicine Hat (Helen Holmes).
Quick Action (William Russell).
Sally Shows the Way (Mary Miles Minter).
The Moonshine Menace (Helen Holmes).
High-Gear Jeffrey (William Russell).
Youth's Melting Pot (Mary Miles Minter).
A Crook's Romance (Helen Holmes).
A Rough-shod Fighter (William Russell).
The Loggers of Hell-Roarin's Mountain (Helen Holmes).
Silent Shelby (Frank Borzage).

**KINETO COMPANY OF AMERICA, INC.**

The Four Seasons (4 Reels). R-694.

**Kineto Reviews**

(Released Through National Exchanges, Inc.) (One Reel.)

Trip of the U. S. S. Idaho.
Boy Scouts.
Was Darwin Right?
Primitive Life in Tennessee.
Combating the Elements.
Bear Hunting in California.
A Naturalist's Paradise.
Let's See the Animals.
Holy City.
Panama.
Vegetarian.
Water Babies.
Beauty Spots.
Acrobatic Flies.

**CHARLES URBAN'S MOVIE CHATS**

(Released Through State Rights Exchanges)
First Series from No. 1 to 226, inclusive (One Reel).
Second Series from No. 27 to 52, inclusive (One Reel).

**EXCEPTIONAL PICTURES CORP.**

November—Martin Johnson's "Jungle Adventures." R-449; C-649.
January—His Nibs (Chic Sale). R-947.

**U. S. NAVY**

Our Navy in Action (Two Reels). R-751.

**NATIONAL EXCHANGES, INC.**

Welcome Children.
Shadows of the West (Hedda Nova).
The Lotus Blossom. R-809.
The Great Reward (Serial—Francis Ford and Ella Hall).
King Cole Comedies (One Reel Each—Bobby Burns).
Kineto Reviews (One-Reel Educational).
Rainbow Comedies (Edna Shipman and John Junior) (Two Reels Each).

**F. B. WARREN CORP.**

The Blot (Lois Weber Production). R-930; C-163.
Quo Vadis (Reissue) (6 Reels). R-95; C-397.
Good and Evil (Lucy Doraine). R-447; C-649.
Girl from God's Country (Nell Shipman). R-448; C-529.

**TEMPLE PRODUCING COMPANY**

Johnny Ring and The Captain's Sword. 4,670 Ft. R-95.

**RUSSELL PRODUCTIONS**

Frank Briadwood Series (Two Reel Westerns).
Leo Maloney Series (Two Reel Westerns).

**CAPITAL FILM COMPANY**

Lone Hand Wilson (Lester Cuneo).
Fritzi Ridgeway Series (Two Reel Westerns).
Neal Hart Series (Two Reel Westerns).
Helen Gibson Series (Two Reel Westerns).
Al Jennings Series (Two Reel Westerns).
Capital Two Reel Comedies.
Witches Lure (All Star Cast).

**WARNER BROTHERS**

Why Girls Leave Home (Anna Q. Nilsson). R-210; C-273.

**TRI-ART PRODUCTIONS.**

The Beggar Maid (2 parts).

## STATE RIGHT RELEASES

**ADVENTURES OF TARZAN SERIAL SALES CORP.**

Adventures of Tarzan (Serial—Fifteen Episodes) (Elmo Lincoln-Star).

**AFFILIATED DISTRIBUTORS**

The Lonely Heart (Kay Laurell).

**ASSOCIATED PHOTOPLAYS**

The Wolverine (Helen Gibson).
Western Hearts (Art Straton and Josie Sedgwick).
Ghost City (Helen Holmes).
Crossing Trails (Pete Morrison).
Too Much Married (Mary Anderson).

**AYWON FILM CORP.**

The Fighting Breed (Snowy Baker). R-930.
The Jack Rider (Big Boy Williams). R-930.
The Vengeance Trail (Big Boy Williams). R-451.
The Shadow of Lightning Ridge (Snowy Baker). R-451.

**BLANCHFIELD**

The Tell Tale Eye (Allen Russell).

**C. C. BURR**

Burn 'Em Up Barnes (Johnny Hines). R-211.

**CANDLER PICTURES**

The World and the Woman (Jeanne Eagles). R-574.

**EQUITY PICTURES**

Mid-Channel (Clara Kimball Young). R; Vol. 46, P-528; C-R, P-608.
Straight from Paris (Clara Kimball Young). R-876.
The Black Panther's Cub (Florence Reed). R; Vol. 48, P-1092.
Hush (Clara Kimball Young). R-87; C-149.
Charge It (Clara Kimball Young). R-848; C-163.
Heedless Moths (Audrey Munson). R-748.

**EXPORT AND IMPORT FILM COMPANY.**

Wild Animal Serial (15 Episodes—Selig Productions).

**C. B. C. FILM SALES**

The Victim.
Dangerous Love.
Captivating Mary Carstairs (Norma Talmadge Reissue).
Screen Snapshots (One Reel, Semi-monthly—Through Federated Exchanges).
Hallroom Boys Comedies (Two Reels—Twice a Month—Through Federated Exchanges).
Star Ranch Westerns (Two Reels—Twice a Month).

**GEORGE H. DAVIS**

Isobel, or The Trail's End. R; Vol. 47- P-645; Ex. Vol. 49, P-156.
The Heart of the North (Roy Stewart). R-208; C-649.

**THE FILM MARKET**

The Supreme Passion (Six Reels). Vol. 49, P-194; C-R, P-581.
The Ne'er-Do-Well (Reissue—Seven Reels).
The Spoilers (Reissue—Nine Reels).
Jimmy Callahan Comedies (Twelve Two-Reelers).

**FILM DISTRIBUTORS LEAGUE**
(Reissues)

Sept. 18—American Aristocracy (Douglas Fairbanks).
Sept. 25—The Gun Fighter (Wm. S. Hart).
Old Folks at Home (Sir Beerbohm Tree and Mildred Harris).
Going Straight (Norma Talmadge).
Bond of Fear (Roy Stewart).
Matrimoniac (Douglas Fairbanks and Constance Talmadge).
Truthful Tulliver (Wm. S. Hart).
The Primal Lure (Wm. S. Hart). R-93.

**GRAPHIC**

Mother Eternal (Vivian Martin — Seven Reels). R; Vol. 49, P-990; C-45.

**JANS PICTURES**

Man and Woman. R-447; C-529.
The Amazing Lovers. R-946.

**VICTOR KREMER**

The Stampede (Texas Guinan).
I Am the Woman (Texas Guinan).
When Love Is Young (Zena Keefe).
Winding Trail (Buck Manning).

**PACIFIC FILM COMPANY**

George Ovey Comedies (Single Reel—Every Two Weeks).
Vernon Dent Comedies (Single Reel—Every Two Weeks).
Irene Hunt Newspaper Stories (Two Reels—Every Two Weeks).
The Call of the Wild. R-323.

**PLYMOUTH PICTURES, INC.**

Minta Durfee Comedies (Mrs. Roscoe Arbuckle—Five Two-Reel Pictures).
Every Woman's Problem (Dorothy Davenport). R-312; C-R, 823.

**PRIZMA INCORPORATED**

Danse Du Ventre.
The Sweetest Story Ever Told.
Gardens of Normandy. C; Vol. 49, P-625.
A Day with John Burroughs. C-754.

**PRODUCERS' SECURITY CORPORATION**

When Dawn Came. C-R, Vol. 49, P-360; R; Vol. 48, P-101.
Diane of Star Hollow. R-880, C-47.
On the Trail (Two Reels). R-438.
Squire Phin.
Welcome to Our City.
The Right Way (Six Reels).
Mr. Bingle (Daddy Dumplins).
The Soul of Man (Six Reels).
Mr. Potter of Texas.
The Lost Battalion (Six Reels).
Arabian Nights (Six Reels).
Cissy Fitzgerald Comedies (Two Reels).
Elephant Comedies (Two Reels).
Tricked (Two Reels).
Patsy's Jim (Two Reels).
The Rope's End (Two Reels).
Corporal Jim's Ward (Two Reels).

**REELCRAFT PICTURES**
**Sun-Lite Comedies**

Bride and Broom. R-732.
Baby-Baby.
Mother's Lamb.
Don't Mary.
Tuning Up.
Washed Out.
Hot Cakes.
Scream Street.
Lion Liars.

**Mirth Comedies**
(Two Reels Each)

Sweet Daddy.
Chick Chick. R-634.
Vacation.

**RIALTO PRODUCTIONS.**

Holy Smoke (Funnyface). R-810.

**RAINBOW FILM CORPN.**

A Girl's Decision. R-93; C-397.

**RADIOSOUL FILMS**

You and I. R-310; C-R, Vol. 49, P-860.

**RUSSELL PRODUCTIONS.**

Shadows of Conscience (Russell Simpson). 7 Reels.

**STOREY PICTURES, INC.**

Shadowland Screen Review (Every two weeks).
Burlesque Photoplays (Elsie Davenport) (Once a Month). (2 Reels Each).

**M. B. SCHLESINGER**

Things Men Do. R; Vol. 49, P-628.

**SUNNYWEST FILMS**

Judge Her Not (Jack Livingston).
Wolves of the Range (Jack Livingston).
Shadows of the Law (Fritzi Ridgeway).
A Hated Lover.
Reclaimed (Mabel Julienne Scott).
Fifteen Two-Reel Shorty Hamilton Westerns.

**SONORA FILMS**

The Twice-Born Woman. R-235; C-739.
Tradition. R-441; C-273.

**SUNRISE PICTURE CORPORATION**

The Price of Silence (Peggy Hyland). Vol. 48, P-150; C-R, P-282.

**WESTERN PICTURES EXPLOITATION**

A Dangerous Pastime.
That Something. R-758.
Scattergood Stories (Two Reel Comedies).

**WESTERN PICTURES CORP.**

Partners of the Sunset (Allene Ray).
Lady Luck (Allene Ray).

**WILK AND WILK**
**(Lee Kids Comedies)**

The Circus Imps.
The Dixie Madcaps.

**WORLD FILM CORPORATION**

Whispering Shadows (Lucy Cotton).
The Wakefield Case (Herbert Rawlinson). R-757; C-49.
Judgment! (Foreign Prod.). R-692; C-759.

# PROJECTION

By F. H. RICHARDSON

### *From San Diego*

S. H. Metcalf, Local 297, San Diego, California, says:

Dear Brother Richardson: In as much as you would not take our money, I will get even by letting you know how we are getting along. Hope you have fully recovered from your accident. Our old town is much the same as when you were here, except for government activities, barracks, wharves, supply depots and the aviation base.

We seldom or never have less than one hundred blue jackets or navy or war craft in the harbor, and the blue jackets keep the stores and theatres fairly busy.

We have no really new theatres, but the older ones have been remodelled. The Cabrillo is still the finest, though we have prospects of a really first-class theatre soon. Like all Californians, we are self-conscious and a bit self-satisfied. We therefore go right along thinking we have as good projection as anyone, and we really do pay attention to the work, because we like our jobs and the money we get and have an idea we will get more if projectionists in any other place do. I am enclosing a copy of the scale which was in force last year, and will be for another year at least.

**A Warm Party**

The enclosed clipping will give you an idea of our anniversary. We had some warm party. Mr. Heilbron, of the Southern Electric, was there and asked about you. He remembered you from your meeting with us some years ago. Mr. Seaman, who had charge of the picture department, is now in Los Angeles. He is running a supply house and is doing very well.

Taylor, the projectionist from the Broadway, who accompanied us to Tia Juana when we took you there, has been at the Pantages for some years, and Kent Bush, who drove on that celebrated trip, is still associated with his father and looks after the projection in all the five houses they have.

We are more than sorry you did not make another trip out here, and then to top it off you had to have that accident. We hope, however, the time is not far distant when we will have you with us again, and you can bet you will always be welcome.

### *A Lively Remembrance*

I have a very lively remembrance of the cordial reception given me by the San Diego men—in fact by all the west coast men, and while the making of a trip would now be a heavy task, still I hope some day to be able to do it, simply for the sake of shaking hands with those who treated me so nicely three or four years ago.

The wage schedule calls for $56.00 a week of seven days, not to exceed six and a half hours a day, with all extra and broken time $1.25 an hour, and a minimum of $45.00 a week for vaudeville and musical comedy theatres giving a matinee and night performance.

For picture theatres running steady between the hours of 10 A. M. and 11 P. M., $1.00 an hour, with relief time of less than two hours $1.25 an hour, and all time outside of the above hours $1.25 an hour, with a minimum of three hours.

Schools, churches and other entertainments, $1.00 an hour, between the hours of 8 A. M. and 5 P. M., and $1.25 an hour for other time.

### *A Mighty Good Scale*

A mighty good scale, if you ask me; also a scale which calls for high class work. The union which gets a scale of that kind is in duty and honor bound to see to it that its members deliver high-class results, and EFFICIENT results.

This is not in any way, shape, manner or form an insinuation that the San Diego union is not doing that very thing. As a matter of fact I am sure it is, because my recollections of the San Diego men is that they are real men—progressive, up-to-date, and not "coming," but going. I appreciate the friendship of such men as these.

From the clippings describing the blow-out, I am led to believe that it was some warm party all right. I notice in one place it says: "President Rogers, in a few well-chosen words, welcomed the guests in behalf of the Local 297 and called upon all present to join in drinking a toast to the continued success of the friendly relations of all those present, and to those that they represent." Um, I am betting $72.84 against a lead nickel with a hole in it that the imported prune juice that toast was drunk in was not nice, fresh, sweet juice.

### *Notice to All*

PRESSURE on our columns is such that published replies to questions cannot be guaranteed under two or three weeks. If quick action is desired remit four cents, stamps, and we will send carbon copy of department reply as soon as written.

For special replies by mail on matters which, for any reason, cannot be replied to through our department remit one dollar.

### *THE LENS CHART*

*Are You Working by "Guess" or Do You Employ Up-to-Date Methods?*

You demand that your employer keep his equipment in good order and up to date. He owes it both to himself and to you to do so, but you owe it to him to keep abreast with the times in knowledge and in your methods.

The lens chart (two in one, 11x17 inches, on heavy paper for framing) is in successful use by hundreds of progressive projectionists.

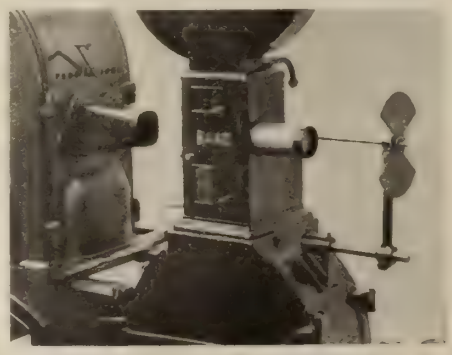
"Don't guess." Do your work RIGHT. Price, fifty cents, stamps.

Address Moving Picture World, either 516 Fifth Avenue, New York City; Garrick Building, Chicago, Ill., or Wright & Callender Building, Los Angeles, Cal.

### *Baird Extension Shutter Shaft*

The Baird Motion Picture Projector is now equipped with an extension shutter shaft, supported as per the attached photograph.

The plan is simple and effective in that it provides a sufficiently rigid bearing, which enables the placing of the shutter any desired distance from the projection lens.



*DETAIL BAIRD PROJECTOR*
*Showing the extension shutter shaft*

### *S. M. P. E. Program*

The Society of Motion Picture Engineers will hold its fall meeting in Buffalo, New York, beginning Monday evening, October 31. The tentative program arranged is as follows. Looks like a good one. Better be there:

**MONDAY, OCTOBER 31.**

10.00 A. M.—Opening Exercises, President's Address, Minutes of Last Meeting, Unfinished Business, New Business, Election of Officers. Lunch.

2.00 P. M.—Report of Papers Committee, Paper and Discussion—"Comparison of Large and Small Condenser Systems" by Dr. W. E. Story, Jr.; Paper and Discussion—"Optical Glass," by H. N. Ott; Trip to Factory of Spencer Lens Company.

8.00 P. M.—Theatre Party.

**TUESDAY, NOVEMBER 1.**

10.00 A. M.—Paper and Discussion—"A Point Source of Light" by C. A. B. Halvorson.

Paper and Discussion—"Industrial Mechanigraphs," by Harry Levey.

Paper and Discussion—"Analysis of Motion" by Charles P. Watson.

Paper and Discussion—"Taking Pictures at 1,500 Exposures per Second," by C. Francis Jenkins.

Lunch.

2.30 P. M.—Trip to Niagara Falls

**WEDNESDAY, NOVEMBER 2.**

10.00 A. M.—Reports of Committees on Electric Devices, Projection Machines, Safety, Auditing, Optics, Nomenclature, Studios, Educational, Publications, Advertising, Membership, Cameras and Perforations, Reciprocal Relations, Progress, Utility.

Lunch.

2.00 P. M.—Paper and Discussion—"Effects of Studio Lights on the Eye," by L. A. Jones.

Paper and Discussion—"Photometric Measurements to Determine the Lighting of a Motion Picture Studio," by Dr. W. E. Story, Jr.

7.30 P. M.—Banquet and Entertainment.

**THURSDAY, NOVEMBER 3.**

10.00 A. M.—Paper and Discussion—"Standard Reel, the Need for Improvement as Regards Film Reels," by F. H. Richardson.

Paper and Discussion—"Testing and Maintaining Photographic Quality of Cinematographic Emulsions," by Dr. A. B. Hitchins.

Paper and Discussion—"The High Intensity Arc Lamp" by A. D. Cameron.

### *An Old Reader*

H. H. Epps, projectionist, Select Theatre, Mineola, Texas, says:

Dear Brother Richardson: I have been a constant reader of the projection department for a number of years, during which time I have not ventured to be of assistance to it in any way. I herein offer a little stunt I have never seen published in the department, which should prove of value to many brother projectionists.

In the present era most projectors are equipped with a flat leather driving belt of the endless variety. All projectionists using them will meet the experience of a broken belt at one time or another; also all men will not know just how to cement them together again, and a broken flat belt isn't exactly worth its weight in gold, unless you know how to fix it.

***How to Splice a Flat Leather Belt***

Set the speed controller or other device so that the belt will have its maximum amount of slack. Stretch the belt around the pulley and mark the amount of lap permissible, after which taper the two ends so as to insure an even thickness in the lap. Next proceed to cover the two surfaces with ordi-

nary film cement, allowing them to become thoroughly dry.

Repeat this process three or four times, the idea begin to build a cement surface on the leather. When you are finally ready to make the splice, coat the two ends with cement and place them together as if you were cementing film, holding them carefully in place while the splice is placed in a clamp, or weighted down heavily to secure ample pressure during the drying process, which same should be three or four hours. Over night is better.

It may be well for the projectionist to experiment with other, similar leather, or to use an old belt until he has arrived at a knowledge of the correct method, and has satisfied himself of its value as the plan may and doubtless will sound fishy to many men. A little experimenting will, however, quickly prove its worth.

I am inclosing samples, and ask you to give ample test to the splice before submitting the matter in the department. I wish to offer you sincere thanks for the very great amount of good you have accomplished in making our profession one of recognized value to the industry at large. As you said in the October 1st issue of the department, "When the time comes to be projected into the 'Unknown Beyond' you will leave behind you a monument of success that will be difficult to duplicate." The article in the same issue, "Studying the Picture," offers much food for thought. It is an article from which a vast amount of good may be derived. I wish you much success, and a continued prosperity.

### *Sample Was Lost*

I do not know, Brother Epps, what became of the belt samples. If you sent them they got lost in the shuffle. I, however, have not the slightest doubt but what you have said is true, and I thank you cordially for submitting this item of helpful information to the brother projectionists. I shall be glad to hear from you in the future, because I am always glad to hear from progressive men.

As to my own work, why I have done the best I can, and that is all any man can do. It is, however, very gratifying to know that what I have tried to do has met the approval of so many.

---

## *Gelatine Shutters*

Andrew L. Stone, Jr., San Francisco, Cal., writes:

Dear Professor Richardson: Enclosed find $3.00 for subscription renewal to that most valuable paper, the Moving Picture World; also fifty cents for two copies which must have gone astray, viz: July 16 and July 23 issues. I cannot afford to miss any issue of the World.

And now I will attempt to answer your objections to the gelatine shutter. Your principal objection is that theatres would have to show films tinted both in the new and the old way. The outstanding difficulty then lies in the inability of the projectionist to make a quick change from the new to the old shutter.

I inclose a diagram which illustrates a simple method by means of which a projectionist can change shutters more quickly, and with more ease than he can put in a new set of carbons. If a projectionist during one performance has reels tinted in the old and the new way, he could very easily change the shutters of the idle projector while the other one was running.

The producers of course would have to write on the bands of the films which shutter to use. I can hardly see why it would be any more difficult to standardize the tinting of shutters than it was to standardize the dimensions of films, slides, etc. If such a shutter ever does come into use, it will probably be through some progressive producer recognizing the merits of the plan, and tinting his films accordingly. He would then, of course, be forced to rent gelatine shutters with the reels. This, although not intended for publication, is to let you know I am still trying to lend a helping hand toward the art of projection. I trust you have entirely recovered from the effects of your last accident.

### *Doubt the Practical Value*

I am publishing this merely as of interest. Frankly I doubt of its being of practical value, though one can never tell what may happen in the future. It is, however, a tremendously hard thing to break a custom which has become firmly established. Of course there will be more or less change in film tinting, and in the methods of projection; also I do not deny the possible advantages of the plan proposed, once it was brought about, but that it ever will be brought about I very much doubt.

Be that as it may, however, the brother has made an important point when he says that he is at least trying to improve the art of projection, and the man who honestly tries will in the end accomplish something, although his final accomplishment may be something entirely different from the thing he is at the time working on.

The shutter changing plan consists of a mark on hub and shaft so that when the marks coincide the shutters are correctly timed.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What it costs you to own a

RICHARDSON HANDBOOK

DO YOU KNOW

What it is costing you not to own one?

Remember it is always safer to deal with the known quantity than unknown.

Send $4.00 today for this 700 page book of projection information, fully illustrated and interestingly written.

More Richardson Handbooks sold in 1920 than in any previous year.

MOVING PICTURE WORLD
516 FIFTH AVENUE
NEW YORK


---

## *"Soft and Pleasing"*

Guy E. McAllen, Piapot, Saskatchewan, says:

Dear Brother Richardson: Attached find a classic which I discovered while looking over some magazines. Guess you will reform and advise all managers to get their "coops" up close to the screen, and thus secure a "good, soft picture." There, Rich, don't shoot me! It does make a fellow laugh when he sees such rot dished up by a magazine of standing and of national circulation.

It is not always the theatres conducted for profit that show the most enterprise in pleasing their audiences. An auditorium in a large factory, where movies are shown for the benefit of employes and customers, has recently installed a screen consisting of a single huge plate of ground glass.

The pictures are projected upon this from the rear, using wide-angle lenses, so that the machine is quite near the screen. The result is a soft, pleasing picture that cannot be intercepted from the audience, and the usual machine noise is banished.

### *A Waste of Space*

It is to some extent a waste of good space to deal with such matters as this. The reason I used the good brother's letter is to call attention to the fact that the ground glass screen is indeed a very good screen, always provided a sufficient projection distance can be had to use a lens of not less than 4 inches E. F.

There is no manner of question but what the ground glass screen is, under those circumstances, excellent. Ground glass screens are used in the large National Cash Register plant in Dayton, Ohio; also they have been used in some amusement park theatres, and where a proper projection distance is available the result is always excellent.

But, as Brother McAllen says, the lack of definition caused by wide-angle lens is not only poor practice, but is distinctly reprehensible, because it will inevitably set up heavy eye strain. A "soft pleasing picture" obtained in that way ought to put a man in jail, because he is assisting in the injury of the eye sight of this and future generations.

---

### *Correct*

The Editor of this department has in his office a wall card which reads:

It takes less time to do a thing right than it does to explain why you did it wrong.

Never were truer words spoken. I would advise the "Aw—that's good-enough" projectionist to have this printed in letters six inches high, frame it in a gold frame and hang it over one of his observation posts.

I say I would advise him, though, of course, I know it is largely a waste of energy to advise that sort of man. As a rule the chap who has the "Aw, etc.," idea is the one who slurs things over.

He corresponds to the house-wife who sweeps the dirt under the rug, or up in a corner. He has no idea of doing a thing right merely because it is right. With him the easiest way is the best way. Expert knowledge is to him a joke—no, not a joke either, because it takes work to get expert knowledge, and with him work is no joke.

When he does something in a half-hearted, slip-shod way, trusting in a Providence that it will be all right, and it goes wrong, he always has voluble explanations on tap. He can, will and does, give the boss an ample number of excuses, but as a rule the boss, if he himself has any brains, knows the type of man he is dealing with, and takes the excuses with at least a teaspoonful of salt.

### *Always Demanding High Wages*

The "Aw—that's good-enough" chap, be it observed, is always demanding high wages, and bemoaning the fact that he does not get them. "It is his luck."

I am for the man whose main criticism of his own work is that it is not good enough to suit him. He seldom has excuses to offer, because he has no reason to offer them, and if he does offer them you can gamble his excuses are legitimate. I'll go the limit with that chap. I'll back up his demand for high wages, at least up to the point of $100 a week.

As to the "Aw, that's good-enough fellow," I am against him. I have no patience with him. He is a nuisance and detriment to any industry unfortunate enough to have him connected with it.

He is the drag and brake on the car of progress. It isn't any use to argue with him, because the only thing he understands or appreciates is something of which he is afraid. Thanks be that in so far as projection be concerned, his number is rapidly dwindling. Heaven hasten the time when he will only be a painful remembrance. Retire to your closet and ask yourself which class YOU are in.

---

### *Austrian Projection Poor*

Leo Gratzer, who was formerly an exhibitor, but is now projecting in Buffalo, recently travelled through Austria. He says that all exhibitors of that country are called "Directors," and that projectionists are called "mechanics." Celluloid itself is dubbed "Kino."

The Austrians, says Mr. Gratzer, are very much behind the times, in so far as concerns equipment. He carries us back fifteen or twenty years into the past by saying the films run into a bag as they leave the projector.

Mr. Gratzer says that when managers of the Austrian theatres found he was from the states they flooded him with questions and requests for him to have catalogs sent them of various types of projectors.

According to Gratzer's statement, it requires about ten minutes to re-thread the projector, in the one projector installations, while the audi-

ences wait. He thinks there is a big field for United States projector manufacturers in Austria.

While we have not the slightest doubt but that, due to war conditions, Austria is very far behind the times, still we question the proposition of any considerable number of theatres being so antiquated that the films are run into a bag. Projection in European countries, except possibly England, is very far behind projection in the United States and Canada, for which fact we take at least some credit to the projection department of this paper and to the Handbook.

*Bag Had Been Dropped.*

Before the war reports from Austria showed that the then Empire was at least fairly up to date in the matter of equipment, and at that time the bag take-up had been dropped for a good many years.

We have recent reports from Harold Hemment, Paris, who is and has been for a long time engaged in making motion pictures. He said projection in France is very far behind projection in this country. Similar reports have come from Germany, Russia, and other European countries, with the single exception of England, where the practice is, we understand, far ahead of that of other old world countries.

The Editor of this department hopes to be able before very long, to make a trip through Europe and tell you exactly what the situation is. I do not think there is any question but that the story would be enormously interesting, and that considerable good might be accomplished by such a trip.

### *One Hundred Twenty-fifth Street District*

Not long ago, we had occasion to visit the One Hundred and Twenty-fifth Street district up in Harlem, New York City. One Hundred and Sixteenth street and One Hundred and Twenty-fifth street are the main Harlem centers. Either would be a creditable main street for a town of many thousands of inhabitants.

We dropped in at Loew's One Hundred and Sixteenth Street Theatre and, in a rather small, but fairly well located projection room, found All. Polin busy shooting celluloid drama, comedy, etc., at the screen, which latter was viewed by something like a thousand and a half of people. Polin is a good man. We have criticised him in the past concerning some matters, but he nevertheless is a progressive, live-wire projectionist, who is delivering the goods on the screen as well as could be done under the somewhat hampering circumstances.

Over in the Orient, on One Hundred and Twenty-fifth street, I found All F. Ross. The Orient is a strictly moving picture theatre. The projection room is one of those reached-by-a-ladder affairs, but it is not so bad, at that, once you get into it.

Brother Ross is of South American parentage, and speaks Spanish like a native of the land of Senioritas. In the Victoria, One Hundred and Twenty-fifth street, Brother D. Weiss is in charge of projection, and Weiss, like Polin and Ross, is one of the regular fellows. The Victoria is another of Loew's theatres, and runs a combination of vaudeville and pictures. The projection room is badly out of center with the screen, which, of course, hampers Brother Weiss' work.

### *Criticism Justified*

In the course of a letter from C. A. Dentelbeck, Supervisor of Projection, Famous Players Canadian Corporation, Toronto, Ont., occurs the following:

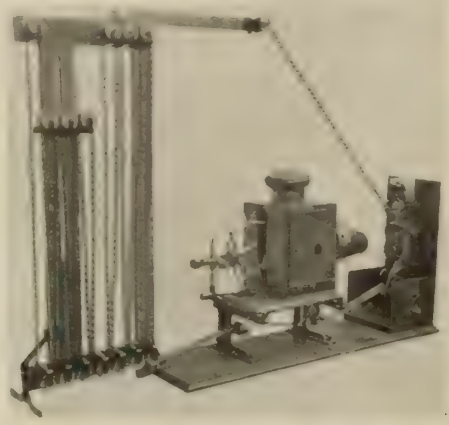
I have read and re-read the letter and your comment in the September 24th issue of the department. From my point of view, as well as the point of view of the projectionist at Calgary, it is wonderful.

You ask for my comment on the projector being stationed so close to the front wall. If you will note it has always been my policy to set the Simplex pedestal over the outlet in the floor. Owing to a mistake in the electrician's work we were, in this case, compelled to set the projector forward of the outlet.

This was, if I rightly remember, caused by a mistake in the measuring of the switch stand, which as you will note, is in front of the arc control. Your criticism on this point is perfectly justified.

All right, Brother Dentelbeck, mistakes will happen in the best regulated families, and anyway it was no error of yours. It looked queer to me that the thing was as it was.

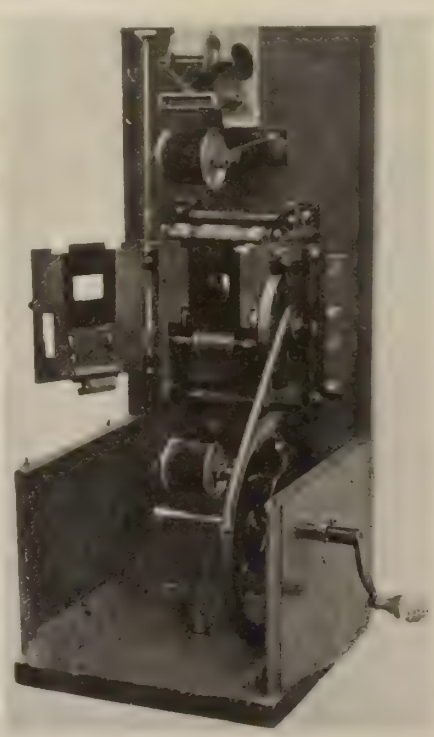
I shall be glad to have details of some of the other very excellent rooms you have installed.



*EDISON SPOOL BANK PROJECTOR*
*Showing how the spools were utilized to obtain an endless feed*

### *Edison Spool Bank Projector*

Through the courtesy of A. H. Cobb, Asheville, N. C., we are at last able to present to you really good and most interesting photographs of one of the relics of early days, viz.: the Edison Spool Bank Projector. One of the views is of the mechanism, lamp, lamphouse and the film band in place on the spool bank.



*EDISON SPOOL BANK PROJECTOR*
*Showing the details of the hand-operated mechanism which actuated both shutter and film feed*

On behalf of the thousands who will, I am sure, examine these pictures with a great deal of interest, we tender to Brother Cobb our sincerest appreciation of the trouble he has taken in having these photographs made.

### *The Feaster Non-Rewind*

J. L. Johnson, Unionville, Iowa, wants to know:

What has become of the Feaster Non-Rewind? I saw one on a visit to New York several years ago, and it seemed to be a very excellent device. It had the aproval of the projection department and yourself. What became of it?

The Feaster Non-Rewind has had a very checkered career. It was a most excellent device, and one which should have been received by the industry with open arms.

Perhaps that is a little higher than it was, but not much. That gave the whole thing a black eye, because any man with brains could see that, excellent as the device might be, its selling price was in the nature of a hold-up, and once a thing gets a black eye it is on the downward road, no matter how good it may be.

I am not sure that the Feaster is being made at all now. I do believe, however, that if some company with capital enough to really go after the thing and place it before the industry were to take over the proposition, it would succeed, always provided that it be marketed on a reasonable financial basis.

### *Popular Indoor Sport*

Paul Walker, projectionist, Family Theatre, Jackson, Miss., says:

Just a line to inform you that the popular indoor sport for us small town projectionists this new season of 1921-1922 will be pasting caution labels on upside down. I thank you.

Well, that ought to be some indoor sport all right, but I do not quite get the idea. Perhaps it might be well for you to come across with some kind of an explanation as to why an upside down caution label will look good to small town projectionists.

### *Carbon Saver*

A projectionist by the name of R. C. Miller, Berkeley, Cal., has sent in samples of a carbon saver and adapter which is very good indeed. The device has a round shank of proper size to clamp in the projector arc lamp carbon clamp. The method of clamping the carbon in the adapter is such that it makes good contact and powerful grip.

These carbon savers are approved by this department. Mr. Miller also makes carbon clamps for arc lamps. We have not seen the actual clamp, but from the photographs it appears to be excellent.

### *Organizer Appointed*

International President Lemke has appointed E. A. Shields, formerly of Denver, as organizer for the state of Wyoming.

Shields, we are sure, is a good man in the right place. We bespeak for him the courteous attention of all the motion picture projectionists in the state of Wyoming.

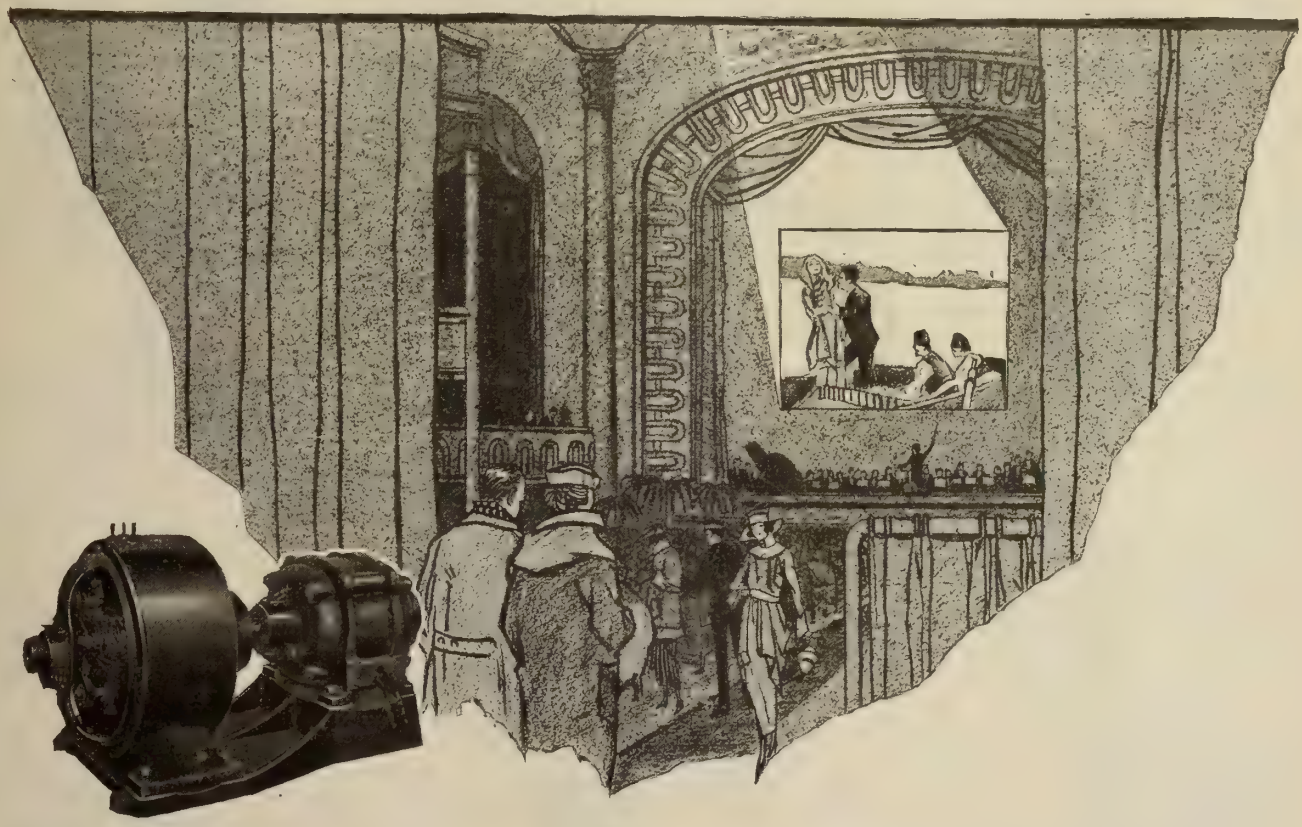
**NO PROJECTION ROOM**

**Is Thoroughly Equipped Without a Set of the Lens Charts**

**PRICE 50 CENTS STAMPS**

*Order Them Today*

***"Better Pictures" are largely dependent on adequate, steady illumination that will not fail at critical moments because of derangement of the apparatus.***



**Operating Advantages of GE Compensarcs**

1. Steady strong arc.
2. Easily operates two arcs at the same time for change-over.
3. Quiet arc strike and quick settle-down.
4. Self-regulating arc voltage.
5. Current stays at set value.
6. Current easily raised and lowered.
7. *Cannot be damaged by short circuit.*
8. *Fading made easy.*
9. Not affected by changes in current conditions.
10. Quiet in operation.

# GE Compensarcs Furnish Dependable Light

The GE Compensarc automatically protects itself from burnout or the blowing of fuses where the operator changes the projection from one lamp to the other. In fact, there will be no burnout or blowing of fuses even if the generator be short circuited by leaving the projection carbons indefinitely together.

Fading, also, is made less by the GE Compensarc because the capacity of the set is sufficient to carry the two projection areas in series during the change over period. The arc on the second machine can thus be started and adjusted before the end of the first reel. One reel fades into the next without interruption or flicker.

**Compensarcs are safe, easy to operate, efficient, economical and reliable—GE offices or distributors everywhere for prompt deliveries and service.**

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# Better Equipment

*Conducted by* E. T. KEYSER

# *Why Careful Buyers Cannot Afford to Purchase Non-Advertised Merchandise*

AWAY back in the past ages someone discovered the fact that the largest rivers had a habit of running near the largest cities. After several centuries had passed by, a descendant of the thinker decided that it was the large rivers that attracted the cities instead of the reverse.

It was another thinker, and a much more modern one, who announced that advertised goods were usually the best, but who, later, amended his finding by finally deciding that it was the best goods that were advertised, wherein he was absolutely correct, because, in the long run, it is only the best products that can stand up continuously under the lime-light of the demand created by an advertising campaign.

A manufacturer may putter along with a second or third-rate product and by keeping quite silent about it, may make an occasional sale, but his output will be so limited and so few will know about it that its defects never become a matter of common knowledge and discussion.

### *On the Other Hand*

On the other hand, when a manufacturer has something that is intrinsically good and able to stand upon under use and to compete successfully with rival makes, he proves his confidence in his product by advertising it and making it known as widely as possible to all who may have use therefor.

If a manufacturer has no confidence in his own output, it is not likely that anyone else would be justified in taking very much stock in it. But when a manufacturer proves, by advertising, that, to the best of his knowledge and belief, he has something absolutely good and for which there is a demand, he is going a long way in justifying the belief of the purchasing public in his output. Because every manufacturer knows that, no matter how good or how extensive an advertising campaign may be, it cannot continue to force the sale of an inferior product, and that the more an inferior product is advertised, the greater becomes the boomerang of such an advertising campaign.

On the other hand, the wise manufacturer knows that no advertising campaign can produce immediate results and that he must continue to give publicity to his goods for a long, long while before his returns become sufficiently large to make his advertising campaign a profitable one. But he *does* know that a good product, properly and continuously advertised, will, in the course of time, become a money-maker.

### *In a Very Different Position*

He is in a very different position from the man who has thrown something together cheaply and knows very little about its merits, but is willing to find out more at someone else's expense.

A very few dollars will finance a mail circularizing campaign, and if this makes any fair percentage of sales, he is ahead of the game and can drop out of business when kicks come in from disgusted purchasers.

That is why the wise purchaser pays little attention to selling campaigns conducted by mail by concerns whose advertising he never sees in legitimate publications.

This last qualification is made designedly because a mail campaign is very often a distinctly advantageous auxiliary to an advertising campaign carried on in the proper publications.

The wise purchaser divides all mail solicitations into two classes; those received from concerns whose advertising he sees regularly in his trade publication, he knows to be worthy of attention, but those from unknown firms who do not advertise, he promptly consigns to the waste basket, because he knows if the product were something worth while, it would have been previously brought to his attention through the advertising columns of his favorite publication.

### *A Sad Fact*

It is a sad fact that many apparently useful and ingenious inventions never get any further than the patent office specifications, and it is equally true that a large percentage of the inventors of these devices endeavor to rush into print immediately their patents are issued.

Many of them honestly believe that they have evolved something that will revolutionize the field in which it is intended to operate and do not see why publishers should not give them any amount of editorial space to herald the wondrous improvement.

Others feel that possibly they have a good thing and are perfectly willing that someone, preferably publishers, should find out for them at the publisher's expense and the expense of legitimate manufacturers already in the field and now supplying the trade to the best of their ability.

Few weeks pass during which the Moving Picture World is not in receipt of descriptions and illustrations of devices heralded by their inventors as being so far superior to anything in the market that all present apparatus obtainable along the same lines is doomed to become a bunch of "has beens."

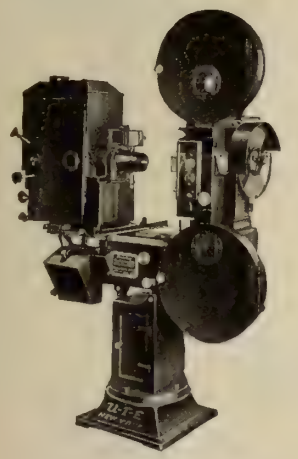
### *In the Majority of Cases*

In the majority of cases, an investigation on our part shows that so far from the new device being ready for the market, it is represented simply by a model or blue prints and that its inventor has not even an idea as to what it would cost to manufacture on a commercial scale or where he would obtain the necessary funds to put it on the market.

And yet he is perfectly willing to attempt to destroy the satisfaction of users with their present apparatus, although he has nothing better which can possibly take its place for a year or

YOU CAN BANK
On Any Equipment
Advertised in
*THE MOVING PICTURE WORLD*
Being Mighty
Good Equipment

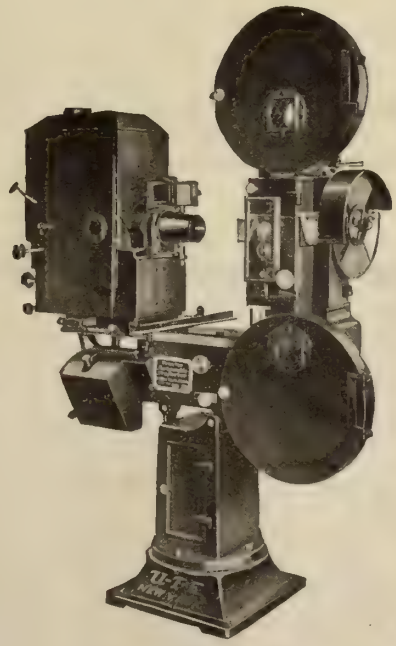
# U-T-E PROCTOR AUTOMATIC PROJECTOR



MAKES AN IMPRESSION THAT GROWS UPON YOU.
Once you have witnessed
THE WONDERFUL PERFORMANCE OF THE

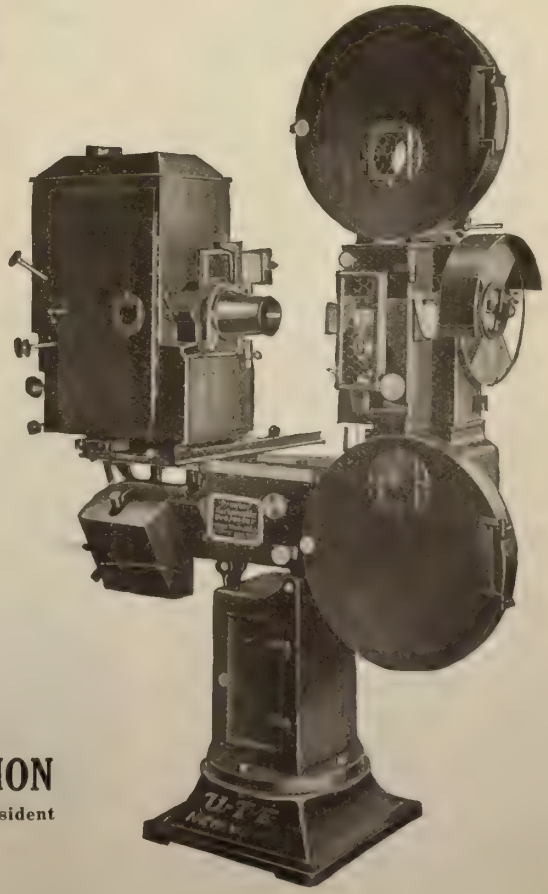
## U-T-E PROCTOR AUTOMATIC PROJECTOR

You will be convinced that it is the only machine in existence today that meets most perfectly modern requirements. In this day when safety-first and cooperation are prerequisites for the proper presentation of pictures, this projector will be found indispensable to any progressive exhibitor.



CONSIDER CAREFULLY THESE FEATURES:

**Motor Driven, No Belts, Chains or Friction Slip Drive.**
**Direct Drive Take Up.**
**The Most Perfect Speed Control in the World.**
**It Stops If the Film Breaks.**



THE BROADWAY THEATRE, NEWBURGH, N. Y., HAS JUST INSTALLED TWO U-T-E PROCTOR AUTOMATIC PROJECTORS

Send Today for Bulletin "PW"

**UNITED THEATRE EQUIPMENT CORPORATION**

H. E. EDWARDS, President J. H. HALLBERG, Vice-President

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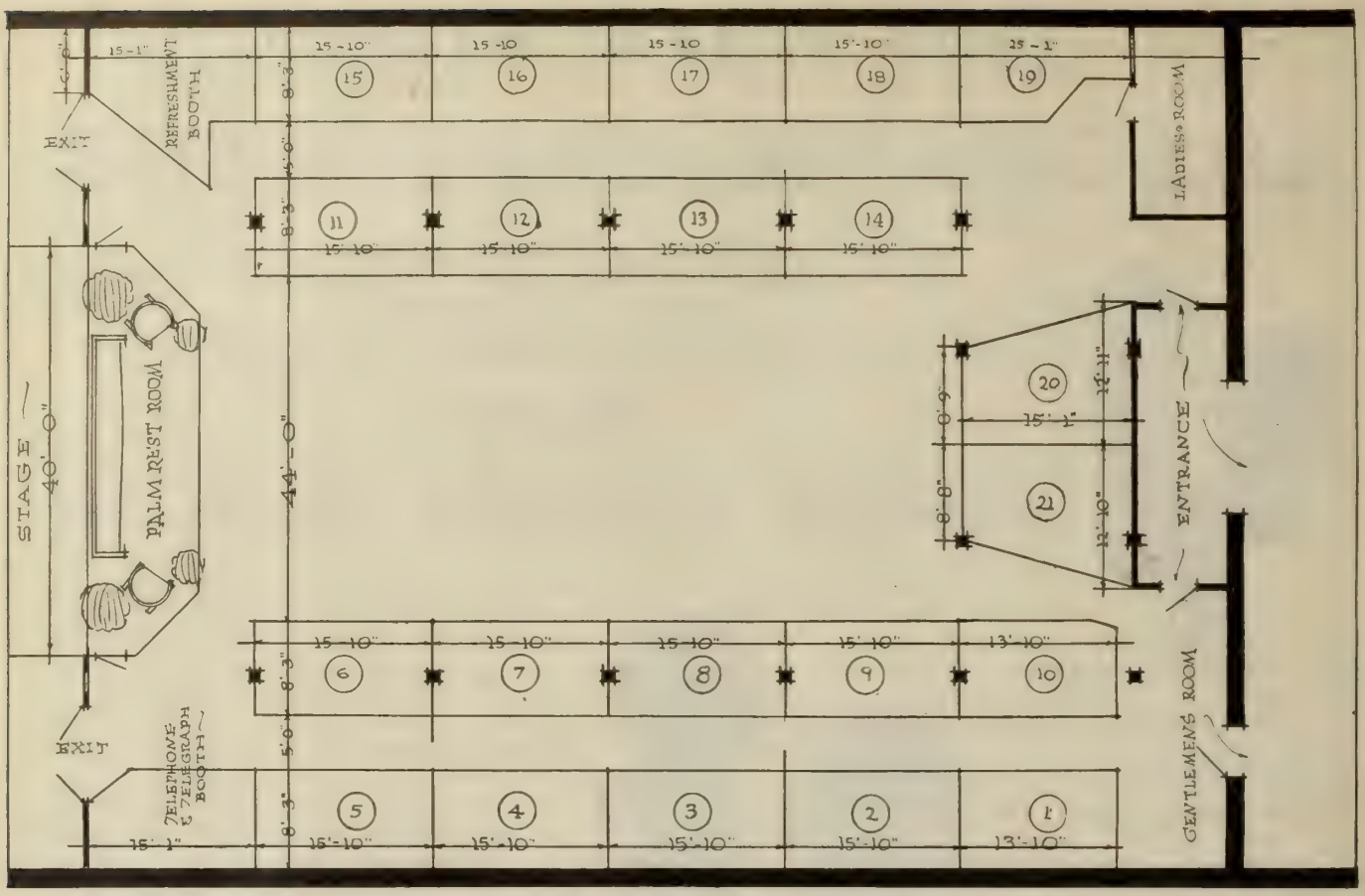



*FLOOR PLANS OF CITY AUDITORIUM, CHARLOTTE, N. C.*

*Where the Southern Motion Picture Exposition will be held, November 29 to December 2 inclusive. Booth 21 has already been pre-empted by the Exhibitors' Supply Company of Charlotte*

more to come, and possibly never will have.

Our attitude is, that when something new and good is evolved that can be used to advantage by the trade and may be procured on a commercial basis, our readers are entitled to know about it, but that no earthly benefits accrue to anyone through getting our readers all hopped up over something supposedly new and wondrous unless there is some reasonable chance that they will be able to obtain the device.

*A Far Better Policy*

This is why so few of the revolutionary devices, glowing accounts of which from time to time, appear elsewhere, are described and illustrated in the Moving Picture World. We believe it to be a far better policy to endeavor to show the inventors of such devices where and by whom their devices may be manufactured and marketed than to get our readers unduly excited over something that may never come in under the wire.

All of which makes clear why the exhibitor who confines his purchases of films and equipment to those who are represented in the advertising columns of the Moving Picture World takes no chances but plays a perfectly safe game.

# *Southern Motion Picture Exposition Opens in Charlotte, N. C., November 29*

THE Southern Motion Picture Exposition will be held in the City Auditorium, Charlotte, N. C., November 29 to December 2, inclusive, thus coinciding with the mid-winter meeting of the North Carolina Motion Picture Exhibitors' Association, which will bring a large number of exhibitors to Charlotte.

The Auditorium, in which the Exposition will be held, will be elaborately decorated with colored lights and semi-tropical palms in profusion.

The centre of the floor will be reserved for dancing, but two rows of booths for exhibits will be located along each side and one end, giving twenty-one booths in all. The dancing floor will be seventy-five feet by fifty feet.

Each evening a dance will be given, with picture stars as guests. The final evening will be featured by a grand ball.

*An Attractive Exhibit*

Booth 21, containing one hundred and sixty-five square feet of space, has already been secured by the Exhibitors' Supply Company of Charlotte, who will show therein a Motiograph de Luxe model 1922, a Ft. Wayne compensarc, a motor generator set and a Crescent spotlight. The above equipment will be shown in operation projecting pictures on a Rembusch Screen.

Applications for space should be made to Herbert C. Wales, 13 South Church street, Charlotte, N. C.

The committee in charge are as follows: Executive: R. D. Craver, chairman; E. F. Dardine, secretary and treasurer; P. W. Well, D. M. Bain, J. E. Estridge, H. B. Varner and C. L. Welch. Finance: M. W. Davis, chairman; F. P. Bryan, and Cameron Price. Publicity: E. E. Heller, chairman; J. A. Daly and Casey Crandell. Invitation: H. B. Varner, chairman; R. S. Fleet and S. W. Craver. Contest: E. F. Dardine, chairman; R. D. Craver, P. W. Wells. Entertainment: Harry Scofield, chairman; Otto Haas and J. B. Craver. Program: J. U. McCormick, chairman; W. E. Stewart and J. B Carroll Exhibits: C. S. Lee, chairman; Robert Helms and William Conn.

## *Watertown's Olympic Is Being Remodeled*

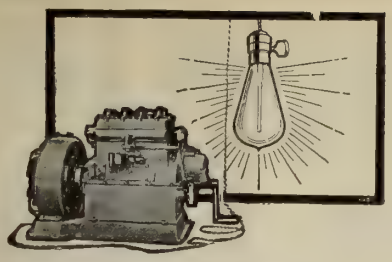
The Olympic Theatre, in Watertown, N. Y., with a seating capacity of 2,100, and which has always been devoted to motion pictures, has just announced a program of vaudeville.

The house is owned by Alexander and James Papayanakos. Keiths vaudeville will be featured.

A force of men are now at work enlarging the stage and altering the house. A new screen, eighteen by twenty-two feet, identical, it is said, with the one used at the Capitol Theatre in New York, is being installed.

## *New Bay City House*

Bay City is to have another new theatre. The Aurora Amusement Co., of that city announces that it will erect a house to seat 800 and to be known as the Pictureland. It will be situated at Columbus and Sheridan streets.



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**PERFUMES**

FOR COMBS AND SPRAYS

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# *Half a Million Dollars Will Be Expended on These Troy Houses*

THREE motion picture theatres, with an aggregate cost of approximately $500,000 and with a total seating capacity of about 4,400 persons, are being erected in Troy, N. Y. One of the houses, the Palace, owned by Battaglia Brothers, has progressed far enough so that Thanksgiving Day has been set for its opening; the other two will not be finished with some months to come. The largest and most expensive of the trio, the Strand, is now being planned. As soon as the plans have been pased upon the work of construction will commence.

The Strand is being erected and financed by Joseh and Edward Murphy, of Troy, and Frank P. Dolan, of Albany. It will be located in River street, between Grand and Fulton, the business center of the city. It is now expected that excavating for the new house will begin within a month and that ten months' time will be sufficient to complete the building, which will have a capacity of 2,200 and will be equipped with a stage in case the management desires to cater to road shows.

*No Expense to Be Spared*

Joseph Murphy states that no expense will be spared in making the house one of the finest and best ventilated theatres in the state. The only instructions to the architect have been to go the limit and provide a theatre which will stand unequalled anywhere in New York.

The Palace Theatre, being erected by Philip Casey for Battaglia Brothers, is located at the corner of Fifth avenue and Hoosick street, and will be a residential house, the owners already having two other houses, the Lansing and the Monroe. The Palace will have one floor. The auditorium will be sixty-five by one hundred feet. The entrance will be adjoining a store, the front of the house having been reconstructed from buildings which were purchased in obtaining the site. The auditorium, however, will be entirly new. It will have a seven foot pitch, with a stage fourteen by thirty-five, the throw from the projection machine to the screen being ninety feet. Two projection machines will be installed. Work was started on this house on August 1. The plastering has just been completed and the roof is on.

The house will cost about $60,000. The front will be Indiana limestone and tapestry brick. The floor will be reinforced concrete, and a heating and ventilating system is being installed. The name of the house will be outlined with 350 lights.

*$8,000 Worth of Terra Cotta*

The third theatre, which is being erected by A. and H. Symonsky, will be located almost directly opposite the city hall. Plans have been prepared and the work of excavation just started. It is expected that it will be ready for the opening in ninety days. The house will measure forty-five by one hundred and thirty-two feet and will be of brick and steel construction, the front containing about $8,000 worth of terra cotta.

The lobby will be twenty by seventeen feet. In many respects the house will be fashioned after the Strand in Albany, the mezzanine having a circular opening, while the retiring rooms will also open off the mezzanine. There will be no boxes, although the organ will occupy a position fashioned to resemble a box. The interior finish will be of tinted plaster.

The house will be essentially for motion pictures and there will be no stage. The orchestra will occupy a position somewhat off the floor, as it has been decided to eliminate the pit. Every effort will be made to make the house a model in ventilation.

A good part of the front will be of glass, allowing the light from without to shine on both the mezzanine and balcony floors. Owing to the adjoining buildings, all the fire exits will be enclosed. The seating capacity will be about 1,200.

*OTTO GREENBAUM*
*The hurry-up-quick repair specialist of Brooklyn*

# *Only Genuine Parts Are Used by Greenbaum*

Otto Greenbaum, the emergency, first-aid-quick specialist of Brooklyn, called at the MOVING PICTURE WORLD offices recently and reported business to be particularly good.

Mr. Greenbaum is an authorized dealer and handles all Powers and Simplex parts. He makes a feature of loaning apparatus to the exhibitor while repairing injured or substituting new for worn-out parts of mechanisms, and he also makes it a point to accomplish repair jobs with a sudden quickness that is appreciated by the exhibitor who does not want his show to be held up.

Mr. Greenbaum attributes his success to the fact that he utilizes genuine Power's and Simplex parts exclusively when making repairs on those projectors and offers to forfeit $500 to any one who can prove that any but genuine parts are used in his repair work.

# *Detroit's 700 Seat La Veeda Is Open*

The LeVeeda Theatre, Oakland and Tennyson, a house seating 700 persons and situated on Tennyson street, has been thrown open to the public in Detroit.

It is one of the prettiest of the smaller theatres in the city and is situated in a well populated district.

The LeVeeda has installed two Simplex projectors, two Hertner transverters and a Minusa screen.

# *Highland Park Will Get $100,000 House*

Ernest Marson, of Detroit, has applied for a building permit to build a new theatre on Hamilton Boulevard, Highland Park, between Moss and Eason avenues.

The house, according to Marson's plans will seat 650 persons and will cost in the neighborhood of $100,000. Work will be commenced immediately.

GOVERNMENT REGULATION ADMISSION SIGNS

PROVISIONS OF REVENUE ACT OF 1918 CONCERNING TAX OF ADMISSION

Art 56. SIGNS TO BE POSTED.—In the case of every place, admission to which is subject to tax, the proprietor or manager must keep conspicuously posted on the outer entrance and near the box office one or more signs accurately stating each of the established prices of admission, and in the case of each such price the tax due and the sum total of the established price and the tax.

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| 196 | Manufacturers and Studios | 3.50 |
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| 810 | Vaudeville Theatres | 7.50 |

A. F. WILLIAMS

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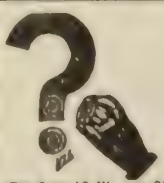

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*SHOW ROOM, MICHIGAN PICTURE SUPPLY COMPANY*
*Exclusive distributors of Simplex projectors for the state of Michigan*

# *Michigan Motion Picture Supply Company Is Busily Simplexing*

SIX more machines were added to the Simplex ratio in Grand Rapids, Michigan, when the Consolidated Theatres, Inc., installed six of the latest model Type "S" Motor-Driven Simplex Projectors in their various theatres through the Michigan Motion Picture Supply Company of Detroit, who are exclusive distributors for the various Simplex products in Michigan.

Two of these Simplex Projectors were installed in the 700 seat Strand and will be in charge of Jack Bogardus and Stanley Robbins, projectionists. Two other Simplexes were installed in the 1,200 seat Majestic Theatre, and will be taken care of by Harold Fiske and Bryan Robbins.

While making the installation, Claude Bright, chief projectionist for the Consolidated Theatres, Inc., saw to it that his own house was not neglected and had two of the new Simplex Projectors installed in the Orpheum Theatre, where he makes his headquarters. L. C. Wisell is the side partner of Bright at this theatre, which has a seating capacity of 1,100.

Other recent installations of Simplex Projectors in Michigan are: Shubert's Detroit Opera House, Detroit; Mecca Theatre, Midland; Broadway Theatre, Flint; Idle Hour Theatre, Grand Rapids; La Veeda Theatre, Detroit.

## *Newman Company Improves Its Mechanical Chopper*

A new mechanical chopper has just been perfected by the Newman Manufacturing Co. of Cincinnati, where patented mechanism, mounted in a mahoganized steel box, has been improved, while the box has been changed for the better addition of cast corner ornaments.

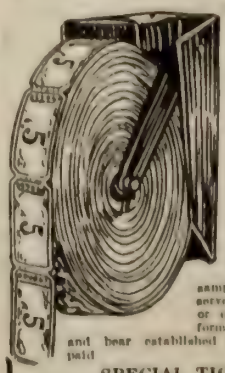
Where large crowds are the rule this "motorized" mutilator will be found indispensable as it leaves both hands of the operator free and the tickets accumulated in the hopper can be perforated at leisure.

The Newman Company calls attention to the patent granted on mechanism of the ticket chopper and states that exhibitors should remember that the use of infringing choppers renders them liable to prosecution under the federal law.

The Newman Company guarantees that its chopper will mutilate each and every ticket effectively, and yet permit of checking up. Also that it will never clog, no matter how many tickets are run through at one time.

## *Schuberts Lease the Majestic of Detroit*

The Majestic Theatre has been leased by the Shubert interests, according to definite announcements made in Detroit this week. Ed J. Cohen has been appointed manager and the theatre will reopen either with the week of October 17 or 26. The entire Realart product has been booked for showing as the picture program, while vaudeville from the family branch of the Shubert will make up the balance of the program.

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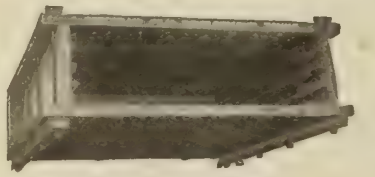

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## *Industrial Depression Doesn't Scare Phillips*

F. C. Phillips, who formerly operated the Gem Theatre, at Flint, Mich., has opened the Broadway, which is a remodelled edition of the Gem, but so reconstructed that only Mr. Phillips' regular patrons would recognize it.

The Broadway will now seat 700 persons. Mr. Phillips is one of the pioneer showmen of Michigan and has shown remarkable courage in completing his remodelling work in the face of the worst industrial conditions Flint has known in its history.

Flint, however, is rapidly coming back to normal, according to all reports, and with the advent of cooler weather, there is little question but what the theatres of the city will do an increased business.

## *Schenectady's Palace to Be Re-named Strand*

The Palace, in Schenectady, N. Y., is being remodeled and redecorated. Practically everything was removed from the house except the sidewalls. When the theatre reopens in November, will be known as the New Strand.

## *Mrs. Milligan Prefers Broadway to Liberty*

Mrs. A. E. Milligan will open a new 500-seat house in Schuylerville next month.

It will be known as the Broadway Theatre. The Liberty, also owned by Mrs. Milligan, will be closed as soon as the Broadway opens.

## *New Strathmore Planned*

Announcement has been made of the plans for erection of the New Strathmore Theatre at Grand River and Schoolcraft avenues.

The house will seat 1,175 persons and work will be started in the spring. The building will be of brick and stone.

## *New Incorporations*

DOVER, DEL.—Edited Pictures' System, Inc., has been organized with $100,000 capital to produce and exhibit moving pictures.

WILMINGTON, DEL.—Kellum Syndicate, Inc., has been organized with $100,000 capital to produce moving pictures.

WILMINGTON, DEL.—Quintet Productions' Corporation has been organized with $500,000 capital to conduct film exchanges.

WILMINGTON, DEL.—Garrick Operating Company has been organized with $100,000 capital to conduct places of amusement.

SAN FRANCISCO, CALIF.—Graf Productions, Inc., has been organized with $200,000 capital by J. R. H. Jacoby, Max Graf, Louis Graf, P. H. Condon and S. Wolff to deal in and produce moving pictures.

DOVER, DEL.—American Church & School Film Service, Inc., has been organized with $100,000 capital to produce and exhibit moving pictures, photographs, plays, etc.

WILMINGTON, DEL.—Screen Art Productions, Inc., has been organized with $250,000 capital to produce moving pictures, feature films, etc.

WILMINGTON, DEL.—Constellation Film Corporation has been organized with $350,000 capital to manufacture, lease and exhibit moving pictures, feature films, etc.

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WILMINGTON, DEL.—Century Theatre, Inc., has been organized with $4,000,000 capital to conduct places of amusement.

WILMINGTON, DEL.—Helois Machine Company has been organized with $5,500,000 capital to manufacture, operate and otherwise dispose of moving picture films, cameras and moving picture equipment.

WAVERLY, MASS.—Waverley Amusement Company has been organized with $10,000 capital by Louis S. Levi, Adolphus M. Burroughs, Samuel V. Grand and Gertrude Levi.

TRENTON, N. J.—Orpheum Theatres, Inc., 147 East State street, has been organized with $100,000 capital to operate theatres.

NASHVILLE, TENN. — Cumberland Motion Picture Production Company has been organized with $300,000 capital.

LOS ANGELES, CALIF.—Bert Hall Pictures' Corporation has been organized with $100,000 capital.

SAN FRANCISCO, CALIF. — United Amusement Company has been organized with $50,000 capital by H. G. W. Dinkelspiel, F. R. Rogers, R. Whitson and L. H. Shapiro.

## *Picture Theatres Projected*

HORATIO, ARK.—Work has started on new moving picture theatre for S. R. Halliday.

COLORADO SPRINGS, COLO. — J. Ernest Tompkins has purchased American Theatre and is having plans prepared for improvements, including an increase in seating capacity from 1,000 to 1,700.

CHICAGO, ILL.—Joseph Trinz, of Lubliner & Trinz, 25 East Jackson street, contemplates erecting large moving picture theatre on recently acquired site at Paulina and Belmont, to cost $2,000,000.

CHICAGO, ILL.—Maurice L. Bein, 501 South Kilbourn street, is preparing plans for theatre to be erected at 1731-39 West Roosevelt road, with seating capacity of 1,000, to cost $175,000.

CHICAGO, ILL.—Tiffin Theatre Company has plans by Fridstein & Company, 111 West Washington street, for brick, stone and reinforced concrete addition to Tiffin Theatre at southeast corner North and Karlov avenue, to cost $400,000.

CHICAGO, ILL.—Commodore Amusement Company, 3035 Irving Park Boulevard, has let contract for erection of three-story Commodore Theatre store and office building, 31 by 125 feet, at 3101 South Irving Park Boulevard, to cost $300,000.

DANVILLE, ILL.—E. S. Moore has plans by H. R. Temple, 304 Lincoln Building, Champaign, for theatre, to cost $40,000.

MORRISON, ILL.—W. J. Potter has plans by J. G. Legal & Company, 511 Wilson Building, Clinton, to convert armory into moving picture theatre, one-story in height, including balcony, to cost $16,000.

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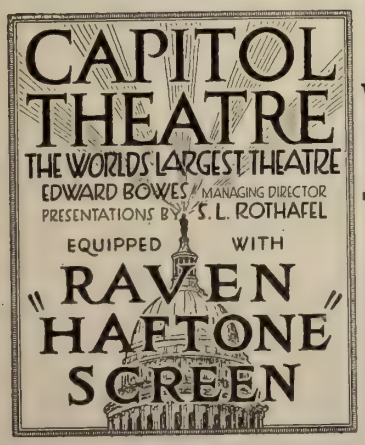


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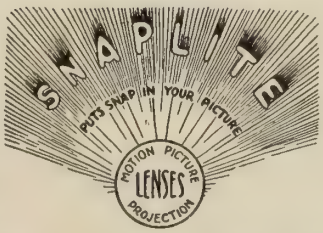


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## FILMS FOR SALE OR RENT

FOR SALE—"Bag Mystery," cartoon serial in 12 reels; also "Secret Kingdom (32); "The Scarlet Runner" (24); "The Grey Seal" (32); "Seven Deadly Sins" (37); "The Vampires" (27); "Demon's Shadow" (20); "The Liberator" (24); also "Idle Wives" (7); "One Hour" (6); "After the Ball" (6); "The Juggernaut" (6); "A Million Bid" (6); also large selection other "Serials," "Features," "Comedies," "Cartoons," "Educationals," etc. Guaranty Pictures Company, 130 West 46th Street, New York City.

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INDIANAPOLIS, IND.—John H. Booksalter, 727 Fairfield street, has plans by Herbert L. Bass, 801 Hume Mansure Building, for one-story brick and reinforced concrete balcony moving picture theatre to be erected on Fall Creek Boulevard near Talbott, to cost $350,000.

COUNCIL BLUFFS, IA.—Broadway Building Company, 321 Broadway, has plans by J. C. Jensen for theatre, with seating capacity of 1,500, to cost $25,000. Lessee, A. H. Blank Enterprise.

WICHITA, KANS.—McDonald Engineering & Construction Company, First National Bank Building, Chicago, has contract to erect "Sunflower City," a moving picture colony, to include studios, theatre, hotel, greenhouse, etc., for Sunflower Motion Picture Corporation. Address M. L. Howe, manager.

ST. JOSEPH, LA.—L. Blackman has plans by Bost & Moss, Natchez, Miss., for new moving picture theatre.

WORCESTER, MASS.—Abraham Goodside, 465 Congress street, Portland, Me., has plans by Desmond & Lord, 15 Beacon street, Boston, for brick moving picture and vaudeville theatre.

MAYSVILLE, MICH.—George Zanfer has plans by Peter R. Rodsello, 406 Congress Building, Detroit, for one-story brick and tile theatre and store building, 172 by 98 feet, to cost $150,000.

PORT HURON, MICH.—Port Huron Theatre Company has plans by George L. Harvey for new theatre, with seating capacity of 1,320.

NORTHUP, MINN.—August Harms will enlarge village hall and contemplates installing moving picture machine.

COLUMBIA, MO.—Rex Barrett is new manager Cosy Theatre.

ST. LOUIS, MO.—J. W. Higgins has taken over management Rialto Theatre on Grand avenue.

FALLS CITY, NEB.—Dr. Horace Warren contemplates erecting moving picture theatre.

HOBOKEN, N. J.—Hoboken Theatres Corporation, 53 Newark avenue, has been organized with $400,000 capital to operate theatres.

MONTCLAIR, N. J.—M. Shapiro & Sons, 103 West Forty-sixth street, New York, have contract to erect three-story theatre, store and office building at Bloomfield avenue and Seymour street for H. H. Wellenbrink, 636 Bloomfield avenue, to cost $400,000.

NEWARK, N. J.—Jardin Company, 507 Fifth avenue, New York, has contract to erect two-story moving picture theatre at 505 Central avenue, for Central Amusement Company, 505 Central avenue, to cost $150,000. Lessee Bratter & Pollak, 1229 Springfield avenue.

WESTFIELD, N. J.—Rolo Company, 188 Market street, Newark, has contract to erect one and two-story moving picture theatre, store and office building, 84 by 135 feet, at East Broad street and Central avenue for Securities Corporation, to cost $100,000.

AMITYVILLE, L. I., N. Y.—Thomas Wardle, manager Star Theatre, will erect new theatre, with seating capacity of 1,000.

BATAVIA, N. Y.—Charles Borderino, Olean, will open moving picture house on Main street.

BAYSIDE, L. I., N. Y.—Frank McKenna has plans by William A. Swasey, 1819 Broadway, New York, for theatre and restaurant, 75 by 135 feet, to be erected at Station Plaza, to cost $100,000.

BROOKLYN, N. Y.—Rosenthal & Moskowitz, 720 Washington avenue, have plans by C. A. Sandblum, 19 West 45th street, for one and two-story brick and terra-cotta moving picture theatre, 100 by 200 feet, to be erected at 779-87 Bedford avenue.

BROOKLYN, N. Y.—Shelnick Brothers, Inc., will erect new theatre on DeKalb avenue.

BROOKLYN, N. Y.—Goldfleet Corporation, 1564 Broadway, New York, has plans by Thomas W. Lamb, 644 Eighth avenue, New York, for two-story brick, limestone and terra cotta theatre, store and office building to be erected at DeKalb avenue, Fleet, Prince and Gold street, to cost $1,500,000.

BROOKLYN, N. Y.—Skolnick Brothers, Inc., 37 Van Buren street, have plans by Shampan & Shampan, 50 Court street, for two-story brick moving picture theatre, 100 by 150 feet, to be erected on De Kalb avenue, to cost $250,000.

CORTLAND, N. Y.—Rosemary Theatre Corporation has plans by C. W. Clark, Savings Bank Building, for one-story brick, hollow-tile and stone-trim moving picture theatre and store building, 47 by 143 feet, to be erected at Court and Church streets, to cost $85,000.

ELMIRA, N. Y.—John Williamson, 755 Baldwin street, has contract for alterations to moving picture theatre for Fred and Henry Schweppe, care Colonial Theatre.

LOCKPORT, N. Y.—Clinton Bates has plans by Henry Span, 52 West Chippewa street, Buffalo, for brick and art stone moving picture and vaudeville theatre to be erected at East avenue and Elm street, to cost $25,000.

LANCASTER, N. Y.—Depew Theatre Corporation will erect moving picture theatre on Main street, to cost $65,000.

NEW YORK, N. Y.—Stage & Screen Enterprises, Inc., Columbia Theatre Building, has plans by George Keister, 56 West 45th street, for 1½-story theatre, 100 by 60 feet, to be erected at 224-38 West 49th street, to cost $500,000.

NEW YORK, N. Y.—S. B. Steinmetz will erect theatre and store building at Webster and 169th streets, with seating capacity of 2,500, to cost $250,000.

NEW YORK, N. Y.—Smith & Stone have contract to erect theatre on Melrose avenue between 151st and 152nd streets. Lessee Tyrol Realty Corporation.

NEW YORK, N. Y.—Durmas Holding Company, 261 Broadway, has plans by Alex Deserty, 110 West 34th street, for two-story brick, terra cotta and limestone-trim moving picture theatre, store and office building, 229 by 135 feet, to be erected at northwest corner 162d street and Westchester avenue, to cost $150,000.

NEW YORK, N. Y.—A. Rosetti has plans by A. H. Gribel for theatre to be erected at northwest corner Houston and Macdougal streets, to cost $120,000.

NEW YORK, N. Y.—Jardin Company, 507 Fifth avenue, has contract to erect two-story brick and terra cotta theatre, 190 by 200 feet, at Brown place, Brook avenue, 137th and 138th streets for Maurice Klepeck, to cost $400,000.

NEW YORK, N. Y.—Alexander Cohen and Alexander Nova have purchased property on Beach 116th street through to Beach 117th street as site for large theatre.

NEW YORK, N. Y.—Humbert Fugazy and Anthony Rosette have purchased site at West Houston and Macdougal street for erection of moving picture theatre.

OLD FORGE, N. Y.—R. E. Thompson has plans by S. W. Cassidy, Old Herkimer National Bank Building, Herkimer, for two-story moving picture theatre and assembly hall, 50 by 100 feet, to cost $50,000.

PLATTSBURG, N. Y.—Merritt Spear has plans by J. Harold McDowell, Insurance Building, Glens Falls, for theatre to be erected on Bridge street, to cost $60,000.

PEEKSKILL, N. Y.—William L. Phelan, 1875 Harrison avenue, Bronx, New York, has plans by Moore & Landsiedel, 148th street and Third avenue, New York, has one and two-story brick and limestone moving picture and vaudeville theatre, 70 by 176 feet, to cost $100,000.

RICHMOND HILL, L. I., N. Y.—Our Civic Theatre, Inc., has plans by R. Thomas Short, 370 Maxon street, Brooklyn, for moving picture theatre to be erected on Liberty street between 113th and 114th streets.

ROCKVILLE CENTER, N. Y.—Godfrey H. Heyman, 280 Hemstead avenue, and Isaac E. Jersey, Brooklyn, have organized Nassau Amusement Company, and purchased property of Langdon estate on Observer street as site for theatre, with seating capacity of 1,500, to cost $100,000.

SCHUYLERVILLE, N. Y.—A. E. Milligan, 57 Green street, will erect one-story brick theatre, 36 by 120 feet.

SYDNEY, N. Y.—David Melnick, Division and Main streets, will erect two-story brick moivng picture theatre, 46 by 156 feet, on Main street.

TROY, N. Y.—Caspar Battaglia will erect moving picture theatre at Fifth avenue and Hoosick street, to cost $75,000.

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# MOVING PICTURE WORLD

## VOLUME LII. SEPTEMBER—OCTOBER, 1921

## Index to Reviews and Consensus on the Photoplays

Appended is a list of subjects announced or released during the two months ending October 31, 1921, and upon the majority of which have been published reviews and consensus of published reviews. This list is as accurate as it is possible to make it with the information received from the companies whose productions are included. Should any of our readers detect errors we shall be pleased to have our attention called to them so that we may correct our card-index. The letter before the folio indicates the page where the review or consensus can be found. "R" stands for Reviews, which also include Advertising Aids; "C" for Consensus of Reviews published in the Trade Papers. Where reference letter is omitted it signifies that none was published. Of the later releases where letters are omitted the missing information will probably be published in the next volume.

N. B.—Reviews of episodes of serials or series are indexed in connection with general title of such serial or series and not under title of each episode. Date shown for Pathe subjects indicates the week during which they were released. Unless otherwise specified all subjects listed are five-reel dramas.


A

Ace of Hearts (5884 feet) (Goldwyn).
Action (4509 feet) (Hoot Gibson-Star) (Jack Ford—Director) (Universal)—R-211. C-397.
Aesop's Fables (⅔ reel) (The Dog and the Bone) (Paul Terry Cartoon) (Pathe)—R-947.
Aesop's Fables (⅔ reel) (The Donkey in the Lion's Skin) (By Paul Terry) (Pathe).
Aesop's Fables (⅔ reel) (The Fashionable Fox) (By Paul Terry) (Pathe).
Aesop's Fables (⅔ reel) (The Frog and the Ox) (By Paul Terry) (Pathe)—R-809.
Aesop's Fables (⅔ reel) (The Hare and the Frogs) (By Paul Terry) (Pathe)—R-209.
Aesop's Fables (⅔ reel)) (The Hare and the Tortoise) (By Paul Terry) (Pathe)—R-449.
Aesop's Fables (⅔ reel) (The Hermit and the Bear) (By Paul Terry) (Pathe).
Aesop's Fables (⅔ reel) (Venus and the Cat) (By Paul Terry) (Pathe)—R-807.
Aesop's Fables (⅔ reel) (The Wolf and the Crane) (By Paul Terry) (Pathe)—R-573.
Affairs of Anatol, The (8806 feet) (From the play by Dr. Arthur Schnitzler) (Star Cast) (Cecil DeMille—Director) (Paramount)—R-446. C-529.
After Midnight (4500 feet) (Conway Tearle—Star) (Ralph Ince—Director) (Selznick)—R-575. C-895.
After the Dough (2 reels) (Hallroom Boys) (Federated Exchanges).
After the Show (5884 feet) (Featured Cast) (William DeMille—Director) (Paramount)—R-810. C-895.
All's Fair in Love (4979 feet) (Goldwyn).
Amazing Lovers, The (4600 feet) (Featured Cast) (B. A. Rolfe—Director) (A. H. Fisher Production—Jans)—R-946.
American Aristocracy (Douglas Fairbanks—Star) (Re-issue Film Distributors' League).
Applicant, The (2 reels) (Jimmy Aubrey—Star) (Vitagraph).
Arabian Nights (6 reels) (Producers Security Corp.).
Are Waitresses Safe; (2 reels) (Mack Sennett Comedy) (Famous Players).
At the End of the World (5729 feet) (From the play by Ernst Klein) (Betty Compson—Star) (Penrhyn Stanlaws—Director) (Paramount)—R-51-929. C-49.

B

Bar Nothin' (4311 feet) (Buck Jones—Star) (Edward Sedgwick—Director) (Fox)—R-809. C-1023.
Barricade, The (5700 feet) (Featured Cast) (William Christy Cabanne—Director) (Robertson-Cole)—R-807.
Bashful (1 reel) (Harold Lloyd—Star) (Re-issue Pathe).
Beating the Game (5558 feet) (Tom Moore—Star) (Victor Schertzinger—Director) (Goldwyn)—R-448. C-529.
Beggar Maid, The (2 reels) (Triart)—R-806.
Below the Dead Line (5 reels) (Lilian Biron and J. B. Warner—Featured) (J. P. McGowan—Director) (Ascher Production)—R-47-108. C-163.
Bell Hop, The (2 reels) (Larry Semon—Star) (Vitagraph).
Be My Wife (4650 feet) (Max Linder—Star) (Max Linder—Director) (Goldwyn)—R- 50-750. C-163.
Beyond (5248 feet) (From the story "The Lifted Veil," by Henry Arthur Jones) (Ethel Clayton—Star) (William D. Taylor—Director) (Famous Players-Lasky)—R-319. C-397.
Big Game (6 reels) (From the play by Willard Robertson and Kilbourne Gordon) (May Allison—Star) (Dallas Fitzgerald—Director) (Metro)—R-829. C-49.
Bits of Life (Marshall Neilan Special) (First National)—R-1076.
Blind Hearts (Hobart Bosworth—Star) (First National—Associated Producers)—R-1076.
Blazing Trail, The (4448 feet) (Frank Mayo—Star) (Robert Thornby—Director) (Universal) R-50-89. C-397.
Blot, The (7118 feet) (Featured Cast) (Lois Weber—Director) (F. B. Warren Corp.)—R-51-930. C-163.
Bond of Fear (Roy Stewart—Star) (Film Distributors League).
Book Agent, The (2 reels) (Sunshine Comedy) (Fox)—R-811.
Boro-Bodor and the Bromo (1 reel) (Burton Holmes-Famous Players)—R-810.
Both Barrels (2 reels) (Universal)—R-92.
Bride Thirteen (15 Episodes) (Fox Serial).
Bring Him In (Earle Williams—Star) (Vitagraph).—R-1074.
Broken Spur, The (5 reels) (Jack Hoxie—Star) (Ben Wilson—Director) (Arrow)—R-321.
Brother of the Bear (2 reels) (Huntley Gordon—Star) (Holman Day) (Pathe)—R-449.
By the Side of the Road (1 reel) (Bruce—Educational)—R-210.
Burn 'Em Up Barnes (5600 feet) (Johnny Hines—Star) (Johnny Hines and George Beranger—Directors) (Charles C. Burr Production)—R-211.
By the Sad Sea Waves (1 reel) (Harold Lloyd—Star) (Re-Issue Pathe).

C

Call of the Blood, The (2 reels) (Art Acord—Star) (Western-Universal).
Call of Youth, The (3871 feet) (From the play "James the Fogy," by Sir Henry Arthur Jones) (Featured Cast) (Hugh Ford—Director) (Famous Players English Production)—R-49-756. C-49.
Camille (6 reels) (From the Dumas Novel) (Nazimova—Star) (Ray C. Smallwood—Director) (Metro)—R-446. C-529.
Cappy Ricks (5962 feet) (From the story by Peter B. Kyne and the play by Edward E. Rose) (Thomas Meighan—Star) (Tom Forman—Director) (Paramount)—R-96. C-163.
Captivating Mary Carstairs (5 reels) (Norma Talmadge—Star) (Re-Issue C. B. C. Film Sales).
Case of Becky, The (5498 feet) (From Edward Locke's play) (Constance Binney—Star) (Chester M. Franklin—Director) (Realart)—R-947. C-1023.
Certain Rich Man, A (5900 feet) (From William Allen White's Story) (Featured Cast) (Benjamin B. Hampton—Director) (Hodkinson)—R-809. C-895.
Clay Dollars (Eugene O'Brien—Star) (Selznick).
Charge It (6900 feet) (Clara Kimball Young—Star) (Harry Garson—Director) (Equity)—R-50-597 and 848. C-163.
Children of Destiny (Edith Hallor—Star) (Republic-Selznick).
Child Thou Gavest Me, The (6091 feet) (Featured Cast) (Chester Roberts—Director) (John M. Stahl Picture-First National)—R-943.
Chink, The (1 reel) (Eddie Boland—Star) (Pathe).
Cissy Fitzgerald Comedies (2 reels) (Producers Security Corp.).
Civet Cat (1 reel) (Bob and Bill Series) (Pathe)—R-318.
Clean Up, The (2 reels) (Baby Peggy Jean—Star) Century Comedy-Universal).
Conceit (All-Star Cast) (Special Productions-Selznick).
Corporal Jim's Ward (2 reels) (Producers Security Corp.).
Could Columbus Discover an American? (1 reel) (Educational)—R-449.
Cowpuncher's Comeback, The (2 reels) (Art Acord—Star) (Western Universal).
Crater of Mt. Katmai (1 reel) (Educational)—R-318.
Crook's Romance, A (Helen Holmes—Star) (American Film Co.).
Crossing Trails (5 reels) (Pete Morrison—Star) Cliff Smith Production-Associated Photoplays).
Crows and Scarecrows (1 reel) (Mutt and Jeff Cartoon) (Fox).
Cruise of the Vera Cruz, The (1 reel) (Burton Holmes-Famous Players)—R-810.
Cup of Life, The (4432 feet) (Hobart Bosworth—Star) (Rowland V. Lee—Director) (Associated Producers)—R-318. C-397.

D

Dangerous Curve Ahead (5503 feet) (Featured Cast) (E. Mason Hopper—Director) (Goldwyn)—R-810. C-895.
Dangerous Lies (5 reels) (British Production-Famous Players).
Dangerous Love (From the novel Ben Warman) (5 reels) (C. B. C. Film Sales).
Dangerous Paths (5000 feet) (Neva Gerber—Star) (Ben Wilson—Director) (Arrow)—R-948.
Darkest Africa (1 reel) (Mutt and Jeff Cartoon) (Fox).
Daughter of the Law, A (2 reels) (Grace Cunard—Star) (Star Ranch Western-C. B. C. Film Sales).
Dawn of the East (6 reels) (Alice Brady—Star) (E. H. Griffith—Director) (Realart)—R-945. C-1023.
Desperate Chance (2 reels) (C. Edward Hatton—Star) (Star Ranch Western-C. B. C. Film Sales).
Devil's Confession, The (Featured Cast) (Circle Film Attractions)—R-49-44. C-397.
Devil's Passkey, The (7 reels) (Jewel-Universal).
Diamonds Adrift (5006 feet) (Earle Williams—Star) (Chester Bennett—Director) (Vitagraph)—R-49-514. C-273.
Discontented Wives (Playgoers Pictures-Associated Exhibitors).
Disraeli (6800 feet) (From the play by Louis M. Parker) (George Arliss—Star) (Henry Kolker Director) (United Artists)—R-96. C-163.
Divorce of Convenience, A (5 reels) (Owen Moore—Star) (Robert Ellis—Director) (Selznick)—R-50-639. C-163.
Dodge Your Debts (1 reel) (Gaylord—Star) (Pathe)—R-945.
Doggone Torchy (2 reels) (Johnny Hines—Star) (Torchy Comedy-Educational)—R-447.

E

Eagle Man, The (2 reels) (C. Edward Hatton—Star) (Star Ranch Western-C. B. C. Film Sales).
Eat and Be Happy (1 reel) (Vanity Comedy-Educational)—R-94.
Elephant Comedies (2 reels each) (Producers Security Corp.).
Ever Since Eve (4,000 feet) (Shirley Mason—Star) (Howard M. Mitchell—Director) (Fox)—R-51-732. C-49.
Everything for Sale (5 reels) (May McAvoy—Star) (Frank O'Connor—Director) (Realart)—R-945. C-1023.
Exit Quietly (2 reels) (Christie Comedy-Educational)—R-692.
Experience (From stage play by George V. Hobart) (7 reels) (Featured Cast) (George Fitzmaurice—Director) (Paramount)—R-51-827. C-49.

F

Family Closet (Playgoers Pictures-Associated Exhibitors).
Fighter, The (5 reels) (Conaway Tearle—Star) (Henry Kolker—Director) (Selznick)—R-51-830. C-163.
Fighter of Diamond X (2 reels) (C. Edward Hatton—Star) (Star Ranch Western-C. B. C. Film Sales).
Fight Within, The (2 reels) (George Larkin—Star) (Western-Universal).
Fifteen Minutes (1 reel) (Snub Pollard) (Pathe)—R-1076.
Flaming Trail, The (2 reels) (Edgar Jones-Edna May Sperl—Stars) (Holman Day-Pathe)—R-947.
The Foolish Age (Doris May—Star) (Hunt Stromberg Production) (R-C Pictures)—R-1073.
Footfalls (8,068 feet) (Featured Cast) (Charles Brabin—Director) (Fox)—R-448. C-649.
Footlights (7,978 feet) (Elsie Ferguson—Star) (John Robertson—Director) (Famous Players)—R-650 & 808. C-895.
For Those We Love (5,752 feet) (Goldwyn).
Four Seasons, The (4 reels) (Charles Urban-Kineto)—R-629 & 694.
Fresh Air (2 reels) (Monty Banks—Star) (Federated)—R-811.
From the Ground Up (5 reels) (Tom Moore—Star) (E. Mason Hopper—Director) (Goldwyn)—R-948.
From the West (American Film Company).

G

Garage, The (2 reels) (Roscoe-Fatty-Arbuckle—Star) (Famous Players).

Garments of Truth (6 reels) (Gareth Hughes—Star) (George D. Baker—Director) (S-L Pictures-Metro)—R-209. C-397.
Ghost City (Helen Holmes—Star) (Associated Photoplays).
Ghosts of Yesterday (6,000 feet) (Norma Talmadge—Star) (Revival-Selznick).
Girl's Decision, A (5,500 feet) (Featured Cast) (Wayne Mack—Director) (Rainbow Film Corporation)—R-93. C-397.
Girl from God's Country, The (7 reels) (Nell Shipman—Star) (Nell Shipman and Bert Van Tuyle—Directors) (F. B. Warren)—R-448. C-529.
Girl from Nowhere, The (5 reels) (Elaine Hammerstein—Star) (George Archainbaud—Director) (Selznick)—R-539. C-163.
God's Country and the Law (Curwood Production-Arrow).
God's Crucible (5 reels) (From the novel, "The Foreigner," by Ralph Connor) (Featured Cast) (Henry MacRae—Director) (Shipman-Hodkinson)—R-319. C-529.
Going Straight (Norma Talmadge—Star) (Film Distribution League) (Reissue).
Golden Lure, The (2 reels) (Star Ranch Western-C. B. C. Film Sales).
Golfing (2 reels) (Universal)—R-95.
Gone to the Country (1 reel) (Harry Pollard—Star) (Pathe)—R-806.
Good and Evil (7 reels) (Lucy Doraine—Star) (Michael Kertas—Director) (European Production of Sacha Co.—F. B. Warren release through Herz Film Corporation)—R-447. C-649.
Good Bad Wife (Vera McCord Prod.-Federated).
Go Straight (4,220 feet) (Frank Mayo—Star) (William Worthington—Director) (Universal)—R-811. C-895.
Great Impersonation, The (6,658 feet) (From the novel by E. Phillips Oppenheim) (Featured Cast) (George Melford—Director)—R-693. C-759.
Great Shadow, The (Tyrone Power—Star) (Selznick).

H

Handcuffs or Kisses (5 reels) (Elaine Hammerstein—Star) (George Archainbaud—Director) (Selznick)—R-944. C-1023.
Happy Pest, The (2 reels) (At. St. John Series) (Fox).
Hated Lover, A (Sunnywest Films).
Heart of the North, The (5,800 feet) (Roy Stewart—Star) (Harry Revier—Director) (George H. Davis-Joe Brandt)—R-208. C-649.
Hearts of Youth (Harold Goodwin—Star) (Fox).
Hell Diggers, The (4,277 feet) (Wallace Reid—Star) (Frank Urson—Director) (Paramount)—R-95. C-273.
Her Winning Way (4,715 feet) (Mary Miles Minter—Star) (Joseph Henabery—Director) (Realart)—R-576. C-649.
Hickville to Broadway (4,219 feet) (Eileen Percy—Star) (Carl Harbaugh—Director) (Fox)—R-209. C-273.
High-Gear Jeffrey (William Russell—Star) (American Film Company—Reissue).
High Heels (4,541 feet) (Gladys Walton—Star) (Lee Kohlmar—Director) (Universal)—R-946. C-1023.
High Life (2 reels) (Harry Sweet—Star) (Century-Universal)—R-811.
His Ill Luck (1 reel) (Sear-Universal).
His Nibs (5 reels) (Chic Sale—Star) (Exceptional Pictures Corp.)—R-947. C-1023.
His Unlucky Berth (1 reel) (Star Comedy-Universal)—R-92.
Holy Smoke (1 reel) (Funny Face Comedies) (Rialto Productions)—R-810.
Home-Keeping Hearts (5 reels) (Featured Cast) (Carlyle Ellis—Director) (Playgoers Pictures-Pathe)—R-693. C-1023.
Honor of Ramirez (2 reels) (Tom Santschi—Star) (Pathe)—R-806.
Hornets Nest, The (Tom Mix) (Fox).
Hubby Keeps Home (1 reel) (Star-Universal).
Hunch, The (6 reels) (Gareth Hughes—Star) (George D. Baker—Director) (Metro)—R-944. C-1023.
Hunting and Fishing (Bobby Bumps Cartoon) (Paramount)—R-93.
Hurricane Hutch (Charles Hutchison—Star) (No. 1—The Secret Cipher) (Pathe Serial).
Hurricane Hutch (Charles Hutchison—Star) (No. 2—The Cycle Bullet) (Pathe Serial).

I

I Am the Woman (Texas Guinan—Star) (Victor Kremer).
Idle Class, The (2 reels) (Charlie Chaplin—Star) (Charlie Chaplin—Director) (First National)—R-574 & 629. C-895.
Indiscretion (Florence Reed—Star) (Pioneer)—R-671.
Infamous Miss Revel, The (6 reels) (Alice Lake—Star) (Dallas A. Fitzgerald) — Director) (Metro)—R-209. C-529.
Inner Chamber, The (6 reels) (From the story, "The Blood Red Dawn," by Charles Caldwell Dobie) (Alice Joyce—Star) (Edward Jose—Director) (Vitagraph)—R-94. C-273.
Invisible Power, The (6,613 feet) (Featured Cast) (Frank Lloyd—Director) (Goldwyn)—R-694. C-759.
International Sneak, The (2 reels) (Mack Sennett Comedy-Famous Players).
In Society (Edith Roberts—Star) (Pioneer).
Is Life Worth Living? (5 reels) (From the story, "The Open Door," by George Weston) (Eugene O'Brien—Star) (Alan Crosland—Director) (Selznick)—R-51-541. C-49.
It Isn't Being Done This Season (5 reels) (Corinne Griffith—Star) (George L. Sargent—Director) (Vitagraph)—R-49-414. C-273.

J

Jail Bird, The (1 reel) (Snub Pollard—Star (Pathe)—R-209.
Jane Eyre (7 reels) (From Charlotte Bronte's Novel) (Mabel Ballin—Star) (Hugo Ballin—Director) (Hodkinson)—R-948.
Johnny Ring and the Captain's Sword (5 reels) (Featured Cast) (Norman L. Stevens—Director) (Temple Production)—R-95.
Judge Her Not (Jack Livingstone—Star) (Sunnywest Films).
Judgment (6,000 feet) (From the drama, "Mary Tudor," by Victor Hugo) (Featured Cast) (Foreign made-World Film)—R-692. C-759.
Jungle Adventures (6 reels) (Martin Johnson-Exceptional Pictures Corp)—R-449. C-649.
Just for Fun (1 reel) (Sketchograph-Educational)—R-211.

K

Kineto Review (1 reel) (Bear Hunting in California) (National Exchanges).
Kineto Review No. 40 (1 reel) (The Chemistry of Combustion) (National Exchanges)—R-451.
Kineto Review (1 reel) (Combating the Elements) (National Exchanges).
Kineto Review (1 reel) (Garden of the Gods) (National Exchanges)—R-208.
Kineto Review No. 42 (1 reel) (Hiking the Alps with the Swiss Boy Scouts) (National Exchanges)R-811.
Kineto Review No. 89 (1 reel) (Just Kiddies and Snow) (National Exchanges)—R-811.
Kineto Review No. 14 (1 reel) (Kentucky Thoroughbreds) (National Exchanges)—R-321.
Kineto Review (1 reel) (A Naturalists' Paradise) (National Exchanges).
Kineto Review (1 reel) (Peasant Life in Central France and the Silk Industry of Lyons) (National Exchanges)—R-948.
Kineto Review No. 81 (1 reel) (The Queen City of Catalona) (National Exchanges)—R-210.
Kineto Review No. 46 (1 reel) (The Science of a Soap Bubble) (National Exchanges)—R-321.
Kineto Review No. 15 (1 reel) (The Victory Pageants) (National Exchanges)—R-208.
Kwang-Chow-Fu (1 reel) (Burton Holmes-Famous Players)—R-945.

L

Ladyfingers (6 reels) (Bert Lytell—Star) (Bayard Veiller—Director) (Metro)—R-944. C-1023.
Lady from Longacre, The (William Russell—Star) (Fox).
Lady Luck (Allene Ray—Star) (Western Pictures Corp.).
Last Hops, The (1 reel) (Chester Outing-Educational)—R-94.
Late Hours (1 reel) (Eddie Boland—Star) (Pathe)—R-947.
Late Lodgers (1 reel) (Snub Pollard—Star) (Pathe).
Law and Order (1 reel) (Snub Pollard—Star) (Pathe)—R-811.
Leech, The (6 reels) (Claire Whitney—Star) (Pioneer).
Little Lord Fauntleroy (9,984 feet) (From the novel by Frances Hodgson Burnett) (Mary Pickford—Star) (Jack Pickford & Alfred E. Green—Directors) (United Artists)—R-573 & 518. C-649.
Little Miss Hawkshaw (4,106 feet) (Eileen Percy—Star) (Carl Harbaugh—Director) (Fox)—h-807. C-1023.
Loggers of Hell-Roaring Mountain (Helen Holmes—Star) (American Film Co.).
Lonely Heart, The (Kay Laurel—Star) (Affiliated Distributors).
Lone Wolf, The (Hazel Dawn & Bert Lytell—Stars) (Revival-Selznick).
Lorraine of the Timberlands (2 reels) (Tom Santschi—Star) (Pathe)—R-806.
Lost Battalion, The (6 reels) (Producers Security Corp.).
Lotus Blossom (Lady Tsen Mei—Star) (Frank J. Grandon—Director) (Wah Ming Picture Co.-National Exchanges)—R-809.
Lucky Carson (Earle Williams—Star) (Vitagraph).
Lucky Number, The (1 reel) (Gaylord Lloyd—Star) (Pathe)—R-576.

M

Major Jack Allen's Animal Pictures (1 reel each) (Pathe)—R-449.
Man and Woman (5 reels) (Featured Cast) (Charles A. Logue—Director) (A. H. Fisher Production—Jans)—R-447. C-529.
Man from Medicine Hat, The (Helen Holmes—Star) (American Film Co.).
Man's Home, A (6 reels) (From the stage play by Anna Steese Richardson and Edmund Breese) (All Star Cast) (Ralph Ince—Director) (Selznick)—R-629 & 692. C-759.
Man Worth While, The (5,000 feet) (Romaine Fielding—Star) (Romaine Fielding—Director) (Hillfield, Inc.)—R-210.
Marvelous Manhattan (1 reel) (Burton Holmes-Famous Players).
Match Breaker, The (6 reels) (Viola Dana—Star) (Dallas M. Fitzgerald—Director) (Metro)—R-92. C-163.
Matrimoniac (Douglas Fairbanks & Constance Talmadge—Stars) (Film Distributors League—Reissue).
Matrimonial Web, The (5 reels) (Alice Calhoun—Star) (Vitagraph).
Mayor of Misery, The (2 reels) (Edgar Jones—Star) (Pathe).
Meet the Wife (2 reels) (Hallroom Boys) (Federated Exchanges)—R-807.
Misfit Pair, The (Star-Universal).
Mister Bingle (Daddy Dumplins) (Producers Security Corp.).
Mister Potter of Texas (Producers Security Corp.).
Model Made, A (1 reel) (Star Comedy-Universal).
Moonlight Follies (4,468 feet) (Marie Prevost—Star) (King Baggott—Director) (Universal)—R-449. C-529.
Moon Madness (Edith Storey—Star) (Robertson-Cole).
Moonshine Menace, The (Helen Holmes-Star) (American Film Co.).
Moral Fibre (6 reels) (Corinne Griffith—Star) (Webster Campbell—Director) (Vitagraph)—R-945.
Mother o' Dreams (2 reels) (Tom Santschi—Star) (Pathe)—R-321.
Mountain Lion, The (1 reel) (Bob and Bill Series) (Pathe).
Mountain Madness (Ed Coxen & Ora Carew—Stars) (Selznick).
Move On (1 reel) (Harold Lloyd—Star) (Reissue—Pathe).
Movie Chat No. 11 (Charles Urban)—R-94.
Movie Chat No. 63 (Charles Urban)—R-694.
Movie Chat No. 64 (Charles Urban)—R-943.
Movie Chat No. 66 (Charles Urban)—R-576.
Movie Chat No. 68 (Charles Urban)—R-808.
Movie Chat No. 82 (Charles Urban)—R-575.
My Lady o' the Pines (2 reels) (Holman Day) (Pathe).
Mysterious Rider, The (B. B. Hampton Production) (Story by Zane Grey) (Hodkinson)—R-1075.

N

Name the Day (1 reel) (Snub Pollard—Star) (Pathe).
Ne'er to Return Road, The (2 reels) (Featured Cast) (Selig-Rork-Educational)—R-808.
Netting the Leopard (1 reel) (Major Allen Hunting Film) (Pathe).
Never Weaken (3 reels) (Harold Lloyd—Star) (Associated Exhibitors)—R-946.
Nice and Cannes (1 reel) (Burton Holmes-Famous Players-Lasky)—R-1073.
Night Horseman, The (4,970 feet) (From the novel, "Wild Geese," by Max Brand) (Tom Mix—Star) (Lynn F. Reynolds—Director) (Fox)—R-318. C-397.
Nobody's Fool (Marie Prevost—Star) (Universal)—R-1076.
No Clothes to Guide Him (Star-Universal) (1 reel).
No More Gasoline (1 reel) (Chester Outing-Educational)—R-576.
Not Wedded But a Wife (1 reel) (Mutt & Jeff Cartoon) (Fox).
No Woman Knows (7,031 feet) (From the novel, "Fanny Herself," by Edna Furber) (Featured Cast) (Tod Browning—Director) (Jewel-Universal)—R-447. C-529.

O

Old Folks at Home (Sir Beerbohm Tree & Mildred Harris—Stars) (Film Distributors League).
O, Mary, Be Careful! (5 reels) (Madge Kennedy—Star) (Arthur Ashley—Director) (Pioneer)—R-321. C-759.
One Arabian Night (7,650 feet) (Adapted from Arabian Nights) (Pola Negri—Star) (Ernst Lubitsch—Director) (First National)—R-574 & 629. C-759.
One Wild Week (4,244 feet) (Bebe Daniels—Star) (Major Maurice Campbell—Director) (Realart)—R-451. C-273.
On Their Way (1 reel) (Eddie Boland—Star) (Pathe).
Opened Shutters (4,534 feet) (Edith Roberts—Star) (William Worthington—Director) (Universal)—R-51-931. C-49.
Orderly, The (5 reels) (From the story by Guy De Maupassant) (Featured Cast) (Made in France-Pathe)—R-576.
Outlaw's Revenge, The (2 reels) (Star Ranch Western-C. B. C. Film Sales).

P

Painters Frolic (1 reel) (Mutt & Jeff Cartoon) (Fox).
Pair of Sexes, A (2 reels) (Christie Comedy-Educational)—R-945.
Partners of the Sunset (Allene Ray—Star) (Western Pictures Corp.).
Partners of Fate (5 reels) (Louise Lovely—Star) (Bernard Durning—Director) (Fox)—R-50-86. C-49.
Passing Thru (5 reels) (Douglas MacLean—Star) (William A. Seiter—Director) (Paramount)—R-320. C-529.
Pathe Review No. 117 (Pathe)—R-321.
Pathe Review No. 118 (Pathe)—R-318.
Pathe Review No. 121 (Pathe)—R-321.
Pathe Review No. 122 (Pathe)—R-451.
Pathe Review No. 123 (Pathe)—R-576.
Pathe Review No. 124 (Pathe)—R-806.
Pathe Review No. 125 (Pathe)—R-806.
Pathe Review No. 126 (Pathe)—R-947.
Patsy's Jim (2 reels) (Producers Security Corp.).
Peggy Puts It Over (Alice Calhoun—Star) (Vitagraph).
Perjury (8,372 feet) (William Farnum—Star) (Mary Millarde—Director) (Fox)—R-51-932. C-273.
Peter Ibbetson (Elsie Ferguson and Wallace Reid—Stars) (From novel by George Du Maurier and play by John Mathon Raphael) (Fitzmaurice Production) (Famous Players-Lasky)—R-1074.
Pinched (1 reel) (Harold Lloyd—Star) (Reissue—Pathe).
Playhouse, The (Buster Keaton—Star) (First National).

Play Square (4,163 feet) (Edna Murphy & Johnny Walker—Stars) (W. K. Howard—Director) (Fox)—R-92. C-163.
Poppy (Norma Talmadge—Star) (Revival-Selznick).
Primal Lure, The (5 reels) (William S. Hart—Star) (Thomas Ince—Director) (Reissue—Film Distributors League)—R-93.
Princess of New York, The (5 reels) (From Cosmo Hamilton's novel) (David Powell—Star) (Donald Crisp—Director) (Famous Players)—R-450. C-759.
Put and Take (2 reels) (Hallroom Boys) (Federated)—R-808.

Q

Queenie (5,374 feet) (From the novel by Wilbur Finley Faulay) (Shirley Mason—Star) (Howard M. Mitchell—Director) (Fox)—R-693. C-759.
Quick Action (William Russell—Star) (Reissue—American Film Co.).
Quo Vadis (5,884 feet) (From the story by Henryk Sienkiewicz) (Featured Cast) (Made in Italy) (Reissue—F. B. Warren Co.)—R-95. C-397.

R

Rage of Paris, The (4,968 feet) (Miss de Pont—Star) (Jack Conway—Director) (Universal)—R-573. C-649.
Rainbow, The (5 reels) (Alice Calhoun—Star) (Vitagraph).
Range Rivals (2 reels) (M. K. Wilson—Star) (Western-Universal).
Reckless Wives (Featured Cast) (Independent Films Assoc.)—R-48-729. C-49.
Reclaimed (Mabel Julienne Scott—Star) (Sunnywest Films).
Red Courage (4,481 feet) (Hoot Gibson—Star) (Reaves Eason—Director) (Universal)—R-808. C-895.
Red Foam (5 reels) (Featured Cast) (Ralph Ince—Director) (Selznick)—R-49-192. C-163.
Remorseless Love (5 reels) (Elaine Hammerstein—Star) (Ralph Ince—Director) (Selznick)—R-51-827. C-49.
Right Way, The (6 reels) (Producers Security Corp.).
Riot, The (Jimmy Aubrey—Star) (Vitagraph).
Rip Van Winkle (Thomas Jefferson—Star) (From legend by Washington Irving and play by Joseph Jefferson) (Hodkinson)—R-1074.
Roaring Waters (2 reels) (George Larkin—Star) (Western-Universal).
Robinson's Trousseau (Lee Moran—Star) (Jewel Comedy-Universal).
Room and Board (Constance Binney—Star) (Alan Crosland—Director) (Realart)—R-319.
Rope's End, The (2 reels)( Producers Security Corp.).
Rough Seas (1 reel) (Gaylord Lloyd—Star) (Pathe)—R-450.
Rough Shod Fighter, A (William Russell—Star) (American Film Co.).
Rowdy, The (4,974 feet) (Gladys Walton—Star) (David Kirkland—Director) (Universal)—R-520. C-529.

S

Sailor, The (2 reels) (Clyde Cook—Star) (Fox).
Sally Shows the Way (Mary Miles Minter) (American Film Co.).
Save Your Carfare (1 reel) (Chester Outing-Educational)—R-320.
Scandal (Constance Talmadge—Star) (Revival-Selznick).
Scoffer, The (6,518 feet) (Featured Cast) (Allan Dwan—Director) (Allan Dwan)—R-49-321. C-49.
Scorpion's Sting, The (2 reels) (Star Ranch Western-C. B. C. Film Sales).
Screen Snapshots No. 7 (Federated)—R-321.
Screen Snapshots No. 8 (Federated)—R-448.
Screen Snapshots No. 9 (Federated)—R-807.
Screen Snapshots No. 10 (Federated)—R-808.
Secret of Butte Ridge, The (2 reels) (Tom Santschi—Star)—(Pathe).
Secret of the Hills, The (5 reels) (Antonio Moreno—Star) (Vitagraph).
Serenade (6,380 feet) (From the Spanish drama, "Maria del Carmen," by Jose Filn y Codina) (George Walsh—Star) (R. A. Walsh—Director) (First National)—R-320. C-397.
Servant Question, The (5 reels) (William Collier—Star) (Selznick).
Shadowed (1 reel) (Mutt & Jeff Cartoon) (Fox) R-693.
Shadow of Lightning Ridge (5 reels) (Snowy Baker—Star) (Wilfred Lucas—Director) (Aywon Film Corp.)—R-451.
Shadows of Conscience (Russell Simpson Featured) (Russell Production)—R-1075.
Shadows of the Law (Fritzi Ridgway—Star) (Sunnywest Films).
Shark Master, The (4,178 feet) (Frank Mayo—Star) (Fred LeRoy Granville—Director) (Universal)—R-210. C-397.
She Played and Paid (5 reels) (From the play, "La Rafale," by Henri Bernstein) (Fanny Ward—Star) (J. de Baroncelli—Director) (Joan Film)—R-47-642. C-163.
Should Husbands Do Housework? (1 reel) (Harry Gribbon & Laura La Plante—Stars) (William Watson—Director) (Star Comedy-Universal)—R-693.
Silent Shelby (Frank Borzage—Star) (American Film Co.).
Singing River (5 reels) (William Russell—Star) (Charles Giblyn—Director) (Fox)—R-51-731. C-163.
Single Track, The (Corinne Griffith—Star) (Vitagraph).
Skirts (4,950 feet) (Featured Cast) (Hampton Del Ruth—Director) (Fox)—R-50-207. C-163.
Skunk, The (Bob and Bill Series) (Pathe)—R-806.
Small Town Stuff (2 reels) (Al St. John Series) (Fox).
Snookey's Fresh Heir (2 reels) (Chester Comedy-Educational)—R-96.
Snookey's Labor Lost (2 reels) (Chester Comedy-Federated)—R-576.
Solomon's Temple (1 reel) (Burton-Holmes-Paramount)—R-95.
Son of Wallingford, The (8 reels) (Featured Cast) (Mr. and Mrs. George Randolph Chester—Directors and Authors) (Vitagraph)—R-943.
Soul of Man, The (6 reels) (Producers Security Corp.).
Spirit of the Lake (2 reels) (Tom Santschi—Star) (Pathe)—R-1075.
Squire Film (Producers Security Corp.).
Squirrel Food (2 reels) (Monte Banks—Star) (Gilbert W. Pratt—Director) (Federated Exchanges)—R-692.
Stampede, The (Texas Guinan—Star) (Victor Kremer).
Stampede, The (1 reel) (Mutt & Jeff Cartoon) (Fox).
Stealin' Home (2 reels) (Harry Sweet—Star) (Century Comedy-Universal).
Steelheart (6 reels) (William Duncan & Edith Johnson—Stars) (William Duncan—Director) (Vitagraph)—R-450. C-529.
Sting of the Lash, The (5,485 feet) (Pauline Frederick—Star) (Henry King—Director) (Robertson-Cole)—R-51-931. C-397.
Stop Kidding (1 reel) (Eddie Boland—Star) (Pathe).
Stork's Mistake, The (2 reels) (Campbell Comedy-Educational)—R-576.
Straight from Paris (5 reels) (Clara Kimball Young — Star) (Harry Garson — Director) (Equity)—R-49-876. C-163.
Stranger, The (2 reels) (C. Edward Hatton—Star) (Star Ranch Western-C. B. C. Film Sales).
Sunset Jones (5,000 feet) (Charles Clary & Irene Rich — Stars) (George L. Cox — Director) (American)—R-49-995. C-49.
Swamp, The (Sessue Hayakawa—Star) (R-C Pictures).
Sweet By and By (1 reel) (Eddie Boland—Star) (Pathe) R-811.

T

Tangled Trails (2 reels) (C. Edward Hatton—Star) (Star Ranch Western-C. B. C. Film Sales).
Texan, The (4,731 feet) (Tom Mix—Star) (Lynn F. Reynolds—Director) (Fox)—R-49-758. C-52-49.
Texas of the Mounted (2 reels) (Texas Guinan—Star) (Texas Guinan Productions)—R-1073.
Theodora (Italian-Made Spectacle) (Rita Jolivet Featured) (From drama by Victorien Sardou) (Goldwyn) (Length, 10,000 Feet)—R-1073.
There Are No Villians (6 reels) (Viola Dana—Star) (Bayard Veiller—Director) (Metro)—R-52-94. C-52-163.
They Shall Pay (5,200 feet) (Lottie Pickford—Star) (Martin Justine—Director) (Playgoers Pictures, Inc.)—R-52-208.
Three Musketeers, The (12 reels) (From Dumas' romance (Douglas Fairbanks—Star) (Fred Niblo—Director) (United Artists)—R-52-211. C-52-397.
Three Sevens (5 reels) (From the novel by Perley Poore Sheehan) (Antonio Moreno—Star) (Chester Bennett—Director) (Vitagraph)—R-49-991. C-52-49.
Three Word Brand (6,638 feet) (William S. Hart—Star) (Lambert Hillyer—Director) (Paramount)—R-52-694. C-52-759.
The Primal Law (5 320 feet) (Dustin Farnum—Star) (Bernard Durning—Director) (Fox)—R-52-575. C-52-759.
To a Finish (Buck Jones—Star) (Bernard Durning—Director) (Fox)—R-51-929. C-52-397.
Toledo and Segovia (Burton Holmes Travel) (Paramount)—R-52-810.
The Tong Sandwich (1 reel) (Mutt & Jeff Cartoon) (Fox).
Tony Sarg's Almanac (Fireman Save My Child) (Paramount)—R-52-450.
Too Much Married (Mary Anderson—Star) (Associated Photoplays).
Torchy a La Cart (2 reels) (Johnny Hines—Star) (Torchy Comedy-Educational)—R-945.
Torchy's Promotion (2 reels) (Johnny Hines—Star) (Educational)—R-52-208.
The Toreador (2 reels) (Fox)—R-52-446.
Torrid Tampico (1 reel) (Burton Holmes-Famous Players)—R-945.
Tradition (6 reels) (Founded on the novel "Der Tod und die Liebe") (Featured Cast) (German Made—Senora Pictures)—R-51-441. C-52-273.
Tricked (2 reels) (Producers Security Corp.).
Trip to Paradise, A (5,800 feet) (From Franz Molnar's Drama "Liliom") (Bert Lytell—Star) (Maxwell Karger—Director) (Metro)—R-52-93. C-52-163.
Trolley Troubles (1 reel) (Gaylord Lloyd—Star) (Pathe)—R-948.
Trust Your Wife (5 reels) (Katherine MacDonald—Star) (First National)—R-48-392. C-52-49.
Truthful Tulliver (William S. Hart—Star) (Film Distributors League).
Turkish Bath (Mutt & Jeff Cartoon) (Fox).
Twelve Hours to Live (1 reel) (Star Comedy-Universal).
Two Faces West (2 reels) (Hall Room Boys) (Federated)—R-52-210.
The Vagrant (2 reels) (Lloyd Hamilton—Star) (Mermaid Comedy-Educational)—R-52-576.
The Vengeance Trail (5 reels) (Big Boy Williams—Star) (Charles R. Seeling—Director) (Aywon Film Corp.)—R-52-451.
The Victim (5 reels) (C. B. C. Film Sales).
The Virtuous Outcast (Mary Miles Minter—Star) (American Film Company).

U

Up the Road with Sallie (Constance Talmadge—Star) (Revival-Selznick).
Under the Lash (Gloria Swanson—Star) (From novel "The Shulemite," by Alice and Claude Askew, and play by Edward Knobloch) (Famous Players)—R-1077.

W

Wakefield Case, The (5 reels) (Herbert Rawlinson—Star) (George Irving—Director) (World Film)—R-49-757. C-52-49.
Wedding Bells (From the stage play by Salisbury Field) (Constance Talmadge—Star) (Chet Whitey—Director) (First National)—R-51-930. C-52-397.
Week Off, A (2 reels) (Charles Dorety—Star) (Century-Universal)—R-52-811.
Welcome to Our City (Producers Security Corp.).
Western Hearts (4,711 feet) (Featured Cast) (Cliff Smith—Director) (Associated Photoplays)—R-50-749. C-52-49.
We'll Get You Yet (2 reels) (Hallroom Boys) (Federated Exchanges).
What Love Will Do (Edna Murphy & Johnnie Walker—Stars) (Fox).
What No Man Knows (Clara Kimball Young—Star) (Equity)—R-1077.
When Love Is Young (Zena Keefe—Star) (Victor Kremer).
Where Is My Wandering Wife (1 reel) (Star-Universal).
Where Men Are Men (5 reels) (From the short story, "The Princess of the Desert Dream," by Ralph Cummins) (William Duncan & Edith Johnson—Stars) (William Duncan—Director) (Vitagraph)—R-52-450. C-52-529.
While the Devil Laughs (4,200 feet) (Louise Lovely—Star) (George William Hill—Director) (Fox)—R-49-625. C-52-273.
Who Am I? (4,800 feet) (Featured Cast) (Henry Kolker—Director) (Selznick)—R-51-440. C-52-49.
Why Girls Leave Home (7,000 feet) (Anna Q. Nilsson—Star) (William Nigh—Director) (Warner Bros.).—R-52-210. C-52-273.
Wife Against Wife (Whitman Bennett Prod.-First National).
Wife's Awakening, A (5,800 feet) (Fritzie Brunette—Star) (Louis J. Gasnier—Director) (Robertson-Cole)—R-52-94. C-52-397.
Winding Trail (Buck Manning—Star) (Victor Kremer).
Wings of the Border (2 reels) (Pathe)—R-52-692.
Winners of the West (18 Episodes) (Art Acord—Star) (Edward Laemmle—Director) (Universal Serial)—R-52-575.
Winners of the West (Art Acord—Star) (No. 1—The Power of Gold) (Edward Laemmle—Director) (Universal Serial)—R-52-575. C-52-649.
Winners of the West (No. 2—The Blazing Arrow) (Art Acord—Star) (Universal Serial)—R-52-575.
Winners of the West (No. 3—The Hill of Horror) (Art Acord—Star) (Edward Laemmle—Director) (Universal Serial)—R-52-575.
Wolverine, The (Helen Gibson—Star) (Associated Photoplays).
Wolves of the Range (Jack Livingstone—Star) (Sunnywest Films).
Women Who Wait (5,200 feet) (Featured Cast) (Philip Van Loan—Director) (Playgoers Pictures)—R-52-96.
Woman's Place (Constance Talmadge—Star) First National)—R-1075.
World and the Woman, The (5 reels) (Jeanne Eagels—Star) (Candler Pictures)—R-52-574.

Y

Yellow Arm, The (No. 13—Behind the Curtains) (Pathe Serial).
Yellow Arm, The (No. 14—The False Goddess) (Pathe).
Yellow Arm, The (No. 15—The Miracle) (Pathe Serial).
Yellow Arm, The (No. 10—The Water Peril) (Pathe).
Yellow Arm, The (No. 11—Pawns of Power) (Pathe).
Youth's Melting Pot (Mary Miles Minter—Star) (American Film Company).

Z

Zero Hero, A (Gaylord Lloyd—Star) (Pathe)—R-52-811.

In replying to a great number of queries that have come to us we wish to say that -

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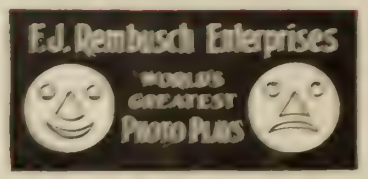

Rembusch Screen Co., Shelbyville, Ind.
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Frank J. Rembusch, Directing Manager
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| Irving | Indianapolis, Ind. |
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| Orpheum | Marion, Ind. |
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| Grace | Martinsville, Ind. |
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MR. REMBUSCH'S COMPLETE LETTER WILL BE PUBLISHED NEXT WEEK

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